Meditative-Religious Traditions of Fighting Arts and Martial Ways

By Michael Maliszewski, Ph.D.

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SPECIAL ISSUE

AUTHOR'S BIONOTES

MICHAEL MALISZEWSKI, PH.D.

• Serving as an Associate Editor for the journal, Dr. Maliszewski's breadth of scholarship and wealth of practical experience have proven to be a constant, reliable source of support in the journal's development. He is a psychologist by training, receiving his Ph.D. in 1977 from the University of Chicago. Dr. Maliszewski's graduate, postgraduate, clinical and research studies have brought him into working relationships with many renowned authorities in the fields of religion, anthropology, psychology and medicine. His interest extends from medical research studies to the religious dimension, including research in hypnosis, psychophysiology and states of consciousness. Dr. Maliszewski has a private practice as a certified clinical psychologist, and serves as co-director of the Center for Behavioral Medicine.

Dr. Maliszewski utilizes this unique background in his approach to the martial arts. Among his long list of publications are articles which focus on medical and cross-cultural subjects. His book, called *Great Traditions of the Martial Arts: Spiritual Dimensions in Mind/Body Experience*, is due to be published this fall by Irvington Publishers in New York. We are pleased to include in this issue a major work by Dr. Maliszewski entitled "Meditative-Religious Traditions of Fighting Arts and Martial Ways."

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MEDITATIVE-RELIGIOUS TRADITIONS OF FIGHTING ARTS & MARTIAL WAYS

BY MICHAEL MALISZEWSKI, PH.D.

Photos by M. DeMarco

PREFACE

A foreword to this praiseworthy work of Dr. Michael Maliszewski, promised to him by Professor Mircea Eliade of the University of Chicago, has never been written due to the latter's death on April 22, 1986.

No doubt, Mircea Eliade had much appreciation for his former research assistant, whom he also had invited to contribute the article "Martial Arts: An Overview" to *The Encyclopedia of Religion* (Macmillan: New York, 1987, vol. 9) of which he was the General Editor.

On June 15, 1985, he wrote Dr. Maliszewski the following letter, signed by himself and typed by his secretary, Mr. Peter Chemery:

Dear Mike,

Peter relayed your message to me last Thursday. I am sorry that I was not able to write a preface for your manuscript before leaving for Europe. To do so will mean going back over you manuscript carefully to refresh my memory, and as you know I am leaving without having finished many other things that I had planned.

In the meantime you may tell any publisher to whom you submit the manuscript that Eliade has promised you a preface. I will tackle that project as soon as possible after my return next fall.

Best wishes,

Mircea Eliade

For a series of reasons that need not be explained here in full (Professor Eliade's poor health, the fire that destroyed his office and library on December 19, 1986, etc.), Dr. Maliszewski could not see Professor Eliade before April 8, 1986. They had an extensive talk, in which M. Eliade communicated to him the whole plan of the foreword, asking him to take notes and to type them so that they could serve to the definitive version of the promised preface. Dr. Maliszewski sent the typescript within a few days, but M. Eliade had already been in the hospital since April 14, 1986. In addition to other ailments, Professor Eliade had lost the faculty of speech and died nearly a week later.

The technical problem Mrs. Christinel Eliade and her advisors were faced with was how to print a foreword Mircea Eliade had undoubtedly offered to write, but was never able to complete. In April, 1987, I agreed to Dr. Maliszewski's suggestion that I would present the unfortunate circumstances that had led to this situation and publish the notes taken by him during his long talk with M. Eliade on April 8, 1986. Being particularly close to the professor and Mrs. Eliade during the month that preceded the former's death, I can certify that the encounter took place on the aforementioned date. The authenticity of the notes is beyond any doubt. Here they are, according to Dr. Maliszewski's own autographed manuscript.

Notes Taken for Preface
Suggested Outline by M. Eliade, April 8, 1986

• Begin with simple overview of association dating back ten years, beginning as a graduate student and later informal interactions on a more professional level.

• Follow with use of following sentence: "The history of combat is as old as man himself, its origins lost in the passage of time. Forms of combat have been extremely varied throughout history, but in Asia reached a level of sophistication, complexity and effectiveness seldom matched in other parts of the world. Religious beliefs and teachings interpenetrated many of these martial disciplines – a factor which often distinguished them from their western counterparts. This association is the subject of this writing."

• State this as a "modest" appraisal of what is contained in the book and that this is one of the few scholarly writings in the field of fighting arts and the only survey to have seriously explored religious dimensions cross-culturally.

• Elaborate on the spiritual dimensions of the fighting arts in a good way – secrecy involved, years of practice needed to achieve the spiritual goals, and where (for some martial arts) it was relegated to the highest levels of practice.

• Point out that you conducted original research in addition to documentation of available writings. (Original research included interviewing masters and practitioners to acquire unpublished information regarding spiritual practices and religious teachings.) In addition to a review of practices in Asia, a commentary on the state of fighting arts in the West today is provided.

• Take out a second quote, e.g., p. 72 and 74 as follows:

– p. 72 "Generally acknowledged masters of the fighting arts may not have any understanding of or experience within a formal meditative discipline, particularly those features associated with the culmination of a meditative path."

– p. 74 "The fighting arts literature is replete with stories of practitioners who are attracted to the arts by personal feelings of physical impotence and from being unable to successfully defend themselves physically against an aggressor."

– p. 74 ". . . While several years' practice may provide the necessary skill needed to avert the threat of physical violence, the psychological development and maturation which often accompanies exposure to religious teachings and meditative practices do not follow."

• Note despite the prevalence of such an orientation to training and teaching of the fighting arts, there is beginning to emerge an increased interest among some practitioners in the spiritual teachings.

• Point out that you have reviewed the current status and provided a psychological analysis of this problem as well as suggestions to reintroduce spiritual teachings found in isolated circles today.

June 1, 1987

Ioan P. Culianu
Docteur d'État ès Lettres et Sciences Humaines
Visiting Professor & Nathaniel Colver Lecturer
The University of Chicago, IL

FOREWORD

Acknowledgments

The formal research and writing of this book cover a period of nearly ten years, preceded by over a decade of advanced practice and experience in various classical meditative systems and, independently, involvement in a variety of martial disciplines. Through practice, academic investigations and cultivation of personal relationships, I have benefited from interactions with a wide array of practitioners from various martial disciplines, meditation teachers, academicians, language specialists, as well as other individuals from divergent backgrounds. Without the cooperation of these people, this work would not have reached its present form. To all of them, I am most grateful for their assistance. Final evaluations of information included in this work as well as positions taken to the subject matter, however, remain my own. Hence, I bear the responsibility for any inaccuracies contained within.

To begin, without the practitioners and teachers of various martial disciplines and the written sources and oral traditions associated with their practices, no writing would have been possible. For their respective contributions, I am especially indebted to the following people: Lokendra Arambam, Dionisio Cañete, William Cheung, Wai Lun Choi, Ken Cohen, Fred Degerberg, John DeJong, James W. DeMile, Gladson de Oliveira Silva, Paul de Thouars, Steven K. Dowd, Bob Duggan, Leo Fong, Michael Fox, Kahn Foxx, Robert Frazer, Leo T. Gaje, Jr., Jesse Glover, Jane Hallander, Paul Harper, Ed Hart, Stephen K. Hayes, Adam Hsu, Joe Hyams, Shishir Inocalla, Dan Inosanto, Suryadi (Eddy) Jafri, Halford E. Jones, Thomas Kelham, Nongmaithem Khilton, Chang Sik Kim, Maria Rowe Kim, Taky Kimura, Ben Largusa, Joo Bang Lee, Benjamin Pang Jeng Lo, Al McLuckie, Peter Moy, John P. Painter, Marcello Pereira, Jhoon Rhee, R. K. Priya Gopal Sana, Guido Schauer, C. Mohammed Sherif, Sang Kyu Shim, Surachai Sirisute, John Stewart and In Yuk Suh. To this list of practitioners, I add my gratitude to my first instructors in the fighting arts: Jeffrey Baker, Dale Pfeiffer and Clayton Cortes.

A number of scholars from a variety of divergent disciplines have assisted in tracking down elusive writings, clarifying ambiguous issues, or generally outlining position statements within their respective area of study. For their assistance, I wish to thank the following individuals: Ben Anderson, Olfar Bragason, Don Calhoun, Larry Chalip, Nancy Cirillo, Jonathan Cohen, Jean Comaroff, Richard T. Curley, Edward Dimock, Jr., Clifford Geertz, Paul Griffiths, Herbert Guenther, H. Isler, Rev. Jikai (Choffy), Chong Sun Kim, Winston L. King, Hideaki Kinoshita, Joseph Kitagawa, T. C. Koh, Stanley Krippner, Ya-Guang Liu, Michael J. Mahoney, Niels Mulder, Lati Rinbochay, Arion Rosu, Brent S. Rushall, John M. Silva III, Michael Smith, Frits Staal, Paul Stange, Brendall Suyenobu, Yoshiyuki Uzawa, Robert Weinberg, Rhea White and L. R. T. Williams.

Additional thanks and attention are due those individuals who have combined practice with academic and research investigations: Daniel Amos, Hunter (Chip) Armstrong, Jerry Beasley, Hiltrud Cordes, Catherine Evleshin, Bernard Faure, Arnold M. Golub, David A. Hall, Lester Ingber, Alan James, He-Young Kimm, Ken Kushner, Donald Levine, J. Lowell Lewis, Patrick Lineberger, Dave Lowry, Dirk Mosig, Thomas Nardi, V. Pandian, Howard Pashenz, Mike Sayama, Robert W. Smith, Hardy Stockmann, Shizuo Tanaka, Eugene Taylor, Dwight Tkatschow, Michael Trulson, David B. Waterhouse, Douglas Wile and Phillip Zarrilli.

I am indebted to those individuals with a background or specialization in many of the foreign languages included in this text who often gave generously of their time, assisting me in translating and verifying esoteric and highly specialized terms, and further adapting their written form to acceptable standards of romanization: William J. Alspaugh, Idelma Baro, Olfar Bragason, Suk-In Chang, John Chathanatt, Gay Young Cho, Kong Kyu Choo, Bruce Craig, Inge de la Camp, Lollie Delrosario, June Farris, Cai Fung-pei, Vijayarani Fedson, Linda Fernandez, Jeanne Harbour, Scott Edward Harrison, Mulyadi Kartanegara, Sri Sadeli Kuhns, Tai-Loi Ma, Juni Manow, Steven Michaud, Christa Modschiedler, Linda Moore, Eizaburo Okuizumi, Halyna Pankiw, Maureen Patterson,

Robert A. Petersen, Lili Rabel-Heymann, Clarita Raghunanan, A. K. Ramanujan, Frank Reynolds, Mani Reynolds, Rod Rojas, Somi Roy, Martha Selby, Paul Sprachman, Jaroslav Stetkevych, Parichart Suwanbubbha, Beth Vinkler, Young-Jin Yang, and Tim Wong.

Additional assistance was also provided by Norman Borine, Steve Diamond, Steve Donovan, Marshall Frankel, Lilia Howe, Jason Kaplan, Linda Lee, James Nail, Iris P. Sachs, Sandra Segal, and Geri Simon. I am also particularly grateful to Mircea Eliade. His friendship, breadth of knowledge, and support over the years served as an ongoing source of encouragement. His death, shortly following the outline of the preface, was a great personal loss. Finally, special thanks goes to Barbara Vaughan who initially urged me, with some prodding at the early stages of speculation, to commit my findings, observations and experiential insights to print.

Romanization Systems, Spelling Styles and Name Designations

With several languages, a specific system of romanization has been used. For Chinese, the Pinyin system has been employed for Mandarin words, while Sidney Lau's system of romanization has been used for Cantonese terms. In Japanese, the modified Hepburn style is used, with word division being determined by current Library of Congress practices. For Korean, the McCune-Reischauer system has been followed. Though lacking specific names for their systems, with Sanskrit and Tagalog languages, the most contemporary and standard systems of romanization have been followed. Indonesian and Javanese orthography reflects the spelling changes announced by the Indonesian government in 1972. The Thai language follows the style of romanization devised by the Royal Institute of Bangkok in 1954. The remaining languages and dialects follow the most current and generally accepted romanization/spelling styles (e.g., where applicable, the Library of Congress form). However, bibliographic references appear in the form in which they were published, even if this is at variance with the systems of romanization and spelling styles found in the body of the text.

The names of individuals found in the main text and footnotes appear as follows: Individuals of the western world have their names written in anglicized form with first name followed by last name. For Chinese, Japanese or Korean names, the general rule has been to follow Oriental usage in name order — surname is first and given name is second. Where a person is known by several names, I have used the name by which he or she appears to be most commonly known. Where an individual has become known or published in the English-speaking world under a particular name, that name will be used.

Abbreviations

A number of foreign language entries appear within this text. As a general rule, an entry in a foreign language will be followed by the name of the language in abbreviated form. This entry will often be accompanied by its English translation. The abbreviation is not designated in those sections where it is clear that a single language (already identified) is being used. Those languages and dialects which are seldom referred to within this book have been identified and spelled out in their entirety. Languages for which abbreviations have been used are as follows.

Chinese* ..... chin.	Korean ..... kor.	Sanskrit ..... skt.
Indonesian ..... ind.	Malayalam ..... mal.	Spanish ..... span.
Japanese ..... japan.	Manipuri ..... manip.	Tagalog ..... tag.
Javanese ..... jav.	Portuguese ..... port.	Visayan (dialect) ..... vis.

* *The vast majority of entries are in Mandarin (m.). Where Cantonese entries (c.) are used, they have been so identified.*

References

An overwhelming majority of writings dealing strictly with the fighting arts are of poor academic quality. Those works concerned with the history of fighting arts and martial ways are generally uncritical in their treatment and poorly referenced. Most books are concerned with techniques and movements that characterize the physical aspects of a particular fighting art. Here, too, proponents of a respective style will often argue as to the accuracy of the information presented in a particular work depicting their art. Articles appearing in various commercial magazines may contain information of a historical, technique-oriented or philosophical focus, but are generally even more limited and superficial than material which appears in book format. (See the listings in Corcoran and Farkas [1983] and Nelson [1988] for a range of contemporary published works in English.) These articles are in direct contrast to many writings which appear in established academic disciplines such as anthropology, history of religions or South Asian studies, which are of superior scholarship.

In an attempt to draw together the literature of the seemingly disparate fields of fighting arts and meditative-religious traditions, one is faced with the need to select various sources to document information presented, yet simultaneously is limited by the quality of works available. I have attempted to document as carefully as possible and critically assess all information presented herein though the conclusions reached stem from my own speculations and experiences in various fighting arts and meditative traditions. To this end, a significant percentage of information presented here will be based on original research derived from extensive studies and interviews I conducted in the United States and abroad. With the exception of martial disciplines of China and Japan, most of the discussion of meditation and religious goals associated with various martial disciplines will appear in print for the first time. In a number of cases, it has taken several years to track down teachers and masters of these disciplines and to then gain access to information not available to the general public. Even more time elapsed with attempts to verify such information. This information, as derived from reputable sources, is succinctly abbreviated and notated as "personal communication" in footnotes scattered throughout the text. The reader interested in a more general treatment of this subject with photographs illustrating the physical and meditative aspects of practice is referred to my other, complementary work (Maliszewski, 1992c).

With respect to written sources, those writings which deal with the cultural, psychological, religious, philosophical or meditative literature are of high quality (unless identified otherwise). In the case of fighting arts literature proper, three types of source material have been used: ❶ texts that cover the historical and contemporary status of martial traditions and are generally of very high quality, ❷ books which outline and illustrate through pictorial-sequential and narrative forms the physical movements and techniques of a particular fighting art and which generally range from average to high quality, and ❸ magazine articles, ranging from fair to satisfactory quality, which serve to illustrate or document credible information not contained in primary literature sources. A majority of footnotes also contain additional reference sources and pertinent information related to topics discussed in the body of the book and should be consulted by the reader.

To assist the reader in evaluating the quality of reference sources for contemporary martial disciplines, the best references have been identified in the back of this journal by either one or two asterisks — one asterisk (*) signifying high quality and two asterisks (**) signifying a reference of superior quality. (Again, no such designation is offered for references that pertain to cultural, religious, meditative or other related areas of study as high-quality writings have generally been self-selected for inclusion within the text). The format of entries generally follows the current American Psychological Association manual of style. This general format should be followed in assessing the reference material contained herein. It is hoped that as an increasing number of scholars become involved in this area of research (academically as well as through direct, experiential participation), the quality of martial-based source material will likewise improve, approaching a level of sophistication comparable to that of other academic disciplines.

PART I

INTRODUCTION

The history of combat is as old as man himself, its origins lost in the passage of time. Forms of combat have been extremely varied throughout history, but in Asia reached a level of sophistication, complexity and effectiveness seldom matched in other parts of the world. Religious beliefs and teachings interpenetrated many of these martial disciplines—a factor which often distinguished them from their Western counterparts. This association is the subject of this writing.

Today and particularly within the last fifteen years, there has been increased public interest in various forms of self-defense. In particular, Asian methods of self-defense imported from such countries as China, Japan, Korea, Okinawa and the Philippines have, by and large, received the greatest attention in America and Europe. The attraction of people to these fighting arts has been based on a number of different factors, among the foremost being their purpose of serving as ❶ a form of self-defense, ❷ a means of achieving self-discipline, ❸ an outlet for aggression, ❹ a method of conquering physical fears and anxieties that emanate from living in a hostile environment, ❺ a means of physical exercise and conditioning, ❻ a source of social and environmental support, ❼ a method of increasing one's level of self-esteem and confidence and ❽ a method of achieving power and mastery by performing seemingly impossible feats of speed, strength and agility.[1]

The focus of practitioners and writers involved in these Eastern disciplines has been varied and wide in scope. This is best illustrated by writings which have appeared in numerous books and popular (U.S.) magazines such as *Black Belt*, *Inside Karate*, *Inside Kung Fu*, *Karate Illustrated*, *Karate/Kung Fu Illustrated*, *Kick Illustrated* and *Official Karate*. Among the many topics explored and discussed by serious practitioners have been ❶ the nature and importance of "intrinsic energy" (chin., *qi*; japan., kor., *ki*; skt., *prāṇa*) in the fighting arts (e.g., Akatsuka, 1974; Dayton, 1979; DeMile, 1978a; Draeger, 1981a; Hou, 1980; Peterson, 1981; Shuper, 1985a; Singer, 1983; Tart, 1986, 1987; Tohei, 1976; Wen, 1980) as well as the different ways this "energy" is used by varying styles (e.g., B. Lee, 1969; D. Lee, 1969; Stom, 1969; Uyehara, 1976), ❷ the comparative-analytic stance taken towards the evaluation and application of specific offensive or defensive techniques in various fighting arts (DeLeonardis, 1968; "The Flying Kick," 1969; "Power In," 1969; *The Masters and Styles*, 1982, 1983a, 1983b, 1983c; Nishioka, 1970), ❸ the use of traditional, regimented, prearranged sets of forms (chin., *quan*; japan., *kata*; kor., *hyŏng*) as a preparation for self-defense maneuvers (e.g., in Oyama, 1965, 1970) versus those systems which avoid the use of pre-set exercises and response patterns (Inosanto, 1976, 1977; B. Lee, 1975; Uyehara, 1980), ❹ the use of circular movements in self-defense strategies (Kauz, 1974; Smith, 1967) versus those strategies emphasizing a direct, linear approach (Hisataka, 1976), ❺ the role of biomechanical principles (Cavanagh & Landa, 1976; Feld, McNair & Stephen, 1979; Grabiner & Ward, 1981; Ikai, 1958; Ikai & Matsumoto, 1958; Ingber, 1981; Jordan, 1973/1974; Kim, no date a; Kroll, 1958; Min, 1967; Nakano & Tsuboi, 1957; Pettit, 1968/1969; Rasch & Pierson, 1963; Schwartz, Hudson, Fernie, Hayeshi & Coleclough 1986; Thirer & Grabiner, 1981; Toth, 1977; Vos & Binkhorst, 1966; Walker, 1980; Willcher, 1984/1985), ❻ the use of traditional techniques of self-defense characterized by a particular style which notably emerged from a particular country and time period (Hisataka, 1976) versus those of a more trans-cultural, eclectic form that integrates a number of different yet current styles (Inosanto, 1976; B. Lee, 1975), ❼ the importance of developing speed, timing and strategy in fighting techniques (La Tourette, 1979; Maslak, 1980a, 1980b; Urquidez, 1980), ❽ the merits of various approaches in regard to learning fighting arts techniques (Bell &Yee, 1989; Dolle & Barbot, 1979; Lewinski, 1988; Murray, 1981a, 1981b; Seabourne, Weinberg, Jackson & Suinn, 1985; Robazza, 1988; Zeroski, 1984/1985) and ❾ the relevance of the fighting arts to education (Altman, 1971; Bula, 1971; Case, 1984; Davis & Byrd, 1975; Kano, 1932; Ko, 1986/1987; Levine, 1984; Mandel, Weizmann, Millan, Greenhow, & Speirs, 1975; Schmidt, 1983-1984; Ju, et al., 1985).

Without the tempering effects of religious values, no system of self-defense can rise above sheer acts of rowdy violence.

- Chambers & Draeger, 1978, p. 17

He who wishes to live in an oriental martial art, rather than to just practice it on a physical level, must so train his consciousness to attain a self-discipline that at last his conscious mind will merge into an identity with the very principle of life itself.

- Zalle, 1969, p. 294

All of the above-mentioned areas have been of great concern to practitioners of fighting arts. Seriously missing, however, has been the emphasis placed upon the *psychological* authentication or transformation associated with these various physical activities through involvement in meditative-religious practices. This omission is surprising in light of the fact that at different historical periods the teachings and principles of many fighting arts were influenced by various meditative disciplines and "physicalistic exercise" schools embracing metaphysical teachings of various religions that placed importance upon psychological changes within the practitioner (e.g., see Huard & Wong, 1977).[2] Occasionally, the terminology of the Asian philosophies is espoused by practitioners or writers in the field today. However, they are often used in a superficial or inaccurate fashion (historically, linguistically, psychologically and philosophically). Essentially, the depth of association which many of these disciplines had with specific religious traditions has gone unrecognized. It is not uncommon to find many fighting arts teachers focusing on the physical aspects of the art to the detriment or exclusion of the philosophical, religious or spiritual side. The result is often a vigorous self-defense art which has become alienated from its rich historical background and origins.

Ironically, this has occurred precisely at a time when interest in consciousness studies has expanded into more traditional disciplines, such as the history of religions, Asian studies, psychology, biology, medicine and anthropology, and also at a time of increased interest in physical exercises as a means of enhanced physical and mental well-being. It is rather puzzling to note that no one involved in those academic disciplines which are most directly concerned with the topic of human consciousness has seriously explored the meditative dimensions of the fighting arts, where the synthesis of an already established philosophical-religious-experiential base has existed concurrent with the emphasis placed upon physical development and health. The lack of serious attention by practitioners of these disciplines to the meditative-religious dimension of their tradition as well as scholars' lack of attention to or participation in the fighting arts is a central theme addressed in this book.

There is little doubt that methodological and procedural difficulties abound when attempts are made to relate martial exercises to religious-philosophical underpinnings. On the topic of religion, attempts to define words such as "meditation" or even "religion" itself are invariably inadequate. Some writers have argued that such terms cannot be defined (e.g., Webb, 1916) whereas most writings will generally concede that no single definition, approach or set of criteria can incorporate all of the varied forms in which meditation or religion appear (see Crim, Bullard & Shinn, 1981; Maliszewski, Twemlow, Brown & Engler, 1981). For purposes of this writing, the descriptive words "meditative," "religious," "spiritual" and related terminology, are used in a psychological and phenomenological fashion to refer to those experiences which alter the individual's customary experience and awareness of himself in the world. Varying among the major religious traditions (which often serve as referents for their descriptive characteristics), such experiences can be theistic or nontheistic, individual or group, passive or active, transitory or enduring, intense or mild, expected or spontaneous, novel or recurring, tradition-centered or not. They may also be viewed as revelational, insightful, confirming, responsive, mystical, ecstatic and transformative, though other descriptors also exist (Crimm, Bullard & Shinn, 1981). Reference to religions and religious traditions have been applied to those systems of belief or worship that incorporate such phenomena, historically or in a more contemporary fashion, within their teachings or philosophical premises. "Meditation" has generally referred to those practices which involve the focusing of attention non-analytically in either a concentrated or expansive fashion, the outcome of which can lead to an alteration in consciousness, an increase in awareness and insight or a combination of such psychological factors. Many classical meditative systems have an experiential goal associated with the completion of the spiritual path, commonly described as "enlightenment." In contrast to the above-mentioned psychological factors which can relatively easily emerge from the practice of meditation, the experiential facets of enlightenment are viewed as effecting a radical, oftentimes enduring, psychological authentication (i.e., realizing that which one really is, completely, at all times; see Cook,

1983) or transformation (developing latent capabilities), dramatically affecting the nature of consciousness and changing an individual's behavior in the world as well. The term "enlightenment" generally refers to the complete realization of the true nature of reality, freed from ignorance, illusion, misinformation, cultural biases and conditioned beliefs. The goals associated with the practice of classical meditative systems, however, may or may not be described as "religious" or "meditative" in nature and must be assessed individually within a respective school, tradition or religion.

Aside from semantic considerations posed by religious and meditative terms, criteria for what constitutes authentic martial traditions must also be addressed. While the designation of "martial art" is widely used today to refer to a variety of South Asian, Southeast Asian, and Far Eastern combat systems, many of these disciplines would not, by strict definition, be considered genuine martial arts. Researchers seriously involved in the study of man's combative culture define martial arts as systems of combat which primarily involve the use of specialized weapons and protective equipment and facilities for battlefield use and are developed by and for a professional group of warriors for the ultimate purpose of group solidarity and survival adaptation. In many cases, the professional warrior belonged to a privileged aristocratic and hereditary social class which engaged in a life of discipline and activities connected with all aspects of the combative realm. Contrasting these martial disciplines is the collection of fighting systems known as civilian arts. Civilian arts are devised by heterogeneous social units in the plebeian segments of society. They are primarily used as methods of self-defense, not related to battlefield conditions, and may or may not make use of weapons or protective equipment and facilities. Further categorizations may be made with respect to sport-oriented or spiritualistic systems, which would not be classified as authentically "martial" in nature (see Draeger, 1980b, 1981b; "The Martial Concept," 1980; Lineberger, 1988, and also Paul, 1979/1980). As is generally the case today, more common non-academic writings which review Asian combat systems subsume such disciplines within the designation of martial art, referring to them as simply styles of combat originating in the Orient which offer a way of life based on Eastern philosophy (Corcoran & Farkas, 1983). In still other reviews, however, no such classification or definition even appears in print (e.g., Quick, 1973). No definitions of martial art or martial discipline *per se* appear in general English dictionaries. However, related terms can be found: "Martial" (derived from the Latin word, *martialis*, dedicated to Mars, god of war) means "inclined to the circumstances of war or battle or serving as training for warfare." "Military" (as opposed to civil; adapted from the Latin word, *militaris*, formed on *milit-*, *miles*, soldier) suggests whatever pertains to a soldier. A "fight" (from Old English, *fechte*, *foeht*; Old Saxon, Old High German, *fehta*; Middle High German, *vehte*) refers to a hostile encounter, engagement or combat between two or more people. "Combat" (adapted from the Old French verb, *combatre*, to fight with) constitutes an encounter or fight between two armed persons. "War" (from Old English, *wyrre*, *werre*; Old High German, *werra*, Middle High German, *werre*; Old Saxon, *werran*, confusion, discord) is a hostile contention by means of armed forces, carried on between nations, states, or rulers or between parties in the same nation or state (*The Oxford English Dictionary*, 1933).

Precise terminology proposed by serious hoplological researchers should be considered in any investigation of classical or contemporary martial traditions. However, close inspection of teachings, practices, and/or philosophical premises adhered to by systems falling within these designations indicate divergent meanings of important terms. As a result, distinct classifications and boundaries will not necessarily hold true or remain internally consistent in all cases. To this end, the simplistic designations found in popular writings may, surprisingly, be viewed as somewhat less superfluous than what was initially suspected. The complexity of this state of affairs becomes more obvious when martial-based systems are explored cross-culturally and historically. The hoplological classification proposed earlier will also vary with respect to the designation a specific culture, country or tradition applying to a particular martial system.

For purposes of this present work, the designation of *fighting art* will be applied to those comprehensive systems of combat or self-defense which may involve unarmed

Martial Ways
Martial Disciplines

tactics as well as the use of weapons and which, either historically or on the contemporary scene, derive their roots or teachings from combat systems designated as such within their respective cultural or geographical settings. (This conceptualization will be synonymous with the more popular "martial arts" designation found in much of the literature to date.) *Martial ways* refer to those systems which, though having some association with the combative sphere, seek as their primary goal a radical psychological authentication or transformation of the individual. The designation, *martial disciplines*, will be used to refer to fighting arts and martial ways collectively. By these definitions, formally defined martial arts and civilian arts may both fall within the designation of fighting arts. Anyone involved in a formal martial art may hypothetically experience features associated with goals of martial ways. Likewise, a practitioner of a martial way may participate in activities associated with fighting arts.

One assumption underlying these categorizations, however, is that all systems discussed herein have some form of physical training which hypothetically could be used in a combative context. In contrast, formal meditative systems generally do not have this combative aspect within their realm of practice.

In addition to issues of terminology, additional methodological and procedural concerns emerge when meditative practices are discussed with respect to martial disciplines. For certain countries, such as Japan and China, an analysis of classical religious texts, historical writings or *densho* (japan., transmission scroll) with underlying martial ideologies or philosophies is a task of many years' work even if confined to specific cultures and time periods. In some traditions (e.g., certain Japanese systems), resorting to texts for either analysis of meditative-religious experience, enlightenment or related phenomena and the nature of the martial way, written expression is generally viewed as inadequate in conveying the essence of either realm of activity. In other cases, some of the martial disciplines have changed over the years so that metaphysical principles underlying performance of movements (in conjunction with specific mental or meditative exercises) would bear no direct relation to current practices. Further, a number of martial disciplines are of relatively recent development (e.g., *aikidō*, *jeet kune do*) and, though based in part upon classical concepts, offer new insights into the use of psycho-physical principles not outlined in the available classical literature. In still other situations, much information concerning the principles and practice of various fighting arts was veiled in secrecy (e.g., *capoeira*, *kali*, *kun-tao*) and often passed along lines of oral tradition or through seemingly innocuous dance movements.[3] In many cases, the information was exclusive to certain lineages (e.g., select systems of Chinese *gong-fu* and Japanese *ryū*) and only recently has been open to people of Caucasian descent. Finally, in some traditions, the physical aspects of the system may be documented in the classical literature while the experiential-religious dimensions are preserved in oral tradition (e.g., [*Togakure-ryū*] *ninjutsu*). Still other arts have traditionally had no textual basis for their discipline whatsoever (e.g., *lua*).[4] With respect to actual practice and the experiential facets of the discipline, many teachers will only reveal practical and spiritual dimensions of their tradition to individuals who seriously commit to study for many years, arguing (justifiably) that such teachings can only be understood by direct participation and dedicated practice in the martial system itself.

The purpose of this book is to explore the relationship of fighting arts and martial ways to meditative-religious traditions, with particular emphasis given to the nature of radical psychological authentication or transformation in those martial disciplines having associations with meditative-religious practices and traditions. Spiritual tenets and goals held by a number of the classical and contemporary martial disciplines are reviewed, tracing the development of these disciplines historically. An analysis of the current relationship between the fighting arts and meditative-religious traditions is also examined. Finally, directives are offered to integrate these two fields of study drawing upon past historical associations and emergent possibilities reflective of socio-cultural and psychological trends existing today.

PART II

FIGHTING ARTS & MARTIAL WAYS: HISTORICAL & CONTEMPORARY STATUS

It has been suggested that hunting skills constituted the preliminary forms of combat with primitive man. When such techniques were pitted against members of his own race, their degree of sophistication likewise increased (Draeger & Smith, 1969). However, the origins of the martial disciplines remain speculative, nebulous and open to controversy among writers and historians. Currently, there exist arguments for Babylonian, Chinese, Egyptian, Greek, Indian or even Iraqi origins of these systems of combat (see, for example, the following sources of varying quality and their respective arguments: Corcoran & Farkas, 1977; Cox, 1980; Haines, 1968; Hu, 1980; Maberry, 1981; Reid & Croucher, 1983; Schroeder & Wallace, 1976; Wong, 1978). While no definitive answers will be probably forthcoming, respected scholars generally concede that some of the earliest traceable roots of meditative-religious teachings interpenetrating martial practices and ideologies lead either to India or China.

Even if one has learned all the sayings of the sages and saints, he should not insist on them obstinately.

- Toshikaga, 1982, p. 71

Whenever the doctrine of bujutsu attempts to claim the lofty beliefs of the Oriental doctrines of enlightenment as the inspirational motivations underlying the practice of the martial arts, it must be observed that to proclaim one's adherence to these values in theory and to live up to them in practice... are two entirely different things.

- Ratti & Westbrook, 1973, p. 447

INDIA

Many contemporary surveys of the Asian fighting arts fail to provide any detailed information concerning martial practices of India. This is not surprising as many specialists will concede that Indian martial traditions are difficult to locate and verify. While they continue to develop, they have become increasingly rare (Staal, no date). Historically, fighting sequences are described in such classic epics as the *Mahabharata*, *Ramayana*, and the *Ṛgveda* as well as other religious texts such as the *Buddhacarita-sūtra*, *Jaimintya Brāhmaṇa*, and *Saddharmapuṇḍarīka-sūtra*.[1] Very little is known about these early practices which preceded the beginnings of Buddhism (500 B.C.) (Draeger & Smith, 1969). Later written records or texts specific to select fighting arts do exist (Zarrilli, 1989a). However, most modern, readily available texts describe the wrestling forms (*binoṭ, kusṭhi, masti, vajra-muṣṭi*, skt.) (Mujumdar, 1950; Savanta, 1914; Singh, no date) and weaponry (e.g., *cilampam*, tamil; *bāṇa, lāṭhī, paṭā, pharī-gatkā*, skt.) (Egerton, 1968; Mujumdar, 1950; Pant, 1970; Singh, 1965). Given the limited material available concerning these fighting arts,[2] one must look to Indian ideas of the body to uncover information concerning martial traditions (Fischer, 1963), particularly in relation to meditative-religious practices (Deshpande, no date; Rosu, 1981; Staal, 1983-1984).[3] The most notable sources include *āyurvedic* medicine and *yoga* (especially *haṭha yoga*) which stress the importance of physical well-being as well as the goal of liberation (*mokṣa*).[4] In the above mentioned yogic tradition, one finds reference to *pratyāhāra*, *cakra* and the raising of the *kuṇḍalinī* as a means to effecting liberation;[5] the *āyurvedic* literature makes mention of *marman* (skt.), vulnerable points of the human body.[6] (See detailed analyses of these relationships in Rosu, 1981, and Zarrilli, 1978, in preparation). Knowledge of the "vulnerable points" found an application in the practice of wrestling – both martial and therapeutic – as well as in organized systems of armed and unarmed combat existing today in Kerala (southwest India) and Tamilnadu (south and southeast India) (Rosu, 1981; Zarrilli, no date b).

One fighting art which has been studied to some degree, also found in Kerala, is the discipline known as *kaḷarippayaṯṯu* (mal., *kaḷari*, [idiomatic] fencing school; *payaṯṯu*, fencing exercise; *kaḷarippayaṯṯu*, place where martial exercises are performed). Dating back to the twelfth century A.D., many current techniques in the art remain similar to those found in earlier times. In its heyday between the fifteenth and seventeenth centuries, *kaḷarippayaṯṯu* constituted a regular component of education for Kerala's martial caste (*Nairs*).[7] Later, its practice crossed both caste and religious affiliation to include higher caste Yatra Brahmans and lower caste Tiyyas as well as many Muslims and

A full body massage (uḷicoal) is a regular part of training in the art of kaḷarippayaṭṭu.

Photo courtesy of P. Zarrilli.

Christians (Zarrilli, 1979, 1984). During one's preliminary training, foundations of this physical culture system consist of individual body exercising sequences (*meyppayaṭṭu*) and ideally a full body massage (*uḷicoal*) administered on a yearly basis during monsoon season. From a fighting arts point of view, the physical aspects of the system consist of body poses, steps characterized by low stances and long strides, high kicks and jumps, and extended arm and hand movements. The later introduction of weapons (e.g., *ceṟuvati, keṭṭukari, otta, parica, vaḷ*, mal.) adds the use of thrusts, cuts and evasive moves to the complex repertoire of bodily movements which characterize the art (Sreedharan Nair, 1963; Zarrilli, 1978, 1979, 1982, 1984, in preparation).

Training in *kaḷarippayaṭṭu* is not simply physical but internal (*antaram*, mal.) as well. In depth knowledge of the *marman* (skt.; mal., *marmmam*) is required for purposes of knowing vulnerable points of attack of the opponent (in either empty hand or armed combat), protection of one's own body and treatment of injuries to the vital spots in training or battle. The emphasis placed upon visual concentration, use of breathing exercises (*prāṇayāma*, skt., or *swāsam*, mal.), repetition of *mantra*,[8] economy of move-ment and energy, special hand-body configurations (*mudrā*) and performance of special rituals (paying respects to teachers, deities and even one's opponent) all aid in achieving proper mind-body coordination (Maliszewski, 1987; Zarrilli, no date a). Regular pursuit of these practices may lead to the development of power (*śakti*, skt.) and a state of "accomplishment" (*siddhi*, skt.) in which the doer and done are one (Zarrilli, in preparation). The flow of *prāṇa-vāyu* (skt., "vital energy": *prāṇa*, breath of life; *vāyu*, vital wind) and the initiation of movement from the lower abdominal region known as the *nābhi* or *nābhi mûla(ṁ)* (skt.), corresponding to the second yogic *cakra*, *swādhiṣṭhāna*, play a significant role in this process (Zarrilli, in press c, in preparation).[9]

A number of similarities emerge when some of the techniques and practices employed in various styles (skt., *sampradāya*) of *kaḷarippayaṭṭu* are compared with those found in yoga. Traditionally in India, however, the primary motives for practicing martial arts precludes a self-conscious recognition of personal changes which may emerge for the practitioner as constituting a spiritual path *per se*. The process of spiritual emancipation (*mokṣa*) has historically been reserved for the discipline of yoga. Although there is often an overlap in actual practice among individuals, an intellectual demarcation separating the two disciplines is common. Therefore, it is not surprising to find some teachers of *kaḷarippayaṭṭu* stating there are few, if any, spiritual components within the system, whereas others definitely see *kaḷarippayaṭṭu* practice as involving spiritual aspects. Masters of *kaḷarippayaṭṭu* (mal., *kaḷarippayaṭṭu gurukkal*; *gurukkal*, teacher) adhering to this latter position make clear distinctions between their art and yoga. Yoga is held to be the supreme *sādhanā* (skt., practice) whose aim is explicitly spiritual. *Kaḷarippayaṭṭu* is a very physical and active form in which movements performed within the discipline of practice serve to exemplify the dynamic tension between control and release (see Zarrilli, in preparation). In contrast, yoga is viewed as stationary and "in-active." One point of agreement between the two practices which *kaḷarippayaṭṭu* masters familiar with yoga share is that both disciplines develop "single point" concentration (*ekāgratā*, skt.). Some masters even view the experience of practice as moving even further inward to more subtle, refined and stationary levels of meditation, i.e., to *dhārana* and eventually *dhyāna* where the "object" of meditation (e.g., the deity) is transcended and a more complete state of non-duality is experienced (Zarrilli, in preparation). However, both paths are traditionally viewed as having their own defining characteristics and place within the Indian social structure. Nonetheless, exceptions to the usual physical/spiritual delineation do

exist within certain schools of *kaḷarippayaṭṭu* as demonstrated by the conceptual understanding of the body within the art.

Three operative levels of the body are assumed in the practice of *kaḷarippayaṭṭu*. The first level is the body as a "vessel" containing humors and saps which determine health by their fluid process of exchange. The second level is essentially of a superstructure which supports the vessel, i.e., the bones, muscles, and junctures (*marman*) of the body. The third level is the subtle interior body assumed generally to be encased within the gross physical body. It is an ideational construct which identifies and articulates internal experience in the psychophysical practice of various *sādhanā*. The first two concepts of the body can be traced to *āyurveda* and are generally viewed as two inextricably interrelated aspects of the gross physical body (skt., *sthūla śarīra*). The concept and inner alchemy of the subtle body (skt., *sūksma śarīra*) evolved separately from *āyurveda* as part of ascetic and yoga practices and appeared fully developed in the Yoga Upanishads and Tantras (after the eighth century A.D.) (Zarrilli, 1989b, in preparation).

It is within the subtle body that reference to such structural elements as *nāḍi*, *cakra*, *prāṇa-vāyu* and *kuṇḍalinī* appear. While formal distinctions between yoga and *kaḷarippayaṭṭu* do exist as noted earlier, some *kaḷarippayaṭṭu* master texts do contain descriptions of the conventional seven *cakra*, select *nāḍi* (e.g., *iḍā*, *pingalā*, *suṣumṇā*), *prāṇa-vāyu* and *kuṇḍalinī*. Masters who follow such texts may not explain such elements as *cakra* or *kuṇḍalinī* to the student, but do observe the effect of raising the *kuṇḍalinī* which may possibly emerge naturally through correct practice. (It is important to note that the student himself may not be aware of the psychophysical process unfolding.) Other texts and teachers, in contrast, make limited reference to these structural elements and may neither recognize nor use the complete map of the subtle body (for example, limiting discussion to the fighting arts practitioner controlling *prāṇa-vāyu* and, in turn, the mind). Of note, proportionately just as many Muslim, Christian, and Hindu teachers assume and articulate the subtle body within their practices. Still other teachers make use of a number of meditative techniques which are not a part of traditional *kaḷarippayaṭṭu* to improve the student's power of concentration and the ability to control the mind consciously. These may include sitting meditation (*dhyāna*) in which the mind is concentrated on the image of a particular deity (skt., *mūrti*) (Zarrilli, 1989b, in preparation).

While these divergent trends illustrate the various degrees to which meditative components of practice are pursued, it should be noted that strong emphasis is placed upon spiritual training and development by sufi *kaḷarippayaṭṭu* practitioners of the Cannanore area of northern Kerala. Once the adept has reached higher levels of practice and has gained absolute mastery of the body, oral lessons are provided, including progression through a series of *dhikr* (arabic), techniques of remembrance or recollection of God performed silently or aloud. To develop spiritual power collectively, a ritual group practice known as *ratīb* (arabic) may be performed in which *dhikr* are repeated in unison by the sufi fighting arts practitioners. Practice of these techniques is understood to have a practical effect in fighting arts performance including increased mental and physical strength, concentration, and breath control. Eventually, a state of ecstasy, realization of the internal white light, or union with *Allāh* may be among the types of experiences attained. For such practitioners, the spiritual path constitutes the means by which accomplishment in fighting art practice and union with God are achieved (Zarrilli, in preparation).[10]

Ongoing research is further examining the meditative and spiritual dimensions of *kaḷarippayaṭṭu* as defined by practitioners within the culture as well as according to the phenomenological features that emerge out of the practice itself. Such investigations necessitate an exploration of the roots of this fighting art as well as the socio-political factors that affected the form or the system as it is known today. To this end, aspects of the system – perhaps even the general shape and parameters of the system – have direct links with the old Dhanurvedic system (circa 1200 B.C.-600 B.C.) as well as to early south Indian Sangam practices (400 B.C.-600 A.D.) (Zarrilli, 1978). As to the role played by the caste system, Zarrilli (1978) provides evidence that Brahmins (members of the highest caste), those of the warrior ranks (skt., *Kṣatriya*), or those who assumed

the functions of the warrior rank in its absence, were preceptors in *kaḷarippayaṭṭu*. Indeed, a special group of Brahmins (Yatra Brahmans) in Kerala may have constituted a core of early masters in what has now become the art of *kaḷarippayaṭṭu*.[11] Given the early historical connection between Indian martial traditions and religious practices in general (see also Farquhar, 1925; Orr, 1940), it is quite likely that the interpenetration of various religious traditions within and outside of *kaḷarippayaṭṭu* has made for a wide variety of martial-meditative forms and practices which are still in need of identification and systematic assessment.

China

While they have achieved greater recognition than their Indian counterparts, the fighting arts of China are similarly poorly understood and inadequately researched. Early fighting forms are known to date back to the Zhou dynasty (1122-255 B.C.) and references to archery, wrestling and various weaponry appear in literature which predates the Christian era. A close association between ritual dances and the fighting arts has led to divergent theories concerning the origins of Chinese combat systems: Some speculate that they may have emerged as a category of Daoist physical exercises (e.g., Needham, 1956) while others believe that they constituted distinct fighting arts which later incorporated Daoist principles within their practices (Henning, 1981).

Identifying significant personages central to the physical development and philosophical evolution of the fighting arts proves even more problematic than the concern for their origins. Nonetheless, though lacking in strong documentation, a persistent belief today credits Bodhidharma (circa 448-527 A.D.) as being a central figure in the development of a systematized martial system. Bodhidharma (skt.; chin., *Putidamo* or *Damo*; japan., *Bodai-Daruma Daishi*) is an obscure figure in boxing and *Chan* (japan., *Zen*), as well as in Indian and Chinese history. Several versions regarding details of his life exist (see Ch'en, 1964; Draeger & Smith, 1969; Haines, 1968; Masunaga, 1972; Pachow, 1972; Wong, 1978).[12] While details remain nebulous, the subject of this writing warrants a discussion of this topic at least in some preliminary fashion.

The earliest records of Buddhism in China date back to approximately the second century B.C. However, it was not until the second century A.D. that Buddhism began to flourish in China (Chan, 1963). Bodhidharma appeared over two centuries later and is generally acknowledged as the first patriarch of the *Chan* school in China. Although no Indian records of his life are known to exist, other sources indicate that he was the third son of King Sugandha of southern India, a member of the *kṣatriya* (warrior) caste who later became an *arhat*.[13] His training in Buddhist meditation took place in Kanchipuram, a province south of Madras. Because of the deathbed wish of his master Prajnatara and to the decline of Buddhism outside of India, Bodhidharma left for China,[14] first visiting the court of Liang Wu Di at Jiankang (presently Nanjing), later traveling to the realm of Wei in northern China, and finally settling in Luoyang. Bodhidharma also resided at the Shaolin Temple on Wutai Mountain in Henan Province.[15] Here he is said to have meditated in front of a wall for nine years (*bi guan*, chin., "wall gazing").[16] At the monastery he observed that many monks were unable to remain awake during meditation. To overcome this problem as well as to improve the health of his disciples, Bodhidharma reportedly introduced a systematized set of exercises to strengthen the mind and body, exercises which purportedly marked the beginning of the Shaolin style of temple boxing. According to legend, these exercise forms were transmitted orally and transcribed by later monks as *I Jin Jing* (*Cultivating the Muscles Scripture*) and *Xi Sui Jing* (*Washing The Marrow Scripture*) (Maliszewski, 1987; Wong, 1978).[17]

Bodhidharma was also said to have played a central role in transmitting the *Laṅkāvatāra-sūtra* (chin., *Leng Jia Jing*)[18] to his disciple Hui Ko, stating that it represented the key to Buddhahood. The *Laṅkāvatāra-sūtra* is one of nine principle Mahayana texts in Nepalese Buddhism. It occupied an important position in the philosophy of Mahayana Buddhism in China and Japan and existed in China at the time *dhyāna* was

being introduced.[19] The central thesis of the *Laṅkāvatāra-sūtra* focused upon the content of enlightenment, including specific reference to such doctrines as Mind-only (skt., *vijñaptimātra* or *cittamātra*; chin., *ru lai cang*) and all-conserving consciousness (skt., *ālayavijñāna*; chin., *a lai ye shi* or *cang shi*). To support its thesis, it recorded what was purported to be the Buddha's own inner experience (skt., *pratyātmagata*) concerning the religious teachings of Mahayana Buddhism.[20] In line with the *Chan* tradition, a central theme of the *Laṅkāvatāra-sūtra* is the importance placed on a transmission of doctrine from mind to mind rather than basing its faith on the use of words or reliance upon written texts (Maliszewski, 1987; Wong, 1978). As time passed, *Chan* teachings eventually became detached from the *Laṅkāvatāra*. Instead, attention was turned to the "perfection of wisdom" outlined in tenets of the *Vajracchedakaprajñāpāramitā-sūtra* (skt.; chin., *Jin Gang Ban Ro Jing*) or *Diamond Sutra*[21] (one of the nine Mahayana texts mentioned earlier), largely due to the unsystematic structure and obscurity of the *Laṅkāvatāra*.

Buddhist teachings (including those attributed to Bodhidharma) became assimilated in China, permeating such preexisting philosophical-religious concepts as *Dao*, *yin-yang*, and the principle of dualism and change (see Lao Tzu, 1963); the doctrines of "non-action" (*wu-wei*) and "natural spontaneity" (*zu-ran*); and the importance placed upon deep breathing (*lian qi*) (see Chuang-Tzu, 1968) and its relationship to the goal of longevity or immortality (see Chen, 1973, and Yu, 1964-1965). The Chinese synthesis of Buddhist and Daoist concepts transformed the previous teachings, the early search for *Dao* being later replaced by the goal of *jian-xing* (to see the Buddha-nature in one's self) (Maliszewski, 1987; Wong, 1978).[22]

Though again lacking in strong evidence, practitioners of modern fighting arts often claim to trace components of their system back to the original Shaolin techniques introduced by Bodhidharma. At the present time, the major styles of *gong-fu*[23] are generally divided into two groups – external (*wai jia quan fa*) or hard (*gang*) and internal (*nei jia quan fa*) or soft (*ro*). The external system stresses power strikes, greater use of kicks, hand conditioning and physical strength. While the external system advocates regulation of breath, the emphasis lies more on generating quick movements, utilizing force in straight lines, and responding to force with force (Wong, 1978). The internal school stresses not only the importance of Daoist and Buddhist philosophical-experiential principles described earlier, but also emphasizes the importance of vital energy (*qi*), the will (*i*), and internal strength. Like practitioners of *kalarippayattu*, through Daoist deep breathing techniques of *qigong* (see Engelhardt, 1987; Yang, 1985) internal school practitioners seek to collect, cultivate and store *qi* in the *dan-tien* (field of elixir) (see Cheng, 1985b; Huang, 1974; Maspero, 1937/1981a), a region located below the navel. The internal schools are considered to be defensive and generally focus on approaches which include the following: emphasis on vulnerable body targets and use of clawing and poking hand blows, execution of circular movements and use of a sweeping action for deflection of oncoming attacks; and upsetting the harmony and balance of an attacker by "going with the blow," exploiting the oncoming force of an attack and absorbing the impact (Wong, 1978). Shaolin boxing (Draeger, Kiong & Chambers, 1976; Draeger & Leong, 1977) is subsumed within the external classification while styles classified as internal in nature include *Taiji* (see Ch'en, 1983; Cheng & Smith, 1967; A. C. Huang, 1973; Yang, 1982), *Xingi* (see Hsieh, 1983a; P. Huang, 1973; Smith, 1974b; Smith & Pittman, 1990; Tackett, 1975, 1983), *Baguajang* (see Hsieh, 1983b; Johnson, 1984; Smith, 1967; Smith & Pittman, 1990; Sun, 1985) and *Liuhobafa* (see Chen, 1969; Knoble, 1986).[24, 25]

The primary internal styles reflect principles of Chinese philosophy and cosmogony. The major style, *Taijiquan* (great ultimate boxing), usually consists of smooth, flowing, gentle movements with no hesitation observed between the various postures and combinations being performed. Rounded curling gestures are the central bodily movement, consisting of kicks, strikes and evasive actions. These movements are observed in all five major schools (Chen, Yang, Wu, Hao and Sun) and are based on philosophical concepts of *Tai Ji* (Great Ultimate), *Tai Ji Tu* (diagram of the Great Ultimate), the *I Jing* (Book of Changes), *wu xing* (five elements) and the interplay of the cosmic principles,

yin and yang (Cheng, 1982, 1985a; Da Liu, 1972; Despeux, 1975; Huang, 1974; Jou, 1980).

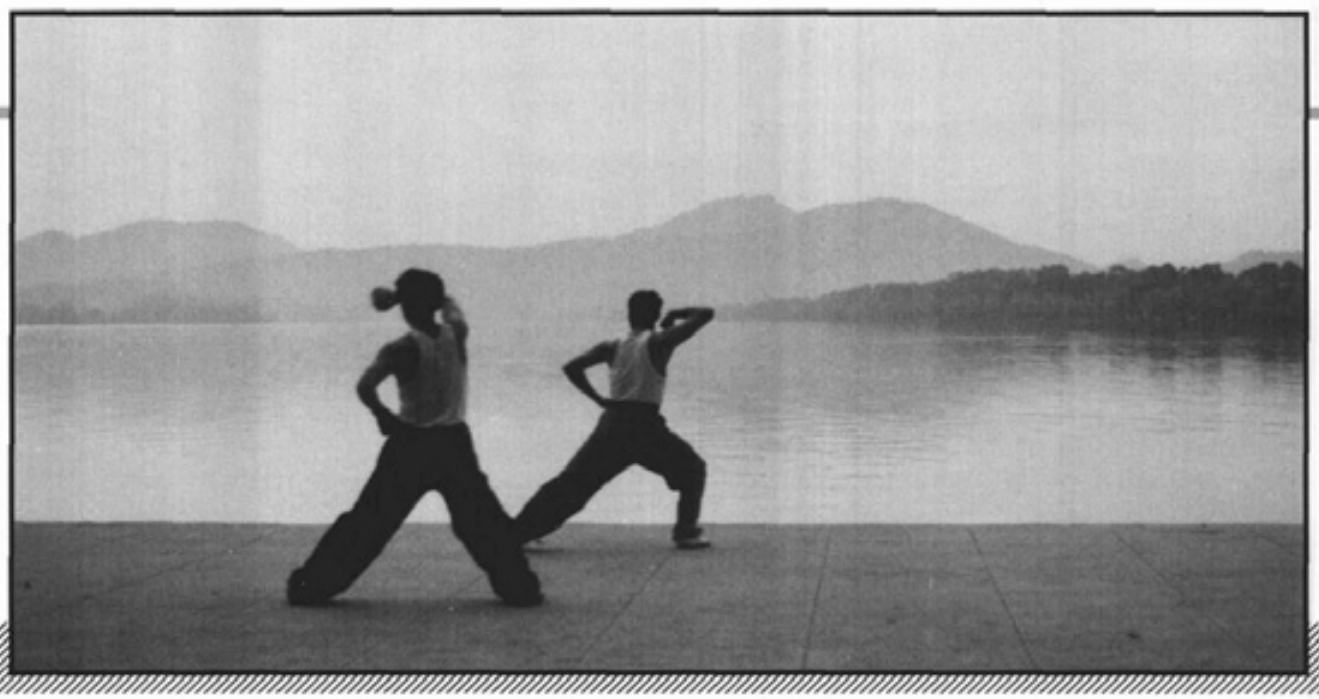
Xingiquan (form of mind boxing), a second internal style, consists largely of linear movements and emphasizes the use of vertical strength and the fist. There are five major forms of striking – splitting, crushing, drilling, pounding and crossing – and a dozen other techniques derived from the characteristics of animals. The five forms of striking are generally practiced separately right and left and then combined into a definite pattern. Here, too, movements are based on the philosophical concepts of *Tai Ji*, the *I Jing* and *yin-yang* (Liang, 1977; Smith, 1974b).

The art of *Baguaquan* (eight diagrams boxing; also referred to as *Baguajang*, eight diagrams palm) consists of circular movements and the use of horizontal strength and the open palm. Circling postures are either based upon animal movements or result from the actions of the body which occur inherently. *Bagua* signifies the eight trigrams of traditional Chinese thought (as derived from the *I Jing*) and have correspondence in one designation to areas of the head and torso and, in another classification, to the limbs of the body. The essence of *Baguajang* is its everchanging circling movement, reflecting the circular diagram composed of the eight trigrams. According to this conceptual scheme, a more complex diagram can be found in which the Primal Arrangement (Sequence of Earlier Heaven) is represented by an inner circle of eight trigrams while the Inner World Arrangement (Sequence of Later Heaven), consisting of an alternative arrangement of the trigrams, surrounds the first circle on the outside (see Smith, 1967).[26]

Liuhobafaquan (six harmonies and eight methods boxing) is a northern form of Chinese *gong-fu* which primarily stresses a continuous flow of arm and hand movements including fingertip strikes, palm strikes, hand-trapping elbow strikes and wrist locks, though kicks may be directed to leg areas of an opponent. The major organs of the body (e.g., heart, kidneys, lungs, liver) are each associated with one of the five elements (*wu xing*), a particular trigram, a quality of *yin* or *yang* and one of the five directions (north, south, east, west, center), a major goal of practice being to improve circulation and harmonize the organs to ensure their proper functioning and, in turn, promote good health (see Ch'en, 1969; Stephen, 1976).

It is surprising to note that although the internal styles clearly draw upon the principles of Daoist and Chan teachings in the use of specific forms, self-defense techniques, and strategies, there is little emphasis today upon the goals outlined within the

Pages 16-17: Chen style Taijiquan along West Lake in Hangzhou. A tranquil setting conducive to the meditative aspects of martial arts.

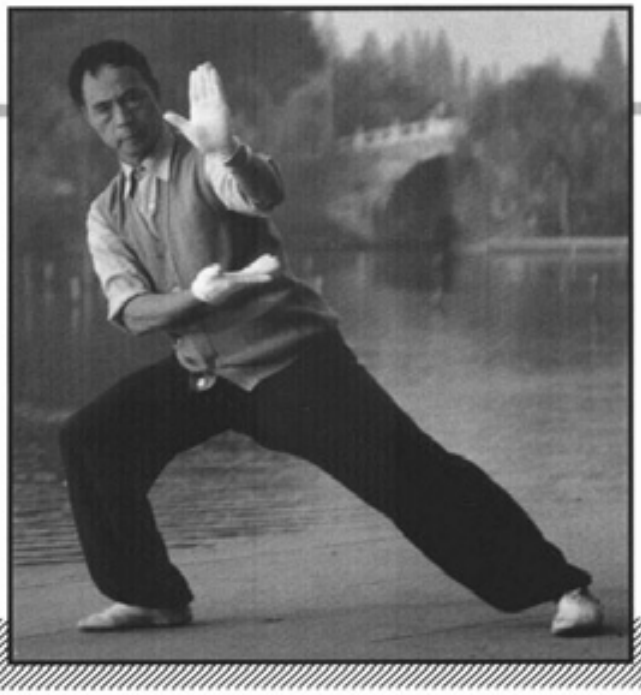


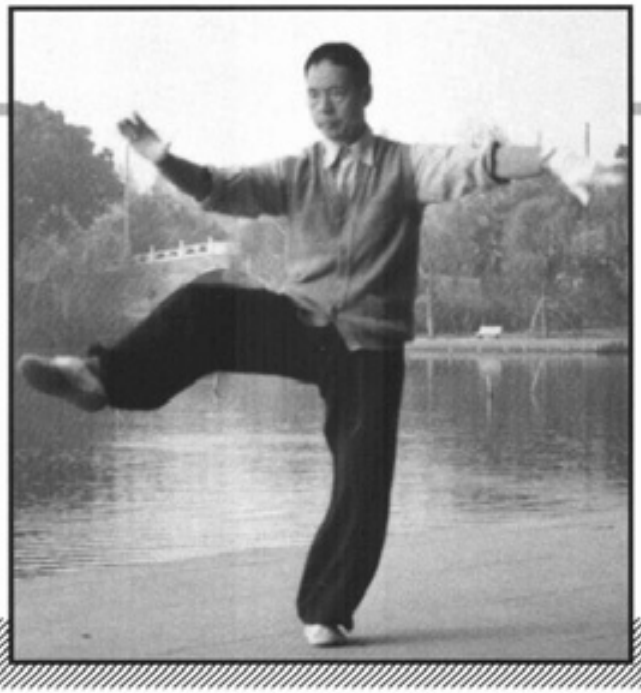
classical meditative systems and sought by some of the earlier fighting arts practitioners.[27] The importance of health and cultivation of *qi* may still be stressed (see Koh, 1981; Maisel, 1974; Mogul, 1980a, 1980b), but generally remains limited to this aspect of psychophysical development. Wong's (1978, pp. 67-68) evaluation of *Taijiquan* (also applicable to contemporary teaching methods generally found in *Xingiquan*, *Baguaquan* and *Liuhobafaquan*) succinctly describes this perspective:

> **It is important that students . . . realize early that one is not pursuing a mystical experience or seeking immediate enlightenment. Daily practice of forms (*quan*) is a practical discipline. . . . In effect what the martial art offers is a traditional meditation with an emphasis on breathing, superimposed over a "soft" self-defense form stressing an importance of blood circulation.[28]**

Meditation in this sense is viewed more as a technique (or self-regulation strategy of cognitive, physical and psychophysiological activity) useful in achieving psychological well-being and improving physical performance, than a radical psychological transformative process associated with the culmination of a spiritual discipline (see Wong, 1979a).[29] Nonetheless, theoretically speaking, exceptions to the trend do exist: in the writings of Huang (1974, p. 90), the final stage of *taijiquan* exercise training is described as the "attainment of 'emptiness' or superconsciousness where the little ego merges with the Cosmic Consciousness." T. C. Lee (1982) describes *taijiquan* as being spiritual release and emancipation through meditation in motion, in which the goal is to transform the life spirit into the Void and then into the *Dao*.

A similar view is echoed by Despeux (1975). Jou (1980) perceives the goal to be *xu-jing* (void-stillness), seeking both the empty in the solid and nonaction in action. Liang (1977) describes entering a trance in which the attributes of form, perception, consciousness, action, and knowledge are all empty. Galante (1981) states the ultimate goal is to transcend form (*quan*) and reach the *Dao*. And finally, Chang (1970) views the art as a means of taming the mind, controlling the *prāṇa* and bringing the practitioner directly to *samādhi*.[30,31] However, these perspectives are clear exceptions to the teachings stressed in the United States and China today (Amos, 1983/1984).[32]





KOREA

Due to its strategic position – China to the west, Manchuria and Russia to the north, and Japan to the southeast – the country of Korea was often beset by warrior factions seeking to control and overtake it. Military contact from Mongolia and China constituted the earliest sources of martial influence in Korea. Though early forms of unarmed combat, referred to as *t'aekkyŏn*[33] (Shim, 1974; Winderbaum, 1977), are reported prior to the third century B.C., it was not until the Chinese Emperor Wu Di successfully invaded the Korean peninsula in 108 B.C. that a highly developed fighting arts system was introduced there. The formation of three major power bases or kingdoms – referred to as the Three Kingdoms of Silla (57 B.C.), Packje (18 B.C.) and Koguryo (37 B.C.) – eventually succeeded in destroying the Chinese colonies in Korea though Chinese cultural influences continued (Chung, 1979; Henthorn, 1971).

At the time that Buddhism was being introduced to Korea via China, it had taken on its own unique flavor.[34] In particular, in the kingdom of Silla during the sixth century A.D., social-religious organizations developed, the heads of which were referred to as *hwarang* (kor., *hwa*, flowers; *rang*, young master) (Rutt, 1961; Tamura, 1974). Though initially beginning as a social organization for aristocratic youth, this system later evolved into a philosophical code known as *hwarangdo* (Way of the flower of manhood), steeped heavily in Confucian concepts of chivalry and patriotism. Training consisted of education in philosophy, morality, and the arts and sciences as well as extensive practice of the fighting arts, particularly swordsmanship and archery (H. An, 1966, 1977; K. An, 1974; Mo, 1978).[35]

Buddhism was introduced and openly accepted in Silla at this time. Maitreya worship[36] constituted the predominant form of Buddhism. As the interpenetration of Buddhist thought and the *hwarang* ideal grew, a *hwarang* eventually came to be viewed as the incarnation of Maitreya. In time, members of the *hwarang* began calling themselves the men of the *Yonghwa* tree, stating that Maitreya worship formed a bond among them (Tamura, 1974). Indeed, the relationship between the *hwarang* organization and Maitreya was such an intimate one that the formation of a Maitreya cult is suspected (Henthorn, 1971).

By the late eighth century, however, the government of Silla began to collapse, the *hwarang* warriors losing their military effectiveness and eventually turning into disorganized bands of dilettantes (Draeger & Smith, 1969; Rutt, 1961). The Koryo dynasty (918-1391 A.D.) supported Buddhism and a number of fighting arts including *subak, kwŏnbbŏp, yusul, ssirŭm* and *gungsul* (Draeger & Smith, 1969).[37] However, high ideals held by the *hwarang* and intimate association with Buddhism no longer characterized this period. Several systems, such as *subak* and *kwŏnbbŏp*, fell into the category of popular sport or were used more exclusively in military training. In the Yi dynasty which followed (1392-1910 A.D.), even the interest in these latter two fighting arts declined and Confucianism replaced Buddhism as a strong cultural force in Korea. While an open route between Korea and China had existed for the Korean and Chinese fighting arts masters prior to the Yi dynasty, Confucian philosophy tended to discourage the practice of the martial systems. With these developments, the arts were kept alive only by the dedication of masters who retreated to remote mountain areas and handed the forms down secretly to select pupils. With the passage of time, even Buddhist philosophy (what remained of it) turned against the practice of the martial disciplines, the martial role being viewed as contrary to Buddhist philosophical precepts.[38] Following the Japanese takeover of the country in 1894, the educational system of Korea was exposed to the Japanese style of martial sports in the forms of *kendō, jūjutsu* and *jūdō*, while at the same time instruction in military combat techniques was banned. Upon Korea's liberation from Japan in 1945, however, the fighting arts again began growing in popularity, though as a sport form (not unlike many of the modern *budō* systems of Japan). Included among these disciplines were many of the systems currently seen today, such as *t'aekwŏndo* (Choi, 1972; Huan, 1975; Too, 1975), *hapkido* (Han, 1974; J. M. Lee, 1976) and the like.[39]

Returning to the previous discussion of *hwarangdo* and drawing upon the ideolo-

gies, practices, and teachings of the Korean fighting art appearing under this name today, contemporary sources credit Wŏn'gwang, a famous Buddhist priest in Silla, with founding this discipline and developing it in harmony with his concept of the laws of nature. Deriving central teachings from earlier Chinese philosophical writings, Wŏn'gwang gave particular emphasis to the principles of *ŭm-yang* (chin., *yin-yang*) and *ki*. Evolving from *Taeguk* (kor., Great Ultimate; chin., *Tai Ji*), the interaction of the cosmic forces, *ŭm* and *yang*, led to the formation of the five basic elements of matter (*ohaeng*) in the universe: *kŭm* (gold), *mok* (wood), *su* (water), *hwa* (fire) and *t'o* (earth). The vital energy associated with the dialectical interaction of *ŭm-yang* was *ki* (chin., *qi*). *Ki* was viewed as the undifferentiated unity of existence and non-existence and the vital force behind life transformation. In conjunction with these principles and the Maitreya philosophy, a fighting art evolved which blended principles of hardness and softness and linear and circular motions (Lee, 1978). On a physical level, contemporary *hwarangdo* combines hard and soft techniques and integrates circular and linear movements. Self-defense methods include spinning and jumping kicks, falling and rolling techniques, throws, locks, hand strikes and blocks, chokes, joint breaks and joint manipulation. Advanced training involves the use of weapons and study of vital points (Lee, 1978, 1979, 1980).

Contemporary techniques of this system are founded on four basic divisions of power: inner (*naegong*), outer (*oegong*), weapon (*mugigong*) and mental (*simgong*). *Naegong* consists of training methods for developing *ki*; *oegong* relates to external techniques which extend *ki* power outwardly; and *mugigong* consists of techniques in weapon training. *Simgong* is directly concerned with the mental control of *ki* and is divided into thirteen different subdivisions, among which are included putting a person to sleep (*ch'oemyŏnsul*), concealing oneself in front of others (*ŭnsinbbŏp*), chanting to heal or cause disease (*jusul*), studying of the laws of the universe (*ohaengbbŏp*) and studying the mind (*yusimbbŏp*) (Lee, 1978).

Development of *ki* is a central theme of *hwarangdo*. In the human body, this vital force is viewed as concentrating in a region slightly below the navel called *danjŏn* (red field) which is trisected by three acupuncture points: *kihae* (*ki* ocean), *sŏkmun* (stone door) and *kwanwŏn* (first gate). The first point serves as the reservoir of *ki*, the second point is the "keeper of strength," and the third point opens to receive *ki* from the universe. The entire life process is both activated and maintained by *ki* which is circulated through twenty-six meridians to various parts of the body. Cultivation of *ki*, achieved through exercises of breathing (*danjŏnhohŭpbbŏp*) and mental concentration (*jŏngsindobbŏp*), is the central medium through which shifts in consciousness are viewed as unfolding (Lee, 1978).[40]

From its early origins, human consciousness has been viewed within this system as a circle divided into quarters. The first quadrant (clockwise, 0°-90°) encompasses the range of normal human behavior, including activities of physical coordination and strength. Techniques of *ch'oemyŏnsul* and *ŭnsinbbŏp* are subsumed within the upper ranges of this quadrant. The second quadrant (90°-180°) covers the range of "extraordinary human powers" and include clairvoyance, telepathy and out-of-body experiences. *Jusul*, *ohaengbbŏp*, and *yusimbbŏp* are practices associated with this quadrant. Here also the practice of meditation begins. The third quadrant (180°-270°) covers the range of what are described as "supernatural powers" and is viewed as the realm of the *dosa*.[41] Subsumed within it are activities commonly associated with Korean shamanism, including physical transformations and communication with spirits. (However, such phenomena are not necessarily viewed as part of formal meditative practice.) The final quadrant (270°-360°) is the category of the Buddha in which the physical body is perfectly unified with the universal *ki* and becomes pure spirit or vital force. Completion of activities in the last two quadrants (180°-360°) leads to *dot'ong* (traditional meaning, understanding of *Do* or Way) (Lee, 1978).[40]

While the influence of religious-based ideologies, precepts, and practices is evident from historical reviews as well as information derived from proponents of the contemporary *hwarangdo* system, the psychological impact which these influences had upon the *hwarang* is far from clear.[42] Drawing upon historical sources, the *hwarang* spirit con-

The philosophical concepts of

Um-Yang & Taeguk

permeate Asian culture. The above symbols are embodied in the South Korean national flag.

sisted of a mixture of Buddhism, Confucianism, Daoism and Korean primitive religion. The advice given by the Silla priest Wŏn'gwang which was adopted by the *hwarang* included loyalty to the king, filial piety in regard to parents, sincerity in relations with friends, courage in battle, and selectivity in the killing of living things (Ilyŏn, 1972; Kim, 1931). The importance of not retreating in battle was perhaps the central tenet adopted by the *hwarang* warrior. To this end, Kim (1965/1966) suggests that a parallel between the Buddhist goals adhered to by Wŏn'gwang and the *hwarang* spirit was that battle was one of the means through which the warrior was able to be freed of his ego and ascend to Buddhahood.

Buddhist priests served as advisors to and taught the *hwarang*, and in some cases were actually members of the *hwarang* (see Kim, 1965/1966).[43] The Buddhism in Silla during the sixth century had a strong Mahayana component. However, it did not emphasize meditation and reflection in order to solve life's problems through enlightenment (Hatada, 1951; Murayama, 1932). Rather, it stressed the medium of prayer and its effectiveness in helping the people to fulfill their desires. Buddhism became the state religion in the belief that the state of Silla could only stave off enemy invasions and be protected by the power of Buddha, a belief compatible with the earlier primitive shamanistic Korean religion (Kim, 1965/1966; Yi, 1964). Thus, a number of writers (Ayūkai, 1931, 1932; Mishina, 1934a, 1934b, 1934c; Rutt, 1961; Yang, 1957) have concluded the *hwarang* movement to be essentially shamanistic in nature.

In contrast, literature pertaining to contemporary *hwarangdo* with its descriptions of the third and fourth quadrants would suggest that, at some point in time, an important position was accorded to advanced meditative practices and goals. Currently, however, this is not the case. Essentially, the metaphysical teachings are de-emphasized, and the physical components are stressed (i.e., those activities falling within the realm of the first two quadrants).

A second Korean fighting art which has historical roots dating back to earlier martial traditions and meditative practices is *kuksul*. This art is said to consolidate techniques from three Korean martial traditions: *sadomusul*, *puldomusul*, and *kungjungmusul*. *Sadomusul* (tribal military arts) reportedly traces its basic form back to 2,000 B.C. when young warriors had the responsibility of defending their tribal commune against invaders. Stone instruments and later the bow and arrow were the major weapons associated with this tradition. *Puldomusul* (Buddhist military arts) was first associated with the transmission of Buddhism from China to Korea during the fourth century. In their travels, Buddhist monks would make use of self-defense techniques to protect themselves from bandits or wild animals and were particularly known for their use of the cane and long pole. *Kungjungmusul* (royal court military arts) reportedly began with the creation of the Three Kingdoms when the ongoing threat of warfare necessitated having soldiers trained in martial techniques. Within their diversity of training, warriors were not only required to train in weaponless combat, the use of the bow and arrow and the long sword, and the throwing of short knives, but also to study music, politics and classical writings (Kimm, 1985; I. S. Suh, 1982; S. S. Suh, no date).

In response to the Japanese suppression of Korean fighting arts between 1894 and 1945 (noting that Korean traditions had originally influenced the development of Japanese fighting arts) and in order to systematize the varied forms of martial techniques found in the three Korean traditions, information was collected from various historical and contemporary sources to organize a single Korean national fighting art.[44] On a physical level, *kuksul* consists of hand strikes, wrist-twisting techniques, locks, throws, kicks, and the study of vital points. Advanced training involves application of basic defense in a seated or prone position as well as the use of weapons including short sticks, staff, sword, double knives, and fan (I. S. Suh, 1982).

The development of *ki* is an integral component of this system. Historically, the names of several monks stand out as being instrumental in developing the philosophy of *ki*. Wonhyo (617-686) reportedly employed techniques of *hwalbbŏp* and *hyŏlbbŏp* (stimulating and neutralizing vital points in the body) to heal individuals suffering from terminal maladies. Sosan (1520-1604) and Samyŏngdang (1544-1610) later incorpo-

rated these two techniques with *jangsuyangsaengbbŏp* (the way of taking care of one's health for longevity) and *okwanbbŏp* (moderation in the use of five senses: hearing, tasting, seeing, smelling and feeling) to reach *doinbbŏp* (literally, way of attaining the level of high priest; i.e., *dosa*), a method used to achieve longevity (S. S. Suh, no date).

On a more contemporary scene, *ki* is classified into two different types: *sŏnch'ŏnjŏk ki* (prenatal or innate *ki*) and *huch'ŏnjŏk ki* (postnatal *ki*). Three acupuncture points (*ŭmkyo, kihae, sŏkmun*) descending in a vertical line directly below the navel (*singwŏl*) represent the area encompassed by the first type of *ki* and three different acupuncture points (*subun, hawan, gurli*) ascending in a vertical line above the navel constitute the postnatal *ki* centers. Prenatal *ki* is fully developed before birth (though it can be weakened through such outside factors as stress) and determines inner strength and power. Postnatal *ki* develops after birth and is the source of external strength. Through meditation (*myŏngsang*),[45] concentration (*jŏngsin t'ongil*) and breathing exercises (*danjŏnhohŭpbbŏp*), prenatal and postnatal *ki* are combined – initially by stimulating those two acupuncture points nearest the navel (*ŭmkyo* and *subun* respectively) and later applying this same technique to the other points – a process which eventually increases both internal and external power. Symbolically, combining prenatal *ki* and postnatal *ki* also represents the interaction of *ŭm* and *yang* respectively (Hallander, 1984).[44]

While mental and physical training follow a progressive, hierarchical series of stages, the importance accorded *ki* development is evident at the highest level of training where the practitioner receives training in *kiŭi wŏrli* (principles of *ki*) and *kihak* (study of *ki*). Within *kiŭi wŏrli*, one studies the physical structure of the human body and its interrelationship with 364 vital points. With respect to the physical dimension, *kihak* involves studying some 270 original techniques which are broken down and expanded into 3,608 parts. On the meditative side, the practitioner studies principles underlying the interaction of prenatal *ki* and postnatal *ki*, the use of concentration (*jŏngsin t'ongil*) and the practice of meditation (*myŏngsang*) which ultimately leads to *dot'ong*. However, it is estimated that twenty to thirty years work is needed to master this specialized training, a factor which clearly limits the number of practitioners of the art.[44, 46]

In contrast to models observed in *hwarangdo* and *kuksul*, there exists a Korean martial system which does rely heavily upon the practice of meditation and wherein the role of enlightenment is viewed as central to its teachings and techniques. Having only evolved within the past two decades, the art of *simgŏmdo* (and its sister discipline of *sinbbŏp*) presents an unusual course of development, compatible with the Korean historical-religious tradition yet atypical in the standard evolution of most fighting arts and martial ways. The founder, Chang Sik Kim, originally began formal meditation training in *Sŏn* (*Chogye* order) at the Hwagye Temple in Seoul, Korea at the age of thirteen. Following the teachings of *Sŏn* master Seung Sahn (see Sahn, 1982), activities were essentially limited to sitting meditation and general work chores performed at the temple. At the age of twenty-one and with no previous fighting arts training, Kim attended a one-hundred day meditation retreat at Samgak Mountain and attained enlightenment in the art of *simgŏmdo* in 1965. During the course of this retreat, a series of visions appeared to him, the content consisting of hundreds of fighting arts forms which he memorized and later practiced. From this unexpected and initially frightening experience, the art of *simgŏmdo* was developed (Kim & Kim, 1985).[47]

Simgŏmdo (*sim*, mind; *gŏm*, sword; *do*, way) is a discipline devoted primarily to the study of the sword. Using a wooden weapon, the student engages in the practice of both mental and physical exercises. Physical exercises consist of learning a series of progressively more difficult forms designed to strengthen and loosen muscles, improve coordination, and enhance speed, timing and concentration. Mental training consists of chanting (*yŏmbul*), light breathing exercises (*danjŏnhohŭpbbŏp*) (without strong emphasis upon cultivation of *ki*), the use of *kongan* (kor.; chin., *gongan*; japan., *kōan*), active (movement) meditation which focuses upon keeping the mind clear from moment to moment and sitting meditation which consists of visualizing in the mind fighting arts forms that can later be applied without effort in physical movement. The weaponless aspect of Kim's teachings is known as *sinbbŏp* (body technique). Consisting primarily of

circular hand and foot combinations, emphasis is placed upon practicing basic motions which are combined into forms and in later advanced training lead to free-fighting. With its non-intellectual focus, the goal of sword and empty-hand practices is to "cut thinking," a process which leads to enlightenment (*dot'ong*). Currently this martial way is taught both in Korea and in the United States (Kim & Kim, 1985).[47, 48]

Outside of the martial disciplines mentioned in detail thus far, some of the other present-day Korean fighting arts also emphasize Zen or spirituality within their respective disciplines (e.g., Chung, 1979; Son & Clark, 1968). However, this influence appears to be rather recent, adopted in part from the contemporary Japanese influences described earlier. In keeping with Draeger's (1974b) observations of contemporary Okinawan and Japanese *karatedō* and *karatejutsu*, it is feasible that, for the majority of Korean fighting arts, the recent import of Zen (and "spirituality") marks the attempt to bring metaphysical principles into an art in support of claims to (a) possess higher ideals than the "mere" physical aspects of the art, or more optimistically, (b) enhance the physical performance of the martial art practitioner through the integration of Zen exercises – similar to the *hwarang* warriors' association with Buddhism noted earlier.

However, before a final evaluation can be made concerning the status of contemporary Korean fighting arts with respect to meditative-religious teachings, it should be pointed out that individual exceptions to the current trend delimiting meditative practices may be observed. The writings of Shim (1974, 1980, 1984), for example, illustrate how a fighting art (*t'ae-kwŏndo*) generally taught with a primary emphasis upon the physical dimension and moral development can borrow from the mental/religious disciplines and integrate within it the teachings and goals of the classical meditative systems.

JAPAN

An understanding of Japanese martial traditions and their relationship to meditative systems and philosophies presupposes a knowledge of Japanese history. While martial tradition is accorded an important position in Japanese culture and history, no technical records exist today to support the claim that formal, systematic combat methods for training warriors had been developed even as late as the eighth century A.D. Some four hundred years later, however, the classical professional warrior (japan., *bushi*) had risen to a position of political power, figuring prominently in the development of the national character of Japan. This favorable environment allowed the *bushi* to further develop and refine the combative techniques of *bujutsu* (martial arts) in the centuries which followed. By the seventeenth century, some sixty different combat systems organized around almost hundreds of formal martial traditions (*ryū*) were in existence (Dann, 1978; Draeger, 1973a).

Zen Buddhism was introduced to Japan from China during the Kamakura period (1185-1333 A.D.). Two central figures responsible for this introduction were the Japanese Buddhist priests Eisai (1141-1215) and Dogen (1200-1253), who had studied Chan in China. Through the efforts of followers Tokiyori (1227-1263) and Tokimune (1251-1284), Chan as Zen was introduced into Japanese life and is often acknowledged to have had a distinct impact upon the life of the samurai, one of many ranks of *bushi* (Maliszewski, 1987). The integration of martial and spiritual teachings (including Shintō, Confucian and Zen Buddhist doctrine) led to the development of *bushidō*, the warrior code (Ackroyd, 1987; Kondo, 1978; Saeki, 1942-1944; Shaku, 1907; Suzuki, 1959; Uzawa, 1990). Espousing such virtues as justice, courage, loyalty, honor, veracity, benevolence and politeness, the classical warrior's primary concern was to experience a spiritual awakening by achieving the state of *seishi o chōetsu*, a frame of mind in which one's thoughts transcended life and death (see Nitobe, 1969).

With the growing importance and favor given to the warrior class, it is interesting to note that the Edo period (1603-1868 A.D.) is characterized as an age favored by peace. This is essentially due to the formal founding of the Tokugawa military government in 1603 commonly known as *bakufu*. Originating in the late twelfth century, the Tokugawa

constituted successors of various families who supported a dictatorial and aristocratic form of military government. Under the rule of the Togukawa, Japan was cut off from the outside world and people were segregated into rigid social classes. Even the privileged warrior class was subject to Tokugawa policy. Fewer wars were fought which led to a decline in martial skill. In contrast to past tradition, Tokugawa *bushi* held their class distinction through birthright rather than extensive combat training. To further reduce martial ardor, the military government directed its people's attention (*bushi* and commoner alike) to the grandeur of Japan's past and also had *bushi* participate in non-martial activities (e.g., acting, dancing, singing, poetry writing) and conform to a Confucian education. It is this shift in social awareness which led to the development of the *budō* forms (Draeger, 1973b). Taking a more pragmatic stance, the Japanese culture took the Confucian interpretation of the *Dao* (chin., Way; see Draeger, 1973b) – *Dō* in Japanese – and modified it so it applied to man in his social relationships and was compatible with Japanese feudal society.[49] The transition from *bujutsu* (*bu*, military [martial] affairs; *jutsu*, art; alternate term, *bugei* [*gei*, art]) to *budō* (*dō*, way) involved a reorientation away from combat training to cultivation of man's awareness of his spiritual nature. The primary goal of early *budō* was enlightenment, similarly to what has been described in Zen teachings, external perfection of (martial) technique giving way to self-mastery via "spiritual forging" (*seishin tanren*) (Draeger, 1973b, 1974a; Maliszewski, 1987). In the state of the "artless art," the experience of the *Dō*, the mind was made "pure" (*makoto*, "stainless mind") and "immovable" (*fudōshin*, "immovable mind"), undisturbed by external nonessentials, even the *Dō* was forgotten, the *meijin* (master of the *Dō* form) acting with the mind unconscious of itself (*mushin no shin*)[50] (Draeger, 1973b; Suzuki, 1959). The distinction in classification made between *bujutsu* (martial arts) and *budō* (martial ways) is often applied even today (Dann, 1978; Draeger, 1973a, 1973b; Uzawa, 1990).[51]

Specific *budō* systems first emerged during the early part of the seventeenth century. All of these earlier disciplines evolved from the *bujutsu*: *Kenjutsu* (sword art) was transformed into *kendō* (sword way); in contrast to the traditional *iaijutsu* (sword drawing art), the essence of *iaidō* ("sword drawing technique") as a spiritual discipline also emerged (see Warner & Draeger, 1982). While most of the early *budō ryū* depend on the use of weapons, empty-hand *budō* systems also began to appear (see Draeger, 1973b). A variety of early *budō* forms continued to evolve until the latter part of the nineteenth century. According to Draeger, with the beginning of the Meija Era, the aims of what he has called the classical *bujutsu* and classical *budō* systems were redirected by the government to develop a new sense of personal and national spirit, thus leading to the development of the modern disciplines.

Continuing with the classification system proposed by Draeger (1974b), the overthrow of the Tokugawa government in 1868 generally marks the emergence of modern *bujutsu* and modern *budō*.[52] Differences between these systems and the classical disciplines are described as significant. As a whole, the modern disciplines are generally categorized as methods of self-defense or as tactics for sparring or grappling with an opponent. Many modern *bujutsu* systems consist of officially approved, government sanctioned methods of hand-to-hand combat which are limited to either practice by law enforcement groups for the purpose of dealing with offenders of the social order or use by average citizens as methods of self-defense and spiritual training. While classical *bujutsu* involved battlefield combat, its modern counterpart was applied in civil contexts to restrain assailants rather than to maim them or take their lives.

Modern *budō* systems generally consist of unarmed techniques of grappling or sparring which serve as a means of physical exercise or sport, methods of self-defense or a form of spiritual training, the goal of which is to bring man into harmony with the values of a peace-seeking international society (Draeger, 1974b). Subsumed within the classification of modern *budō* are such disciplines as *aikidō* (Shioda, 1968; Tohei, 1975; Westbrook & Ratti, 1970), modern *judō* (Kudo, 1967; Mifune, 1956; Otaki & Draeger, 1983; Thibault, 1966), *karatedō* (Funakoshi, 1973; Hisataka, 1976; Suzuki, 1967), *kendō* (AJKF, 1974; Dann, 1978; Sasamori & Warner, 1964), modern *kyudō* (Acker,

1965; Sollier & Gyorbiro, 1970), and (*nippon*) *shōrinji kempō* (So, 1970).[53]

In his analysis comparing the modern *budō* to the classical *budō* disciplines, Dreager (1974b) reports major differences in orientation. While all *budō* systems address the importance of discipline, moral patterns of behavior, and "spirit," the concept of *Dō* in the modern disciplines is given a different emphasis. Redefining this concept in a fashion which subjectively reinforces their own personal needs and role in the world, modern exponents largely overlook the importance placed on radical psychological authentication or transformation of the practitioner. The ethical teachings stemming from Confucian and Daoist writings that stressed the ascetic and moral conduct of the classical warrior have been relegated to the position of romantic literature, subordinate to a "national spirit." This is aptly portrayed in a description found in Draeger (1974b, p. 63):

> **To comply with . . . (one's) natural dispositions is called the Way. . . . Since the True Way is as facile a matter as this, one should stop acting like a sage, and completely abandon the so-called mind, or the way of enlightenment, and all that is affected and Buddhaish. Let us, instead, not distort or forget this Yamato-gokoro (spirit of Japan), but train and regulate it so that we may polish it up into a straight, just, pure, and good spirit of Japan.**

And further, a watered-down version of Buddhist philosophy also follows:

> **. . . Buddhism has always had much more significance as the "business of state" in Japan than it has had as a religion for individual Japanese. Therefore, Buddhism influences modern** budō **only insofar as it is useful for the realization of absolute truth within secular life. The recognition given by modern exponents to the sacredness of physical effort is a dominant feature in any sense of religion they may possess. Thus, if an exponent puts his whole heart and soul into his training, he is practicing 'good Buddhism'. . .** (Draeger, 1974b, p. 63)

This purported disparity between classical *budō* and modern *budō* is not altogether new in Japanese thought. A similar distinction could also be noted in the effect which Zen had upon classical *bujutsu*. In general, the *bushi* borrowed those aspects of Zen which would improve his abilities and efficiencies as a warrior (Draeger & Smith, 1969; King, 1992). To this end, some writers have questioned the impact, if any, which Zen had upon the warrior's system of ethics (Harrison, 1966; Stacton, 1958; Suzuki, 1959),[54] although exponents who lean toward the broader, less confined version of *budō* believe Zen clearly did effect changes in practitioners and their respective discipline. Similarly, both the older *budō* and *bujutsu* traditions often had a close association to Shintoism or esoteric Buddhist doctrines (*mikkyō*) derived from Shingon and Tendai sects (Dann, 1978; Lineberger, 1988). Those warriors adhering to the Buddhist practices often made use of such esoteric devices as *mandara* (skt., *maṇḍala*), *jumon* (skt., *mantra*), *ketsu-in* (skt. *mudrą*) and various ritual implements as a means of achieving protection in battle (see Hall, 1979a, 1979b; Kiyota, 1990). However, it would be premature to conclude that all of the modern *budō* systems represent empty shells of once thriving, authentic spiritual disciplines. For example, select schools of modern *kendō* and *kyudō* do stress the importance of radical psychological authentication or transformation of the practitioner (see Herrigel, 1953; Jackson, 1975/1976; Kiyota, in preparation; Omori, 1966; Onuma, 1984; Ozeki, 1968; Sayama, 1986; Stein, 1988; Tanaka, 1990; Uzawa, 1990; *Zen kyudō*, 1984). As further examples, the respective founders of *aikidō*, Ueshiba Morihei, and the *karatedō* style of Kyokushin, Oyama Masutatsu, as well as the successor of the *Gōju-ryū* in mainland Japan, Yamaguchi Gogen, have each demonstrated the effectiveness of their respective systems and their use as a medium of effecting personal

enlightenment in Dreager's "classical" (*Dō*) sense of the word (see Oyama, 1979; Uyeshiba, 1968, 1974; Yamaguchi, 1966).[55] To this end, an assessment of the individual practitioner within a particular discipline remains the best measure of the degree to which these specific *budō* aims are stressed, exemplified and realized. Indeed, taking Ueshiba's martial way of *aikidō* as an example, many variants of the original style have appeared in the natural evolution of this modern *budō* form (Draeger, 1974b; Furuya, 1981; Maberry, 1982; Makiyama, 1983; Orange, 1983; Pranin, 1987; Segal, 1981; Shioda, 1968; Taylor, 1977; Tomiki, 1970) as the system itself initially evolved from *Daitō-ryū aikijūjutsu* (see Okamoto, 1985). Some of these newer forms in fact de-emphasize the spiritual *budō* tenets which Ueshiba adhered to and which made his personal approach unique (see Adams, 1968; Cauhepe & Kuang, 1984; Protin, 1977; Saotome, 1986; Stevens, 1987; Stevens & Shirata, 1984; Sunadomari, 1969; K. U[y]eshiba, 1977, 1983, 1984, 1986a, 1986b; M. U[y]eshiba, 1984, 1985a, 1985b). It is also important to note that the older *budō* disciplines are still practiced today in Japan (see Deshimaru, 1982, also 1974, 1979, 1985; Draeger, 1973b; Random, 1978), though commitment to these martial ways involves a level of dedication, perseverance, and discipline seldom observed in our contemporary society.[56]

One final martial tradition deserves attention here, though it does not fall clearly within the *bujutsu-budō* delineation. *Ninjutsu*, the art of martial espionage or "stealing in" (*nin*, ① stealth, secretiveness; ② endurance, perseverance; derived from the word *shinobi*, referring to the earliest forms of *ninjutsu*; *jutsu*, art) is generally believed to have originated in Japan during the reign of Empress Suiko (593-628 A.D.) Its earliest beginnings date back to the ancient Chinese text on military science called *Sun Tzu* (or *Sun Tzu Ping Fa*, chin.; *The Art of War*) written by the Chinese strategist Sun Wu (also known as Sun Tzu [in Pinyin Romanization, *Sun Zi*]) who had lived sometime between 500 and 300 B.C. (Sun Tzu, 1963; Tang, 1969). According to legend, monks and shamans had come from China to dwell in forests and caves of the Kii Peninsula with the already present Japanese *yamabushi*, *sennin*, *gyōja* and *shugenja*,[57] bringing with them a knowledge of Chinese military tactics and mystical teachings. A number of Chinese mystic priests such as Kain Dōshi, Gamon Dōshi and Kasumigakure Dōshi were purported to have taught these early *ninja* (exponents of *ninjutsu*) forerunners many of their esoteric ways which later appeared in the doctrines of esoteric Japanese Buddhism (Hayes, 1981b).

Ninjutsu attained its greatest notoriety during the Kamakura era. At this time, a number of individuals became disassociated from the court or *bushi* ranks of mainstream Japanese society, many seeking refuge with the warrior-mystics in the Iga or Koga areas of south central Japan. They settled down in the wild mountainous regions, the natural inaccessibility of this area to casual travelers permitting the martial techniques of their early predecessors to be further developed to a very high degree of specialization. Concurrent with these developments, various *bushi* would hire *ninja* to engage in espionage acts for them. *Ninja* were not of the aristocratic *bushi* class, but relegated to a low social strata known as *hinin* ("nonhuman," a social outcast). The daring deeds and exploits of these practitioners had little parallel in the annals of martial espionage (see Draeger & Smith, 1969; Hatsumi, 1981b; Hayes, 1980, 1981a, 1981b, 1983, 1984a, 1984b, 1988; Moriyama, 1972; Nawa, 1972; Ōhira, 1975; Okuse, 1963a, 1964, 1978; Tobe, 1978; Yamaguchi, 1969), though fictionalized accounts persist to this day.

Traditionally, physical and practical training in *ninjutsu* involved developing skills in both armed and unarmed combat. Weapon training included the use of the sword, spear or lance fighting, throwing blades, as well as fire and explosives. Unarmed self-defense methods consisted of (a) techniques for attacking the bones – strikes, punches, kicks and blocks directed toward the attacker's bone structure; (b) grappling techniques – locks, throws, and chokes directed against joints and muscles of an adversary; and (c) assorted complementary techniques including tumbling and breaking falls, leaping and climbing, as well as special ways of running and walking. Techniques of this variety are taught by modern-day proponents of *Togakure-ryū ninjutsu* (Hatsumi, 1981b; Hayes, 1980, 1985).[58]

Modern accounts, however, seldom address the spiritual elements associated with *ninjutsu*. To begin, practitioners of *Togakure-ryū ninjutsu* prefer to refer to their art as *ninpō* (*nin*, ① stealth, secretiveness; ② endurance, perseverance; *pō*, law; *ninpō*: universal law as applied through the consciousness of persevering). Reportedly drawing upon the Tantric tradition of Sino-Japanese esoteric Buddhism, the doctrine of *ninpō-mikkyō* (secret knowledge or teaching) taught that all physical aspects of existence originated from a common source and could be classified in one of five elemental manifestations of physical matter: *chi* (earth), *sui* (water), *ka* (fire), *fū* (wind) and *kū* (emptiness).[59] Studying the interrelationship of these principles, the *ninja* applied them in physical combat situations to gain insight into the nature of the universe. The use of *mandara*, *jumon* and *ketsu-in*[60] as well as other esoteric practices such as energy channeling (*kuji-in*) and balancing electromagnetic power fields (*kuji-kiri*) were also used to further the practitioner's understanding of the material and spiritual aspects of the universe, the balancing of these two realms being viewed as necessary in the way to enlightenment (Hayes, 1981a).

Aside from employing the theory of five elements (*gogyō setsu*) in conjunction with self-defense techniques, other disciplines were subsumed with the training repertoire, including the study of Chinese principles (*on'yōdō*; chin., *yin-yang*), meditation (*mesō*) and concepts of mysticism (*shinpi*); the use of the *Ekikyō* (chin., *I Jing*); and the development of personal clarity (*seishin-teki kyōyō*). However, these aspects of *ninpō* training were more philosophical and practical, rather than geared directly to the realization of personal enlightenment.[61] Meditative exercises which were directed to the goal of radical, psychological authentication or transformation consisted largely of methods of breathing and concentration derived from China. With the impact of Japanese culture, the primary focus came to be directed to the experience of *satori*.[62]

Comparing the secret teachings (*mikkyō*) of *Togakure-ryū ninpō* to those of the *Shingon* and *Tendai* sects of Japanese Buddhism reveals many similarities. However, the interest displayed by *ninja* in this area was devoid of the rituals and religious-philosophical premises which characterized the Buddhist sects.[63] Further, the degree to which practitioners of the art of *ninpō* met the spiritual goals depends largely on the period in history in which the movement is analyzed: those early collections of family clans which led to the development of *ninjutsu* in the late sixth century to the early seventh century A.D. were more directly influenced by the spiritual teachings derived from early Chinese influences, whereas *ninja* of the 1600s were most likely concerned with military activity and espionage. Today, spiritual goals are stressed in the teachings of several *ryū* (*Togakure-ryū ninpō, Gyokko-ryū koshijutsu, Kuki Shinden-ryū happo hikenjutsu, Gyokushin-ryū ninpō, Shinden Fudo-ryū dakentaijutsu, Koto-ryū koppo taijutsu, Gikan-ryū koppojutsu, Takagi Yoshin-ryū jutaijutsu, Komogakure-ryū ninpō*) which continue in Japan (Hatsumi, 1975, 1978, 1981a, 1981b, 1983), Europe and the United States (Hayes, 1980, 1981a, 1981b, 1984c, 1986).[64] However, various levels of practice exist, and the degree to which the spiritual dimension is emphasized and actualized will vary from one practitioner to another.[65]

INDONESIA

Consisting of some 3,000 islands, Indonesia remains one of the richest centers of ethnic and cultural diversity today. Though little is accurately known of its ancient history, the impact of both cultural and combative influences from other countries such as China, India and Indochina has been widely documented (Draeger, 1972). Today, Java constitutes not only the cultural and political core of this archipelago, but also remains a center of mysticism and magical-mystical practices, movements which have expanded since independence from the Dutch in 1949 (Mulder, 1978). Migrations between peoples of these many islands have been frequent and of long duration, and the combative and mystical elements which continued to evolve over time developed into highly sophisticated fighting arts.

Three major combative forms are presently found in Indonesia: *pencak-silat* (Alexander, Chambers & Draeger, 1970; Baare, in preparation; Cordes, 1990; Koesnoen, 1963), *kun-tao* (Draeger, 1972)[66] and a variety of "endemic" forms (Draeger, 1972). It is generally conceded that *pencak-silat* is the best known self-defense discipline and the one which has the strongest association with spiritual practices. Many theories abound concerning its origins. However, a commonly held view suggests that it first developed in the Minangkabau kingdom on the west central coast of Sumatra. While probably still existing in a relatively crude form during its formative development in the eleventh century A.D., by the fourteenth century it had become a highly refined and sophisticated technical art that belonged exclusively to the Majapahitsultans and their court officials. Over time, the practice of this combative art was open to other social classes. Combative influences derived from Indian, Chinese, Arabic and later Japanese sources as well as travel among the various islands led to rapid diversification of varying styles currently exceeding over 150 in number (Chambers & Draeger, 1978; Draeger, 1972; Draeger & Smith, 1969).

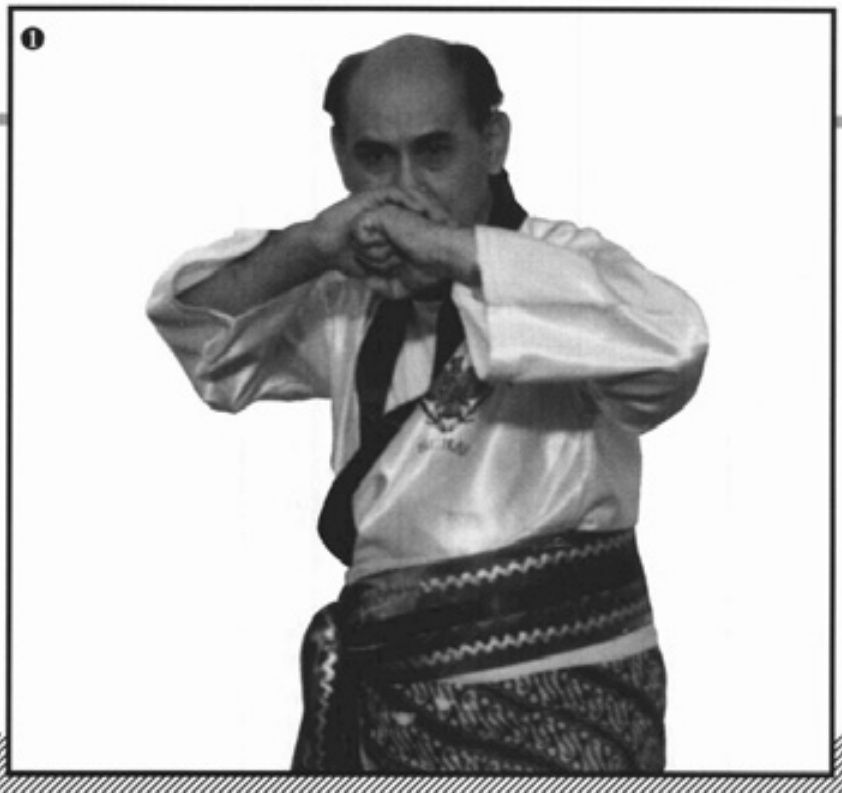
Combatively speaking, the term *pencak* (ind.) generally connotes skillful body movements in variation for self-defense, while *silat* (ind.) refers to the fighting application of *pencak*. While these two components can be demonstrated separately, neither can be said to exist authentically without the other. One of the most eclectic of fighting arts, *pencak-silat* styles make use of both armed and unarmed techniques, employing fast, deceptive movements, blending with an opponent's force and directing it along specific channels where it may then be controlled. Weaponry includes numerous blade, staff, stick and projective instruments, and unarmed techniques include hand strikes, kicks, grappling and methods of falling. Technical characteristics of the respective style are determined by physical abilities and cultural mannerisms of the people of a particular area, and major characteristics can be generally localized to specific regions as follows: foot and leg tactics (Sumatra), hand and arm tactics (West Java, Borneo, Celebes), grappling tactics (East Java, Bali, Sumatra) and a synthesis of foot and hand tactics (Central Java, East Java, Madura, Bali) (Draeger, 1972; Draeger & Smith, 1969).

As a formal tradition, spiritual components of *pencak-silat* are known to have developed through contact with Hindu and Islamic religious teachings.[67] Styles will vary as to the degree which spiritual elements are stressed. However, most systems begin with physical training, learning various movements and applying various techniques to avoid physical injury at the hands of an assailant. Having mastered this preliminary foundation, the practitioner may proceed further to develop his inner power which is expressed in various ways. As examples, within the *silat* of Setia Hati Terate in central Java one reportedly employs "hypnosis,"[68] and the practitioner of the Joduk style of Bali is able to enter a mystic, trance-like state,[69] abilities which serve to distinguish the individual as a *guru* (ind., jav., teacher). The designation of *maha guru* (ind., jav., master teacher) can be applied to those who engage even further in internal development within the various styles of *pencak-silat*. Finally, those few practitioners who achieve full mastery of their style may be given the title of *pendekar* (ind.; *pẽndekar*, malay, fighter; *pandèkar*, old jav., skilled duelist; also connotes spiritualist and leader or champion who has obtained an understanding of true [inner] knowledge, believed to be derived from a Menangkabau [Sumatran] expression, *pandai akal*, literally, ability and mind [ability in the sense of complete feeling combined with mind]; or *andeka*, derived from *adhika*, skt., more, surpassing in quality, integrated into malay, here referring to a kind of supernatural power possessed by chiefs) (Bisio, 1983; Chambers & Draeger, 1978; Draeger, 1972; Maliszewski, 1987).[70] The use of deep breathing techniques (*menarik napas dalam*, ind.) is central to attaining spiritual capacities and insight. Capabilities reported by practitioners of these techniques include mystic healing, mind reading, precognition, the ability to disable an opponent by touch, identification with and emulation of the characteristics of certain animals, the ability to place spells on enemies, combat invulnerability, and even the power to "kill at a distance" (Draeger, 1972; Draeger & Smith, 1969; Jones, 1983). However, a strict ethical code underlies all defensive and offensive actions (Chambers & Draeger, 1978). Moreover, the spiritualistic element takes precedence over physical

Pendekar Paul de Thouars

illustrating stages in the greeting (selam pembukaan) used in pukulan silat serak prior to combat. It signifies the practitioner's honoring and respecting his opponent.

Photos courtesy of M. Maliszewski.



Buka *(1) signifies being open to all things which one may encounter.*

technique, the *pendekar* humbly acknowledging that the real *pencak-silat* is beyond all practitioners of the art (Draeger & Smith, 1969).

Draeger and Smith (1969) state that the final stage of training in *pencak-silat* is referred to as *kebatinan* (arabic, integrated into ind., jav.: *batin*, ind., inner, internal, in the heart, hidden and mysterious; *kebatinan*, ind., science of the "batin"). It is important to note that Indonesian mysticism (and in particular Javanese mysticism) generally lacks a systematic theology (Mulder, 1983; Stange, 1980/1981), since the practice of mysticism remains an individual endeavor with great importance placed upon one's own personal revelation and inner emotional experience. For this reason, there is neither dogma nor commonly accepted written sources in Javanese religion (Mulder, 1970). Hence, like the various styles of *pencak-silat*, pursuit of the mystical path incorporates methods and practices which will be different for each sect.[71] Philosophically and experientially speaking, non-martial methods of spiritual development resemble the path of *pencak-silat* in many ways, such as the completion of a series of stages on the mystical path, moving from external concerns in the world to inner development, the importance given to the role of *guru*, and the significance attributed to moral and ethical conduct (Mulder, 1983). The path of *kebatinan* seeks to develop inner tranquility and the *rasa* (ind., jav., intuitive inner feeling) through a method known as *sujud* (ind., jav., self-surrender). By ridding himself of bodily desires and other impulses through this self-surrender, one may experience intuitively the divine presence of "God" residing within the heart (*batin*).[72] From another perspective, the inner man is conceived of as a microcosm (jav., *jagat cilik*) of the macrocosm (jav., *jagat gedé*) that is Life. The practitioner of *kebatinan* seeks to cultivate the true self (jav., *ingsun sejati*), achieving harmony and ultimately unity with this all-encompassing principle (jav., *manunggaling kawula-Gusti*) as well as with his origin and his destination (jav., *sangkan-paran*). In this final process, the adept becomes one with ultimate reality (Mulder, 1970, 1982).

While the conceptualizations may appear simplistic, the path of *kebatinan* is quite strenuous. One must overcome one's attachment to the outward aspects of existence (ind., jav., *lahir*) through pursuit of such ascetic practices (jav., *tapa*) as sexual absti-

Tarik *(2) signifies readiness to attack.*

Lawan *(3) signifies the experience necessary to be prepared for any martial conflict.*

nence, fasting, prayer, meditation (particularly visual-concentrative techniques),[73] remaining awake throughout the night, *kungkum* (jav., sitting for hours immersed in rivers during the night at auspicious places) or retreating to mountains and into caves. The purification achieved through *tapa* may lead to *sĕmadi*.[74] Only advanced mystics make clear distinctions between *tapa* and *sĕmadi* (Maliszewski, 1987; Mulder, 1983). In non-martial writings concerned with such mystical practices, several types of *sĕmadi* meditation have been distinguished on the basis of their purported goals, thus illustrating a wide range of mystical possibilities. *Sĕmadi* meditation may be practiced to (1) achieve a destructive aim by means of magic, (2) attain a specific positive goal for which greatly enhanced power is needed, (3) experience revelation of the mystery of existence, and (4) achieve ultimate deliverance from all earthly desires (Mangkunagara VII of Surakarta, 1957). The martial influence of the first goal is clear, though its practice is relegated to a level of "black magic" (Mulder, 1983).[75] The third and fourth goals, in contrast, constitute the very purpose of mysticism.

While this conceptual framework may prove useful in conveying the distinct cultural imprint associated with mystical-religious practices in this part of the world, it more than likely detracts from providing a clear picture of the unique and variable form which the spiritual practices take among various practitioners of *pencak-silat*. It may be misleading in seeking specific terms, key words and concepts of *pencak-silat* as they relate to *kebatinan* insofar as it is unlikely that any two practitioners would hold the same view. Rather, descriptions of specific cases would provide more accurate accounts of what is encompassed within the esoteric practices.[76] To support this, Stange (1980/1981) notes that the use of Indic Javanese terms has diminished, e.g., the Indic Javanese word *sĕmadi* losing ground to terms such as *sujud* (ind., jav., surrender) and *panembah* (jav., prayer). As noted earlier in regard to other fighting arts, the degree to which the mystical practices are pursued and realized will vary from one practitioner to another. Indeed, some *pendekar* today avoid all involvement with magical mysticism and *kebatinan*, while others reportedly test their prowess by practicing the non-corporeal, mystical aspects of their style (Maliszewski, 1987).[73]

PHILIPPINES

Early in this century, Kroeber (1918) concluded that the history of civilization in the Philippines was such a complex matter that even an attempt to define its racial immigration patterns into distinct cultural strata would be unsuccessful. Little evidence has accumulated to change this viewpoint today. It is generally thought that an early pygmy tribe called Negritos were the first settlers to arrive from Central Asia (Krieger, 1942). Three separate Malay migrations followed, beginning around 200 B.C., the last continuing until the middle of the fifteenth century A.D. During this period, the second group of people called Brahins came from India to Sumatra, creating the famous Hindu-Malayan empire of Sri Vishaya. The third migration involved the takeover of the Sri Vishayan Empire by the Madjapahit Empire, originally formed in Java (Rausa-Gómez, 1967). Aside from the use of bladed weapons brought by the Malay migrations, martial skills from entered the country China (following earlier Indian influences), promoted by extensive trade relations which had begun in the ninth century. The invasion of these islands by the Spanish Conquistadores in the early part of the sixteenth century forced the highly developed martial disciplines of *kali* underground. However, the initial defeat of Magellan served to illustrate the skill of the natives in the use of the hardwood stick as a viable weapon (Brocka, 1979; Cañete & Cañete, 1976; Inosanto, 1980).

The fighting art of *kali* (tag.; derived from *kalis*, tag., sabre, sword)[77] came to signify various systems of self-defense which made use of knives. Dating back prior to the entrance of Chinese people into the country in the ninth century, *kali* also referred to a stick, empty-hand or multi-weaponed art which had been used effectively as a system of self-defense by the islanders for centuries (Inosanto, 1980).[78]

When the Spaniards returned after their initial defeat, they brought firearms as well as additional reinforcements. Adopting the strategy of conquering specific regions of the islands and then using these natives to conquer their neighbors in adjoining areas, the Spanish victory was assured. Though the Filipino martial arts were outlawed, in 1637 Spanish friars introduced the *moro-moro* (span.), a socio-religious play which dramatized the religious victory of the Spaniards over the natives. This was interpreted as demonstrating the superiority of the Roman Catholic Church over the Muslim faith, the latter particularly strong in the southern island regions (Hosillos, 1969; Presas, 1974).[79] The mock combat portrayed in these plays served to secretly preserve the martial movements and techniques as well as transform aspects of the fighting arts. These modifications later became known as *arnis* (tag.; derived from *arnès*, span., harness, decorative trappings; used by the *moro-moro* actors) and *eskrima* (tag.; derived from *esgrima*, span., art of fencing) (Draeger & Smith, 1969; Inosanto, 1980). Under American rule in the 1900s, the arts resurfaced and were used to fight the Japanese in World War II. A number of practitioners remained on the islands while others migrated to the United States, settling predominantly in Hawaii and California.[80]

Though its beginnings are rooted in weapons combat – specifically blade, dagger or stick – the Filipino arts are complete self-defense disciplines, making use of a variety of weapons and empty-hand techniques. There exist over one hundred styles or systems which can be divided into three main groups: northern, central and southern Filipino systems (Inosanto, 1980).[81] Northern systems are based on the long stick and long blade, are designed to be used at a long range, and seldom have an empty-hand component. The central systems are based on the principles of sword and dagger (span., *espada y daga*),[82] use the stick for training and fighting, are designed to be employed at medium range, and have a sophisticated empty-hand art. Finally, southern systems use the stick for training but the blade for combat, possess an empty-hand component, and are used at medium or close range. *Eskrima* is the term which refers to those systems based on *espada y daga*, while *arnis* often pertains to those systems based on the use of the single stick (*solo bastòn*, span., imperfectly acquired, assimilated into Tagalog language) or double stick (double *bastòn* or *doble bastòn*, span., also imperfectly acquired and assimilated into Tagalog language).[83]

Unlike other cultures supporting martial disciplines which have been discussed

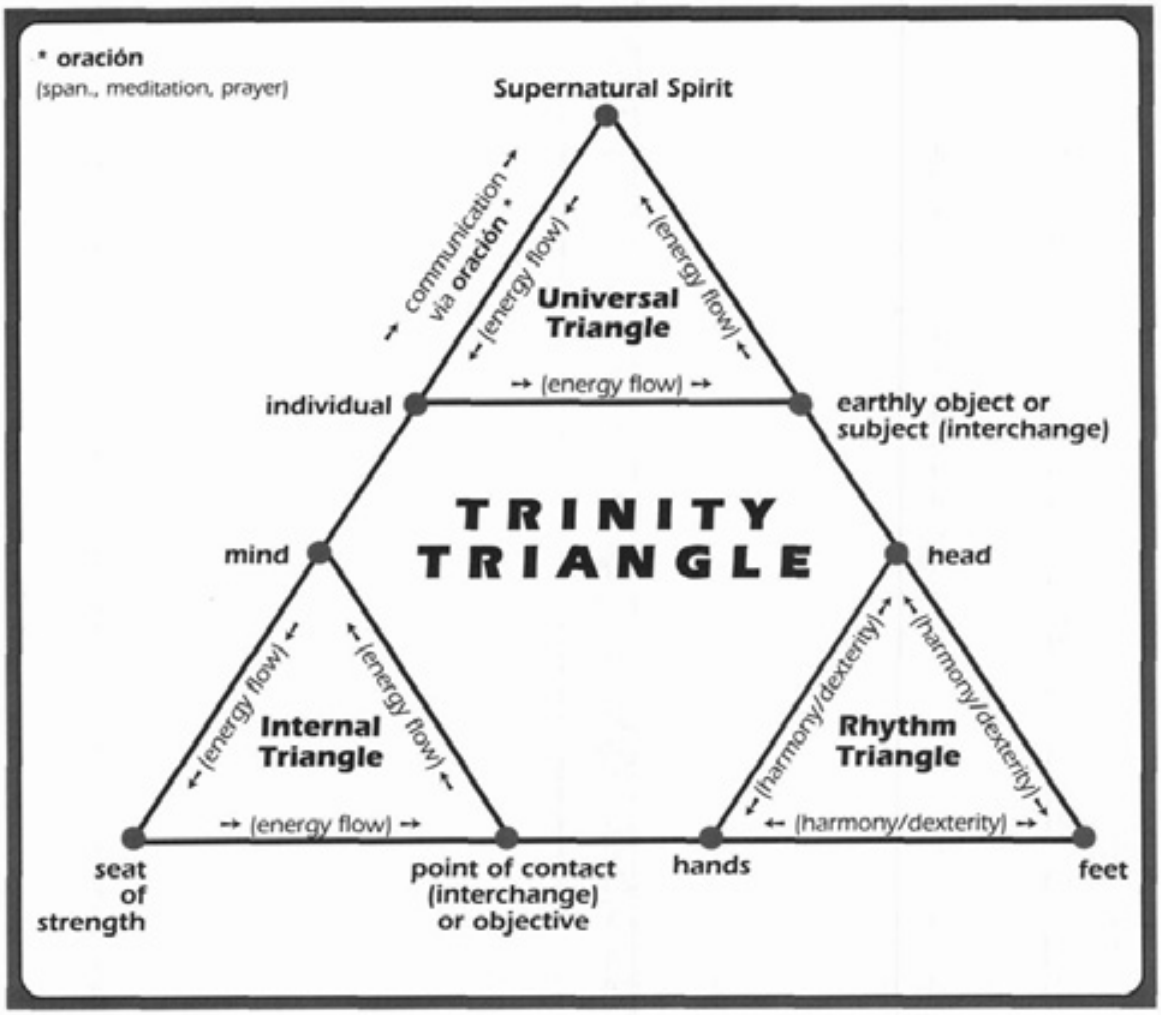
thus far, there is little documentation of the cultural beliefs, customs and values of the early Filipino peoples (Hosillos, 1969). In particular, genuine historical documents from the pre-Hispanic period have been lacking and little reference to the islands has been derived from other non-European literature (Scott, 1968). Indeed, in their zeal to propagate the Catholic religion, early Spanish missionaries destroyed many manuscripts on the grounds that they were the work of the Devil (Agoncillo & Alfonso, 1967). The absence of this cultural-historical base makes specific documentation of the evolution of the various fighting systems difficult, if not virtually impossible. The general lack of specific terminology to describe select physical movements or exercises within the arts (e.g., a particular type of kick),[84, 85] together with teaching principles being passed on secretly within family lineages (Inosanto, 1980), further compounds this problem. Hence, one must rely upon oral sources for this information, a procedure also being employed to investigate other aspects of Filipino culture (Foronda, 1981).

The art of *kali* was particularly strong in the central and southern regions of the Philippines. During the Chinese Tang dynasty (618-907 A.D.), training in warrior skills as well as academic pursuits such as religion, ethics and philosophy were conducted at an ancient school known as *bothoan* (*bicol*) (Inosanto, 1977). Implicit within the system of education and philosophy of life was the premise that both martial and non-martial aspects of life constituted the whole of existence and could not be viewed separately without distorting their role and import in the culture.[84, 86]

While the religion of the ancient Filipinos (Igorots, Tinguians, Bagobos) was animistic in nature, the later, higher developed Tagalog religion of Bathalism contained an organized priesthood (Felipe, 1926). Aside from the influence of the Tagalog religion, early Visayan practitioners of *kali* followed closely Bangka-aya's *Septalogue* which served as law and moral guide for the people (see Nabor, 1956). *Kali* was taught on three different levels: physical, mental, and spiritual. The physical level of training was generally divided into three parts which could vary from one system to another. Classifications included the following: (a) standing positions and tactics, squatting positions and tactics, lying positions and tactics; (b) long weapons, short weapons, no weapons; (c) techniques for holding weapons, projective weapons and weaponless training. Mental training was directed to an understanding of the body, man's psychological makeup, and the role of cosmic forces. In the final, spiritual level, the *kali* practitioner sought to become one with Bathala[84, 87] (tag., God, creator and chief deity; balinese, *bhatara*, jav., *baṭāra*, god; malay, *batara*, title given to Hindu gods; skt., *bhaṭṭāra*, noble lord, great lord).

The model from which these various levels emerged and which even today serves to illustrate the conceptual and structural bases of *kali*, *arnis*, and *eskrima* is tripartite in form, based upon principles of the triangle (vis., *pesagi* or *tatsiha*; tag., *tatluhan*). More specifically, the concept of a trinity triangle (vis., *tolong-pesagi*; also tag./ vis., *tatsihang tatluhan*) comprised of three smaller triangles – a rhythm triangle (vis., *pesagi pa'igon sa gawas ug kusog*; also tag./ vis., *tatsiha sa panlabas kusog*), an internal triangle (vis., *pesagi sa labing sulod ug kusog*; also tag./ vis., *tatsiha sa panloob kusog*) and a universal triangle (vis., *pesagi sa tibu'ok kalibutan*; also tag./ vis., *tatsiha sa tib'uok kalibutan*) – provided a paradigm by which the practitioner was able to achieve unity and wholesomeness.[85] A graphic illustration of this model appears on the next page.

The rhythm triangle, consisting of the use of the head, hands and feet, included exercises for the development of coordination and dexterity as well as organization of bodily movements with an opponent. The focus here was essentially external in nature. The internal triangle involved the use of the mind, "seat of strength" ("energy"[88] localized in the body) and a third "point of contact" (or objective) where energy was interchangeably transmitted and retransmitted between mind and body. Subsumed within this triangle were such processes as focusing, breathing, and concentration, which led to the development of internal energy. The universal triangle, consisting of the individual, Supernatural Spirit, and any earthly object or subject as a third point of contact, was essentially spiritual in orientation. It involved communication between the individual practitioner and the Supernatural Spirit as well as an interchangeable energy flow (vis., *dalan sa kusog*) along the third point of contact. Principles and exercises associated with



the three triangles were applied in varying degrees by the practitioner at different stages of advancement, the final goal being to bring all three triangles together until they became one triangle, the trinity triangle.[89] It was at this point that the *kali* practitioner came in tune with all material and spiritual aspects of the universe. The mind, in turn, became clear, free, devoid of thoughts or need for concentration.[85]

To achieve this final state, a variety of meditative exercises and techniques were used within this model, including *ginhawa* (vis., deep breathing), chanting (including the use of *mantala* [tag., words in the way of psalms; skt., *mantra*]) and *bulong* [tag., whispers, prayer]), and specific visualizations (perceiving sequences of different colors, visualizing colors in specific parts of the body and total bodily immersion in varied geometric forms of white light). However, the specific methods or techniques used to attain the spiritual summit were not stressed, rather being simply viewed as a means to the desired goal. Overall, meditative exercises and techniques such as these appeared across different tribes where *kali* was practiced.[84] As Kroeber (1918) noted, the incorporation of religious material is essentially identical among all Filipino tribes. The precise shape of this material, as revealed by different names, is endlessly variable and no crystallization of form has taken place.

Today, some fighting systems make distinctions between the internal and external aspects of the arts while others do not. Again, clearly the form and degree to which the religious goals may be stressed will vary greatly from one practitioner to another. In the case of the Filipino arts with their highly individualized systems of combat, the impact of the instructor probably carries greater weight than the principles outlined within a particular martial system. However, while the metaphysical and spiritual bases of the arts exist, few practitioners are either aware of or stress this dimension in their teachings.[90]

UNITED STATES

Many of the classical and contemporary martial disciplines described previously have been exported to the United States and have taken root here.[91] Depending upon the attitude and orientation of the teacher of a particular art, some disciplines have remained relatively unchanged from the form originally developed by their creators. Practitioners of other systems, on the other hand, have attempted to adapt the essence of their particular style to the values held by contemporary American society, though maintaining the original name for their art. Still other stylists have significantly modified the style, techniques, principles, and orientation of their martial foundations, indicating this reformulation by applying a new name to their art.[92] Of these many significantly modified styles, however, one approach stands out in its reference to metaphysical principles derived from Asian philosophies, namely, the art of *jit kuen do* (or *jeet kune do*) developed by the late Bruce Lee.

Born in San Francisco in 1940, Bruce Lee received much of his early training in Hong Kong. His strongest base in the fighting arts consisted of his training in *wing chun*, a close-range, in-fighting Chinese *gong-fu* style (see Cheung, 1983, 1985; Lee, 1972; Leong & Smith, 1987; Leung, 1978; Wong, 1976).[93] Upon his return to the United States in 1958, he began modifying this base by borrowing techniques and principles from a wide range of different systems and traditions, including *jūdō*, Western boxing, wrestling, *savate*, fencing, karate, as well as several other *gong-fu* styles, including praying mantis (chin./m., *tang-lang*), eagle claw (chin./c., *ying-zhao*), *taijiquan*, and *Choi-Li-Fat* (chin./c.; *Cai-Li-Fo*, chin./m.) (Glover, 1976).[94] Several evolutionary stages in his modified *wing chun* style – illustrated by his teachings in various geographical settings (Seattle, Oakland, and later Los Angeles) – led to his development of *jit kuen do* (chin./c., *jit*, to stop, to intercept; *kuen*, fist or style; *do*, way: way of the intercepting fist; customary spelling, *jeet kune do*) (Cheung & Wong, 1990; Inosanto, 1976; Lee & Campbell, in press).

More than an amalgam or modification of various fighting arts and related combat systems, *jeet kune do* consisted of a collection of mental and physical concepts, observations of combat maneuvers and strategies, as well as the practical application of philosophical principles derived from Zen, Confucian and Daoist writings. Stressing practical combat as the most effective test of a technique, Lee discarded those aspects of fighting traditions which he deemed superfluous or impractical. Rather than stress a specific set of techniques or particular style, however, Lee emphasized the *absence* of stereotyped techniques. *Jeet kune do* was an approach best described as alive, fluid and continually adapting (see Inosanto, 1986b; Vunak, 1985). The practice of this art stressed the importance of the practitioner over the art form: the goal was to select those techniques, principles and philosophical premises which best fit the individual practitioner's physical, mental and spiritual makeup (Inosanto, 1976; B. Lee, 1975). Hence, the expression of *jeet kune do* was an individual one, best tailored to the individual's knowledge of martial techniques, setting and psycho-physical constitution. Lee's approach, clearly non-classical in its orientation, created a controversy among the more contemporary classical stylists (e.g., see Inosanto, 1976; Lee, 1971/1986; and letters contained in Uyehara, 1980).[95] Writings by his earliest students clearly illustrate the radical changes he brought to the classical discipline of *wing chun* (DeMile, 1977, 1978a, 1978b; Glover, 1976, 1979, in preparation) and later works by other pupils illustrate the constant evolution of his art (Fong, 1986, preparation a, in preparation b, in preparation c; Inosanto, 1976, 1980, 1982). Furthermore, his fighting skills were reported to be extraordinary (Borine, in preparation; Clouse, 1988; Glover, 1976; L. Lee, 1975; Lee & Bleecker, 1989; Uyehara, in preparation).

The philosophical aspects of Lee's unorthodox approach were largely derived from Daoist and Zen precepts (see B. Lee, 1975). As with the martial aspects of his teachings, strong emphasis was placed upon the importance of practical application of these principles, both psychologically and physically. Similar to the physical component, Lee's interpretations and understanding of such terms as enlightenment, voidness, nothing-

ness, consciousness of self and other related concepts bore his own unique imprint. His early use of meditation appeared to be primarily geared to enhancing his skills and performance in the physical domain.[96] Some accounts given by students and associates suggest that a characterological authentication or transformation did not constitute an effect of Lee's training (e.g., see Clouse, 1987; L. Lee, 1975, p. 199; Maslak, 1979). Later in his career, meditation constituted a regular part of his daily fighting-arts practice schedule.[97] However, this emphasis upon continuous improvement or further development in his philosophy remained as illustrated by two of his best known adages: (1) "Using no Way as Way, having no limitation as limitation," and (2) "the pursuit of becoming from moment to moment" and constantly searching and questioning whether one is truthful to oneself and one's own pursuit (Lau, 1981). Clearly, cultural influences were in play here: The perspective of continuous development reflects the attitude held by most fighting-arts practitioners of present-day China and Hong Kong,[98] and Lee's eclectic, individual-centered approach further depicts salient features of the United States cultural environment.

Given the devotion and intensity Lee brought to his art, it would be expected that, had he not died prematurely, the nature of his *jeet kune do* would have evolved even more dramatically than it had in its earlier stages – probably toward greater simplicity and possibly, spirituality. Since *jeet kune do* varied from one individual to another (according to Lee's philosophy), the serious consideration given to the meditative-religious elements would vary greatly from one practitioner to another. The art most certainly would not have been closed to this dimension (see B. Lee, 1975, p. 200; Lee & Bleecker, 1989, pp. 36-41). To date, however, contemporary writings of his students and followers have not stressed this area (e.g., see Beasley, 1989; Glover, 1981; Hartsell, 1984; Hartsell & Tackett, 1987; Inosanto, 1980, 1982; Kent & Tackett, 1986, 1988, in press; Segal, 1984),[99] although the final story has not yet been told about this enigmatic art as well as Lee's contributions to the fighting arts in general.

Part III

FIGHTING ARTS & MEDITATIVE TRADITIONS: A CONTEMPORARY RE-ASSESSMENT

Information presented in the preceding section reveals that, for many fighting arts, the connection between the meditative and martial traditions is indisputable. However, contemporary relationships between these two fields, particularly in the United States, are far less than complementary. Generally acknowledged masters of the fighting arts may not have any understanding of or experience within a formal meditative discipline, particularly those features associated with the culmination of a meditative path. Indeed, as noted earlier, mastery within a particular fighting art may always be viewed as incomplete, where one's practice never reaches an optimal point of development.[1] The implication here is that there is always a higher level to which one can aspire (Hyams, 1979, pp. 39-40). Many experienced practitioners exhibit behavioral features, personality traits and a general level of psychological maturity indistinguishable from a neophyte in the art. In this vein, while an authentic fighting arts master can distinguish the physical competence of a movement or set of movements by a highly advanced technician from that of an acknowledged master (in terms of mind-body coordination and performance; e.g., see description by Draeger, 1973b, pp. 28-29), it is quite rare to find a corresponding qualitative assessment made of the practitioner's consciousness, psychological development, and degree of advancement along a spiritual path. The evaluation of the non-corporeal, intangible ego remains elusive, and attention is devoted instead (by those more mystically-minded) to more comforting concepts of "energy"[2] or (by the realists) to the perfection of select psychophysical techniques. In such fighting arts, what generally parallels the degree certain meditative traditions are included within its training regimen is the external formality of the pupil's deference to his teacher, symbolic of the latter's greater skill and experience.

Within various schools of fighting arts, particularly in America, a very small number of practitioners value the role of formal meditation as an adjunctive method of realizing one's essential nature or attaining optimal psychological development (enlightenment). Some other groups recognize the spiritual dimension of the fighting arts, but due to the need for emphasis upon the physical foundations, do not directly employ meditative exercises as part of their training. In yet other systems, a brief sitting session is includeded before and/or after a workout or training session as a means of increasing relaxation, heightening perception, building self-confidence and self-discipline, promoting mind-body integration, or imparting an "Eastern" flavor to their art.[3] Finally, still other practitioners dismiss the need for the spiritual or meditative dimension altogether.

It is appropriate to ask what the purpose is of pursuing practice of the fighting arts and further, of being involved in the meditative disciplines today. Aside from the reasons given in the introduction, many practitioners describe an emotional "pull" or intrinsically rewarding connection to their fighting art, which, upon analysis, stems from a complex interplay of physical, psychological and social factors. Indeed, many practitioners pursue further study with an enthusiasm, tenacity, and conviction that transcend concerns with combative skill.

Donohue (1991) has suggested that the allure of martial disciplines stems from the fact that they constitute ritual performances which symbolically deal with the fundamental questions of human existence: mortality and the quest for control, mystery and the hunt for power, and the search for identity. Our sense of mortality is heightened by increased fears of street violence and dissatisfaction with society. The symbolic recreation of danger through practice of the fighting arts can provide us with the illusion of control over such events. The mysterious component of Asian fighting arts is often associated with the development of paranormal skills nestled in a matrix of "occult knowledge" that transcends everyday life experiences. The ongoing practice and re-

By its very nature, the internal is cooperative. It breaks down when it becomes overly competitive. Springing from Daoism & Buddhism, it stresses being **and** becoming **rather than** thinking **and** doing**. Learning is aided if one remembers that there is no opponent – only ourselves.**

However, the internal is not a gift: it must be worked for, and discipline is necessary (an old text runs, "An inch of meditation, an inch of Buddha"). But even this is largely cooperative. Too often what passes for discipline becomes sadistic (on the part of the teacher) or masochistic (on the part of the student). Many martial arts taught today, in Asia as well as the West, tend toward the sociopathic on this score. What is wanted is a good balance.
–Smith, 1974b, p. 23

I told him of the chow-mein cooks now teaching kung-fu and the young and old Indians posing as gurus abroad in America. "That is always the way," he mused sadly. "Those who know not, teach, and those who know are unknown."
–Gilbey, 1982, p. 55

hearsal of techniques coupled with the review of underlying philosophical precepts serves to foster a sense of individual and personal accomplishment. Participation in practices with a large group of people sharing common beliefs provides an individual with a greater sense of identity as well as a sense of place and purpose in life. One seeks to integrate and "ground" oneself on these different levels: physical, psychological, social, and metaphysical.

A natural progression and extension of practice is to continue to reinforce and intensify these positive experiences. Meditative-spiritual practices serve their function by offering further characterological changes and transcendent possibilities, which likely account for their elevated position at the most advanced stages of martial practice. A member of a society searching for meaningfulness and purpose can achieve these goals through the re-enactment of these highly personal performances. The practitioner is simultaneously able to strengthen his connection with everyday reality and to acquire methods of transcending its limitations.

Nonetheless, a general problem which exists among many consummate Western practitioners of the fighting arts is the degree to which they are absorbed in the physical dimensions of the arts to the exclusion of the spiritual, religious and/or meditative components (not to mention also cultural and philosophical influences). To the extent that this focus is an individual psychological matter, a number of explanations and solutions can be found in social-developmental, psychoanalytic and individual psychological (Adlerian) theories. The fighting arts literature is replete with stories of practitioners who are attracted to the arts by personal feelings of physical impotence and by an inability to successfully defend themselves physically against an aggressor. This may emerge from a single traumatic physical altercation they have had or from being raised in an environment where successful acquistion of one's needs for security and mastery in the world was achieved through physical force and strength. To overcome fears, anxieties and a sense of inadequacy associated with being physically and psychologically powerless, they choose to study a fighting art. While several years' practice may provide the necessary skill needed to avert the threat of physical violence, the psychological development and maturation which often accompany exposure to religious teachings and meditative practices do not follow. Hence, what may emerge are proficient practitioners whose psychological growth remains fixated at an earlier developmental stage. The focus of such practioners is to amass more knowledge of techniques and their applications (within a single system or across several disciplines), awaiting the time when such a viable repertoire of fighting skill will need to be applied. The continuing pursuit and accumulation of the "physical" knowledge reinforces the need for more practice and more knowledge since the original conflict that initially motivated the pursuit of this type of activity has never been explored and resolved through understanding, natural maturation, or therapeutic intervention. Individuals who fall into this path have little awareness of any alternative methods outside of their training for dealing with physical threats to their physical well-being. The psychological attitude such practitioners have about themselves, their relationships with other people, and their broader perspective on life go unnoticed, superseded by their fixation with physical practice. Indeed, training in the fighting arts may serve as a particularly attractive compensatory strategy when it is construed as non-psychological practice, i.e., as a discipline that is essentially physical and not involving thoughtfulness and self-reflection. Many people who feel powerless and inadequate find it painful and humiliating to pay attention to such feelings, let alone understand them and resolve such conflicts therapeutically. Physical prowess acheived through fighting arts may actually become an organizing metaphor for a variety of social as well as internal psychological concerns and fears.[4]

One psychoanalytic perspective with which this developmental sequence might be viewed and analyzed is the model of autonomy or human self-direction presented by Shapiro (1981). If one accepts the view of human beings as volitional, self-directed and seeking both independence from and mastery of their environment, then psychopathological conditions would be characterized by action modes that distort these normal, volitional processes. While a newborn infant's responses are initially reflexive, instinctive

and diffuse with a limited sense of self as separate from the external world, this condition gradually becomes altered by a growing interest in external events and an awareness of the other-ness of things independent of self. As he matures, the child reacts less to his environment and more actively pursues his own aims within it. He becomes more of an independent agent in the world in addition to achieving a greater degree of competence within it. In contrast, distortion of this natural condition may be illustrated by two extremes: ① hysterical, impulsive or "weak" individuals who feel they lack purpose, being directed largely by circumstance and the expectation of others; or ② rigid characters who often display an exaggerated preoccupation with mastery and self-control.

While each individual has a unique constellation of wishes, fears, strengths, weaknesses, and adaptive, defensive and organizing styles that are used throughout the life cycle, all human beings face the appearance of "danger situations"– recognized, remembered and expected situations of helplessness (Freud, 1926/1959) – following the initial helplessness experienced at birth and later events such as early infantile periods of intense bodily need and loss of an object which draws very strong attraction and/or loss of that object's love. Anxiety constitutes the response to such danger situations which the ego seeks to limit through its own defensive measures. Danger situations are personal constructs in which the individual defines a situation based upon the self relative to circumstance (using such processes as recognition, recall and anticipation). Largely unconscious, these personal constructs constitute the individual's own version of reality. Flight responses constitute the perception of a danger situation. When there appears to be no overt danger and yet an individual responds anxiously, one may infer that the person is dealing with an unconsciously defined danger situation. The tendency of the ego is to prevent the stimulation and experience of anxiety, calling on the individual to neurotically inhibit specific actions in order to avoid a danger situation. Symptoms such as gastric distress, phobias, and compulsions, for example, may serve to forestall the experience of danger situations. To the extent that chronic danger situations are present, neurotic character traits develop (Schafer, 1983).

For the individual who has been subjected to physical assault or, perhaps more importantly, psycho-social factors that have reinforced the importance of physical power, the potential of physical assault or confrontation will clearly constitute a danger situation. To the extent that autonomy has been curtailed (and consequential independence from the environment or mastery of it has not been achieved), an individual engages in a struggle to reinforce his sense of mastery, a process that has not been fully internalized or "owned." A characteristic rigidity is the outcome of such effort, constituting an automatic, non-reflective "solution" to the struggle. Not having internalized the aims, standards and prohibitions of adult authority, the individual struggles, resists and overcomes tendencies toward "weakness" illustrated by losing control and lacking willful self-direction (Shapiro, 1981).

From this position there develops a special respect for "strength" and abhorrence of weakness. While strength or weakness of will becomes the primary gauge of one's actions, to the extent that real or imagined physical impotency is a central source of "weakness" and lack of mastery, the individual attempts to rectify this problem through mastery of self (via fighting arts). This concern with mastery is later extended to others by the internalization process. The rigidity of character clearly affects cognitive functioning: perception is guided by fixed and already established purposes with interest in the world narrowed to those aspects of it which will ensure "mastery." The guiding factor constitutes identification with images of superior authority (the child's image of the superior authority of the adult).

Pushed to a greater extreme, sadism and masochism may serve as an extension of the contempt displayed by the "superior" to the "inferior." With sadism, another person serves as an extension of the rigid character's need for self-control and self-discipline, reinforcing his need for personal authority and will through punitive, degrading and humiliating measures. If such an individual's sense of personal authority (already uncertain) is questioned in some capacity, an increased sense of rigidity and punitiveness may ensue with great contempt directed at those viewed as weak or inferior. It may be

difficult to separate the sadistic aim of preserving "status quo" from the more legitimate aim of instilling "discipline." Further, such methods may actually be successful in effecting such discipline. The masochistic component – accepting suffering and abuse – serves not only to exaggerate an individual's sense of inadequacy and inferiority but also the other's superiority. The impact of the claims to superiority and inferiority are thereby neutralized. By such exaggeration, doubts are cast on the alleged inequality and the masochistic person's response actually serves to protect him. Given the dynamics in play here, it is not difficult to see the existence of both traits in the same person, intensified or relaxed to a degree depending on the circumstances (Shapiro, 1981).

With the introduction of the philosophical-religious base characteristic of the Eastern fighting systems, another protective measure comes into play, namely, the influence of the group on individual behavior – a shift often characterized by a decrease in fear and an increased capacity for action. In the same way that identification with a group guided by a set of ideas also reduces cognitive sensibilities as well as fears, the individual feels protected by an imaginary external agency which has a "mystical" or spiritual quality for him. Hence, the individual's relation with danger is further removed with the assistance of an established group identity, serving further to protect the individual: adherence to religious-philosophical ideals exists concurrent with established loyalty to a leader within the group, each serving to reinforce the other (Waelder, 1939).[5]

In an ironic parody of events, this phenomenon has also been well-described by David Carradine, a performer who starred in a popular television show, *Kung Fu*, during the early 1970's (and now again in the early 1990's), a fictitious series of adventures which blended fighting art with meditative teachings and which, despite historical and cultural inaccuracies, did much to convey the meditative-religious spirit associated with the martial ways. In the act of portraying the illusory travels of a Shaolin monk who made use of fighting arts within a meditative-philosophical context, Carradine discovered the distorted emphasis often found in the fighting arts today. As he described it,

> **I'm more of a philosopher than a stylist. I don't look on martial arts as an end in itself. It's not that it doesn't appeal to me, it's that I have to hold myself away from it because it would cause an exclusion of other things that I think take me the same direction and keep me communicating with a large number of people. . . . There are some people who spend their life being a martial artist. That is his occupation aside from sleeping – he eats in order to be a better martial artist, but he can't help sleeping. Now that kind of decision absolves people of other decisions. The person who embraces the martial arts in this way has found a place to stay. It can become a trap, instead of a solution, because it is used as a defense.** (Gast, 1982, p.27)[6]

Unknown to a vast majority of fighting arts practitioners is the extent to which many of the martial disciplines at various periods in time historically drew upon meditative and religious principles (derived from written sources, oral transmissions and/or in-body transmission through movement) to authenticate or transform the practitioner's view of himself in the cultural-societal-cosmological context in which he was rooted. Exposure to these teachings tempered (sometimes radically altered) the earlier attitudes held by the practitioner, often dissolving fears and aggressive reactions to problems. A number of classical meditative systems, such as Hindu Tantrism or religious Daoism, have addressed the radical psychological transformation of the individual and also have subsumed within their repertoire of exercises and training methods many of the same basic principles used in "internal" systems of fighting arts to develop high levels of mastery in martial technique. While simple redirection of attention by a highly advanced meditator within such systems could easily lead to a rapid development of "internal"

martial capabilities (e.g., within Chinese systems, deployment of *qi* in an offensive martial capacity) see Chang, no date; Lin, 1979; Painter, 1981a, 1981b; Shannach, 1979), primary attention to the development and refinement of such skills would be viewed by the serious meditator as a deviation from the primary (experiential) goal of meditation. In contrast, the typical fighting arts practitioner would view this level of attainment (e.g., the cultivation and manipulation of *qi* as an end goal in and of itself) as falling within the category of "mastery" in many of the contemporary fighting arts traditions.[7]

At this time, the limited number of writings which address the use of meditation in the fighting arts generally stress the practical impact which it can have in such areas as reducing tension (DeMile, 1977) or tonic muscle activity (Harris & Robinson, 1986), coping with stress (DeLone, 1986; Nardi, 1982), and increasing self-control and attention in physical movement (Klee, 1982).[8] This view parallels the focus of empirical behavioral studies which often seek to measure the psychological and physiological changes that take place over time with the practice of meditation. However, an increased number of writings have pointed to the fact that these behavioral changes may have little to do with the stated goals of authentic classical and contemporary meditative disciplines and contemplative traditions, the phenomenological components and goals bearing far greater importance (Maliszewski, 1977/1978; Maliszewski, Twemlow, Brown & Engler, 1981; Shapiro, 1982). It is to this end that scholars involved in meditation research can serve a most important role, namely, reacquainting fighting arts practitioners and researchers with the meditative dimension of the fighting arts in general, including the depth, complexity and nature of the goals associated with these systems. The mind is acknowledged by many practitioners as being of central importance to their art (e.g., Fong, 1976; Glover, 1981). However, the experiential elements associated with the classical meditative goals often remain unrecognized.

If one explores the paradigms currently found in the psychological and behavioral sciences, phenomenological changes in awareness emerging from the practice of meditation are generally subsumed within a classification of alternate states of consciousness (ASCs). Derived from conceptualizations proposed by Ludwig (1966), Tart (1975b) and Zinberg (1977), an alternate state of consciousness, for present purposes, refers to an alteration of the overall patterning of mental processes induced by the interplay of psychophysical techniques, socio-political influences and religious-philosophical belief systems recognized by an individual as being a significant deviation in subjective experience from a previous normative pattern of consciousness (generally, the ordinary waking state).[9] Some writers view meditative-based ASCs as a distinct, specialized subsystem of ASC classifications. However, adherents to this perspective have not recognized the potentiality of a wide variability of different ASC-based techniques (not directly recognized as formally "meditative") to generate experiences reflective of classical, non-martial meditative goals. In contrast, while some meditative disciplines encourage ASC phenomena (Amma, 1969; Das & Gastaut, 1955; Trimingham, 1971), others view them as distractions from the goal of practice (Anuruddha, 1972; Buddhaghosa, 1976; Ledi, 1932, Sayadaw, 1972). The effects of martial-based movements upon the mind can range in intensity across several categories, including as an ASC "inducer" (e.g., see Draeger, 1972); as a means to develop concentration (Hamano, 1977; Reid & Croucher, 1983), to cultivate mindfulness (e.g., see Trias, 1980) and insight (Becker, 1982), or to empty the mind of conscious thoughts (Caputo & Wong, 1980; Lee, 1970); as a direct method to attain enlightenment (in contrast to the less dramatic ASC-inducer experience; see Kim & Kim, 1985) or the symbolic representation of a goal associated with the culmination of a meditative path (Becker, 1982). The respective impact will vary as a function of the physical constitution, psychological makeup, and orientation of the practitioner, the specific technique(s) employed as well as the interaction of technique with practitioner. Furthermore, the ways in which the experience of meditation unfolds and affects the practitioner can also vary among different meditative systems, including approaches which articulate the progressive changes in consciousness as outlined in select classical texts and contemporary literature (e.g., Maliszewski, Twemlow, Brown & Engler, 1981; Wilber, Engler, & Brown, 1986); other systems which have a different phenomenologi-

cal flavor emphasizing the way of "sudden" enlightenment (Blofeld, 1962; Stein, 1971; Yampolsky, 1967);[10] teachings which consist of variations on the theme of sudden versus gradual enlightenment (e.g., sudden enlightenment followed by gradual cultivation; gradual cultivation followed by sudden enlightenment; sudden cultivation and sudden enlightenment, etc.; Gregory, 1987b; Kamata, 1971, pp. 320, 340, 341; Park, 1980; Shih, 1971, p. 175); other traditions which have renounced all methods and dichotomies of sudden versus progressive enlightenment (see review by Dumoulin, 1953), and teachings of the "great perfection"(tibetan, *rdzog'-chen*)(Dowman, 1982; Manjusrimitra, 1986; Norbu, 1986, 1987a, 1987b).

In reality, subsuming phenomenological experiences based on martial and meditative practices within any general classification of models of consciousness may prove to be difficult. To begin, the conscious, repetitive practice of select physical movements over time becomes encoded on an unconscious level within the mind of the practitioner. Response to a physical threat or movement with martial techniques may involve no conscious awareness on the part of the practitioner nor strict rote re-enactment of previously learned movements, i.e., subliminal or unconscious intentions and specific (yet possibly varied) movement patterns bypass the individual's introspective, conscious awareness altogether. While such exercises and responses are actually "meditative" in nature (even if overtly practiced only with an emphasis upon physical performance), the practitioner may not consciously identify them as such. Introduction of formally defined meditative or religious practices further compounds the problem of analyzing purely physical aspects: some martial disciplines encourage the further development of the subliminal senses, though the way in which this "intuition" is employed will vary (e.g., compare the meaning of the expression, *kan-ken futatsu no koto*, as it is understood in classical *bujutsu* and classical *budō* forms; Draeger, 1973b, pp. 28-30). Other practices, in contrast, neither cultivate increased consciousness of such processes nor associate it with orthodox combat systems (e.g., the *karaga* of Java; see Stange, 1980/1981). As one might surmise, martial-based meditative disciplines can contribute to shifts in psychological functioning that are not observed in similar, non-martial meditative disciplines. The form and degree with which such "unconscious" elements and other characterological changes occur in the practice of formal martial, meditative or martial-meditative systems will involve an idiographic assessment of the person within the respective tradition or traditions.[11]

Given the many complex factors involved in selecting a meditative or martial path and the sequence of psycho-social events which may unfold in practice, caution should be exercised in undertaking this personal exploration. This is particularly true with respect to assessing one's level of mastery in both martial and meditative realms. While misrepresentation of credentials and experience in the fighting arts is an acknowledged phenomenon (e.g., see Draeger, 1974b; Holzer, 1983a, 1983b; Stewart, 1980; and Suh, 1986), such misrepresentation also exists in meditative traditions as well, both historically (e.g., see Nagashima, 1978; Sasaki, 1975, pp. 1-39; Yampolsky, 1971, pp. 29-73) and in the contemporary scene (Bharati, 1976; Vaughan, 1983; Welwood, 1983). Most writings on the topic of meditation and optimal psychological development (e.g., Claxton, 1986; Shapiro, 1980b; Shapiro & Walsh, 1984; Tart, 1975; Walsh & Shapiro, 1983; Walsh & Vaughan, 1980; Wilber, Engler, & Brown, 1986) will provide the reader with a general flavor of non-martial meditative goals. However, with few exceptions (e.g., Maliszewski, in preparation a), phenomenological descriptions and self-reports by contemporary scholars knowledgeable in behavioral sciences and religious studies are often characterized by limited experience within a single meditative discipline (e.g., see Shapiro, 1980a; Tart, 1971; Walsh, 1977, 1978). Such a factor can have a significant impact upon models or paradigms of consciousness experience proposed to embrace such phenomena, particularly with respect to advanced techniques and experiences (see Riebel, 1982). While one is generally safer with classical text literature and testimonies of acknowledged (oftentimes, historical) personages in the field, a true assessment involves direct person-to-person contact and dialogue. In the fighting arts, a flawless, effortless performance by a master within a particular system can either serve to illustrate

direct experience and embodiment of this authenticated or transformative psychological dimension or simply excellence in technical execution. Similarly, writings of an individual involved in a meditative tradition can range from an expression of one who has traversed the path of his discipline to simply one who projects the persona of an enlightened teacher.

Given this state of affairs, a number of suggestions can be made to strengthen the relationship between martial disciplines and meditative traditions, both experientially and scholastically. To begin, once the variability in range of experiential possibilities is recognized and the authenticity of respective teachers is established, truly advanced meditation teachers in conjunction with knowledgeable behavioral scientists, historians of religion and allied specialists could then proceed to suggest specific exercises to enhance and complement meditative-martial exercises already employed in particular martial disciplines. In virtually all of the different martial disciplines (and there exist thousands of different styles, some still unrecorded), there are specific methods and movements which lend themselves to inducing unique qualitative shifts in consciousness and corresponding psychological functions (emotions, perceptions, etc.), improving concentration, cultivating mindfulness, "emptying" the contents of the mind, triggering various alternate states of consciousness, or eliciting the more dramatic psychological changes characteristic of enlightenment, e.g., the "moving meditation" of select martial disciplines (e.g., Adler, 1983; Ho, 1979; Lee, 1982; Nicol, 1975; Po & Ananda, 1975, Stevens, 1984a),[12] "hypnotic-trance" techniques of the Joduk and Setia Hati Terate styles of Balinese *pencak-silat* (Draeger, 1972), the "spirit shout" (japan., *kiai*) of various martial disciplines (Harrison, 1966; Lasserre, 1954; Ratti & Westbrook, 1973; Sato, 1973), the acrobatic and gymnastic movements of *capoeira* (Costa, 1961; Marinho, 1945; Rego, 1968) and *taikudō* (Colberg, 1975a, 1975b), the regulation of breath (Wong, 1978) and the use of specific musical arrangements (e.g., Almeida, 1981) to name only a few.

Unfortunately, in some circumstances (e.g., within certain modern *budō* systems), specific movements and techniques have been rigidly linked to particular styles, cultures or traditions. I propose that the entire range of "mind-altering" martial-based exercises be made available to *all* styles of martial disciplines, regardless of the philosophical stances traditionally associated with them. Further, the goals of the various meditative systems (and their cultural-philosophical premises) should also be made available to the practitioner of martial disciplines, who, having a strong foundation in at least one fighting art or martial way, can then be guided through careful selection of psychophysical techniques of other systems by masters of both (or better, be absorbed and integrated by a master of both) martial and formal (non-martial) meditative paths.

Some writers have argued that synthesizing styles and techniques leads to a dilution of movements or principles, thus rendering the art ineffective. While many contemporary practitioners recognize the importance of integrating and adopting techniques from various styles and arts (see Beasley, 1983; and Inosanto, 1982), many meditators steadfastly adhere to the practice of a single discipline, often not recognizing that "pure" forms of meditative schools are essentially ideals, even as noted in the more familiar systems of Buddhism and Hinduism (Smith, 1981). Despite the inherent difficulty and the time factor involved in completing a specific meditative path, the completion and integration of several distinct meditative disciplines is an ideal position suggested here, a position which has been successfully achieved within the recent past (see Satprem, 1968, and Stark, 1974). Simple accumulation of techniques (meditative or martial) is not argued here. Rather, one should be able to draw upon a wide variety of teachings, techniques and "experiential possibilities" that are not found within a "single" meditative tradition and which further make for a truly comprehensive psychological authentication or transformation.[13]

From another viewpoint, martial disciplines can also be used to complement "static" meditative disciplines. According to legend, techniques associated with the fighting arts were reportedly employed by Bodhidharma to offset the austerity of strict contemplative efforts as well as to provide the physical foundations in body development necessary to withstand the dramatic shift in consciousness which characterizes enlight-

enment. Today, the same position can be argued as well: the psychophysical exercises of the martial disciplines can both offset the strict meditative exercises with an alternative form of "moving meditation" (thus complementing one set of practice techniques with an additional group of preparatory exercises) as well as prepare the body physically to support and sustain the dramatic shifts in consciousness which lie ahead (for a similar analogy on a strictly physical level, see Richards, 1982). The physical practice can also serve as psychological "grounding" for those practitioners who might lose touch with activities of the external physical world, having turned excessive attention toward internal mentation activity (see, for example, the article by Kalb, 1977). Further, though hitherto unrecognized by many serious meditators, careful selection and practice of specific martial techniques and movements can accelerate the progress of the meditator towards his respective goal, regardless of the particular meditative discipline in which he may be involved.[14] In contrast to these observations, most studies investigating the physical effects of practicing the fighting arts have been concerned with issues of medical injury.[15]

Another complementary role to formal meditation served by the practice of the martial disciplines is that of "balancing" psychophysical and psychophysiological processes, succinctly described in the following remarks:

> **According to Taoist** (Daoist) **abbot K. S. Wong, . . . one can be "enlightened" in the Buddhist sense but still unbalanced. He notes that many Tibetan rinpoches have gone to him for treatment and usually with the same complaints – ulcers and headaches . . . ulcers because the "gut" is depleted of** ch'i (qi), **and headaches because of too much concentration. On the other hand only working with the body** (ming) **implies that the mind may become dull and one will not develop enough strength of will** (i) **. . . to direct the** ch'i (qi) **properly. I directs the** ch'i (qi).[16]

Evaluating these observations, psychophysiological factors may also enter into consideration of criteria for a comprehensive "transformation," a point which has been more dramatically argued by Aurobindo (Ghose, 1971).

From a more academic perspective, the martial disciplines can also provide information relevant to historians of religion and allied specialists such as anthropologists, South Asian, Far Eastern and Southeast Asian scholars. While the value of information gleaned from oral traditions has been crucial in many cases to the continued existence of many martial disciplines throughout the ages, this approach has also been important to scholars in general studying the historical, cultural and religious aspects of various peoples (Clark, Hyde & McMahan, 1980; Henige, 1982; Lummis, 1981; Miller, 1980; Vansima, 1961). In some cases, textual references may not exist and the researcher must rely upon oral dissemination of information. A case illustrative of this point concerns the meditative-religious dimension of the Filipino martial tradition. While the impact of Chinese, Indian, Tibetan and Muslim influences upon the culture is acknowledged (Roger, 1949), no written sources exist which provide an overview of the meditative-religious dimensions of the Filipino fighting arts. As noted earlier with regard to this tradition, the spiritual tenets are intimately connected (both conceptually and practically) with the physical practice and cultural beliefs, all three areas being viewed as inseparable parts of the spiritual path.[17] With the physical and esoteric martial aspects having been kept secret (and in some cases still remaining secret), a vital component of pre-colonial Filipino history has been overlooked, one which relates directly to cultural-religious beliefs and practices.[18] As also noted earlier, the importance of oral history as a research tool in Philippine historiography has not gone unnoticed (see Foronda, 1981).

Historically, the attitude held by various meditative systems towards the martial disciplines has been mixed. The relationship of the arts to Buddhism, for example, has been inconsistent. Some schools teach that the tenets of Buddhist philosophy to be antithetical to martial ideology whereas others, as noted earlier, have incorporated martial ways into their practice (see Demieville, 1957, for a detailed analysis of this association).

Some questions have been raised as to the superior merit of the martial path to enlightenment. Many practitioners argue that the "moving meditations" of select martial disciplines are superior to the static and sitting forms observed in *yoga*, Buddhism or Daoism, even claiming support for such perspectives in early Daoist writings (e.g., see Draeger & Smith, 1969, p. 35).[19] Specifically, the great Zen master Hakuin (1685-1768) felt that the way of the warrior could serve as a model for the monk:

> **In my later years I have come to the conclusion that the advantage in accomplishing true meditation lies distinctly in the favor of the warrior class. . . . Mounted on a sturdy horse, the warrior can ride forth to face an uncountable horde of enemies as though he were riding into a place empty of people. The valiant, undaunted expression on his face reflects his practice of the peerless, true, uninterrupted meditation sitting. Meditating in this way, the warrior can accomplish in one month what it takes the monk a year to do; in three days he can open up for himself benefits that would take the monk a hundred days.**
>
> (Yampolsky, 1971, p. 69)[20]

A contemporary view from the standpoint of one organized meditative system – religious Daoism – presents a different picture: composed of nearly one hundred different sects, the *Bei-Ji* (Pole Star) sect stands out in its use of *gong-fu* bodily exercises and military prowess involving spirits and weapons as a means to attaining "immortality."[21] Despite the apparent divergence of this sect from others in its rituals and methods, most sects, at one time or another, have sought to attain this goal (see Welch, 1957).[22] This example clearly fits with the historical review outlined earlier, namely, that the martial-meditative traditions as a whole allowed for much ingenuity and diversity as to how one might actualize oneself on this path.

From the information presented in this writing, it is clear that the martial disciplines can be viewed as effective combat systems, sophisticated meditative disciplines, or as an integration of both approaches, the orientation depending upon the training and focus of the teacher and the goals of the student practitioner.[23] While the martial disciplines of several countries have been reviewed in the context of their meditative practices and goals, this survey remains a preliminary one. The meditative-religious dimensions of other martial disciplines from other countries have yet to be comprehensively and critically assessed, such as those found in or originating from the Americas in general (e.g., Basso, 1971; Brundage, 1967; Buck, 1957; Draeger, 1977; Driver & Massey, 1957; Duverger, 1978; Hassrick, 1964; Heath & Chiara, 1977; Hill, 1936; Hunt, 1940; Iutzi-Mitchell, 1989; Mishkin, 1940; Mitchell, 1982; Wildschut, 1975), the West Indies (Hill, 1972), Brazil (Almeida, 1981; Alzugaray & Alzugaray, 1983; D'Aquino, 1983; Heath & Chiara, 1977; Lewis, 1986; Mutti, 1978)[24], Africa (Keeley, 1986; Lincoln, 1981; Nadel, 1947; Riefenstahl, 1974; Shaw, 1974; Summers & Pagden, 1970; van der Vliet, 1974), the Islamic Empire (Zaki, 1955),[25] Okinawa (Nagamine, 1976; Sakagami, 1974; Toguchi, 1976), Tibet (Chin & Staples, 1980; Goldstein, 1964),[26] Burma (Gyi, 1978; Gyi & Scherban, 1983; Martin, 1988), Thailand (Maynard, 1986; Sirisute, in press a, in press b; Sukunthanason, 1948; Stockmann, 1979; Tanjaworm, 1975)[27], Vietnam (Duc, 1983a, 1983b), Malaysia (Jalmaani, 1978; Mustaffa & Wong, 1978), the Caroline Islands (Lessa & Venez-I., 1978), the Marianas (Sanchez, 1977), Sri Lanka (Derani-yagala, 1959), India (Blank, 1973; deMellow, 1987;

Lincoln, 1981; Mujumdar, 1950; Pandian, 1980), Mongolia (Sinor, 1981), and China (CSEB, no date; L. Lee, 1976; Lu & Liao, no date) to name only a few.

For reasons described above, an argument for increased dialogue among practitioners and scholars in general, as well as among individuals from culturally diverse martial and meditative traditions, has been presented. While the destructive capabilities of martial techniques are well-known and have been highly publicized (e.g., Chang, no date; Chow & Spangler, 1977; Lin, 1979; Painter, 1981a, 1981b; Skiver & Woo, 1984) and, in other sources, the aggressive elements stressed (Jacobs, 1970; Shuper, 1985b; Steiner, 1979; Sullivan, 1980),[28] other writings have begun to counterbalance this trend by acknowledging the healing elements associated with the martial arts of many countries (e.g., see Berk, 1979; Chambers & Draeger, 1978; Huguet, 1972; Maliszewski, 1992b; Norton, 1969; Lee, 1978; Rosu, 1981; Tohei, 1976; Wong, 1978; Zarrilli, 1978). This essay, however, has addressed a different purpose: reacquainting the reader with the meditative-religious components of several martial disciplines and the nature of the goals which characterized the spiritual dimensions of practice.

NOTES

PART I

[1] For illustrations of this latter point, see the following sources: Chow and Spangler (1977), Eng (1975), Mendel (1980), "Stunts" (1981), and *The Elegant Wu Shu* (1981). Problems associated with this emphasis, particularly in the context of self-defense "invincibility," are outlined in Johnston (1976).

[2] Most of those fighting arts incorporating meditative-religious practices and ideologies into their repertoire of activities are of Asian origin. Western practices such as street fighting (Carpenter, 1979), American kickboxing (Baltazzi, 1976; Urquidez, 1980) or *savate* (Plaisait, 1970) lack this metaphysical base, though commentaries from this perspective can occasionally be found (e.g., Bernard, 1952). Smith's (1974b) comparative analysis of internal and external forms of boxing illustrates the shift in emphasis which accompanies implementation of these metaphysical teachings.

A thesis by Singer (1978) compares the orientation of Anglo-American boxing to the Asian fighting arts. An earlier, though rather biased, comparative appraisal of Asian and Western practices appears in Leonard and Higashi (1905). In actuality, most premodern societies would not view "religion" as a separate activity as all significant aspects of life were colored by religious associations (As this relates to Japan, see Pilgrim, 1977).

[3] The relationship between Asian fighting arts and performing arts has been a close one historically and on the more contemporary scene (see Turse, 1971/1972; and Zarrilli, in press a; in press c), though this association has also extended to other parts of the world (e.g., see Baare, 1988, and Hanna, 1977).

[4] *Lua* is a highly secretive fighting art of Hawaii associated with the Kahuna warriors. Brief mention of it is made in Cater (1987), Corcoran and Farkas (1983), Fitzpatrick (1966), Holzer (1987a, 1987b, 1987d) and Mitchell (1982). Also, note entries in Pukui and Elbert (1964; under "fight" and "fighter") and Andrews (1922).

PART II

[1] For these works, note the publications of Sukthankar and Belvalkar (1933-1959), Vālmīki (1963), Geldner (1951-1957), Cowell (1965), Vira and Chandra (1954) and Kern (1968).

[2] A number of reasons may account for this, including rarity of Indian martial traditions; political and economic factors leading to greater popularity of China and Japan, continuing interest of Korean, Japanese and Chinese people in their fighting arts; and also that fewer people in the West know Sanskrit and other Indian languages than classical Chinese and Japanese (Frits Staal, personal communication, March 17, 1983). The degree to which caste membership may have played a role in this process remains unclear (see Chattopadhyay, 1966-1967, and Hopkins, 1899).

[3] Note, however, socio-economic, military and political factors which historically influenced this relationship (Farquhar, 1925; Lorenzen, 1978; Orr, 1940).

[4] Arion Rosu, personal communication, March 25, 1983; see Rosu (1981). *Yoga* as a linguistic term takes root from the term *yuj* (skt., to bind together or hold fast) as evolved by the *Ṛgveda*. *Āyurvedic* medicine is also based on the *Ṛgveda* (circa 1,500-1,000 B.C.) insofar as it relates to the knowledge of medicine, while surgical components appear to have derived from the later *Athārvaveda*. Having been passed on orally for over 2,000 years, the earliest manuscripts of the Vedas did not appear until the fourteenth century A.D.

[5] *Prātyahāra* (skt.): emancipation of sensory activity from the domination of exterior objects. *Cakra* (skt.): wheel; circle; centers situated proximally to the spinal column, beginning at its base and generally extending to the top of the head, which serve as channels of various energies. *Kuṇḍalinī* (skt.): serpent power; an energy power located proximally to the base of the spine which, when aroused through yogic practices, runs up along the central *nāḍi* of the subtle body known as *suṣumnā* (skt.) (located proximally to the spine in the physical body). When it reaches the top of the head, it effects spiritual power, ecstasy and finally liberation. *Iḍā* and *pingalā* are important *nāḍis* located to the left and right sides of the *suṣumnā* respectively. See works by Avalon (1964), Eliade (1969) and Padoux (1987) for discussions of these concepts. *Mokṣa* (skt.) refers to final or eternal emancipation. It involves release from worldly existence and the cycle of transmigrations (death-rebirth in the physical world). Further discussions of this concept can be found in the writings of Basu (1977), Esnoul (1987), van Buitenen (1957) and Watson (1977).

[6] The Chinese counterpart is *mo-mo*. The existence of these points forms the basis of those arts which emphasize striking an enemy's vital body parts (chin./c., *dim mak*; chin./m., *Dian-xue*; ind., *rahasia*; japan., *atemi*; kor., *kupso tchruki*; mal., *marmattu-adi*; manip., *hak'chang'gi ashōn'ba maphamsing*; skt. integrated into tamil, *marumam-ati* or *varmam-ati*; tag., *tama'an*; thai, *chut-sam-khan*). See also Lu and Needham (1980) for further discussion of this subject.

[7] The art is taught throughout Kerala state today, where as many as two-hundred *kalari* are in existence. In addition, more recently the art is being taught outside of its indigenous setting in Madras, Tamilnadu, India; Kuala Lumpur, Malaysia;

Paris, France; and Madison, Wisconsin (USA) (Phillip Zarrilli, personal communication, March 24, 1984; see Zarrilli, 1978).

[8] *Mantra* (skt.): "mystical sounds," the repetition of which serve to assist in meditation (see Eliade, 1969 and Gonda, 1963). Also any combination of letters believed to be of divine origin and used to evoke divine powers and realize a communion of man with the divine source and essence of the universe (Gupta, Hoens, & Goudriaan, 1979). Several types of *mantra* may be used in *kaḷarippayaṭṭu* practice (see Zarrilli, in preparation).

[9] An overview of the concepts of *prāṇa* and *vāyu* is presented in Ewing (1901), Filliozat (1964) and Zarrilli (in preparation). Practices within *kaḷarippayaṭṭu* actually share similarities with certain aspects of *mantra yoga, haṭha yoga, kuṇḍalinī yoga* and *laya yoga* (see Zarrilli, in preparation).

[10] Other fighting arts mentioned in the literature include *aṭitaṭa, cilampam, mukkebāzī, kuttu varicai, sātjal,* and *thāng-tā*. *Aṭitaṭa* (tamil, hit, defend) is a system of self-defense traditionally practiced by the Nadar community of Tamilnadu (adjacent to Kerala's eastern border over the Western Ghats). It consists of five defense methods involving both unarmed combat and the use of weapons. Physical aspects of the system consist of movements performed with bent arms, open hands and solid stances (Zarrilli, 1978). It is sometimes subsumed within the designation of *kaḷarippayaṭṭu tekkanvaḷi* (mal., southern way) with *kaḷarippayaṭṭu* proper being referred to as *kaḷarippayaṭṭu vadakkanvaḷi* (mal., northern way).

There is some question as to whether or not the various systems of *kaḷarippayaṭṭu* can accurately be divided into such "northern" and "southern" designations (Phillip Zarrilli, personal communication, February 27, 1984). *Cilampam* (tamil) is an east Indian art where a five foot wooden staff, a shorter staff or a whip made of metal strippings can be whirled around to prevent the penetration of an enemy or his weapon ([David] Manuel Raj, 1971, 1977/1978). *Mukkebāzī* (hindi, urdu) is a general term for Indian boxing seldom seen today (Mujumdar, 1950). *Kuttu varicai* (tamil) is a combative art of south India based on defending oneself against multiple opponents through use of kicks, hand strikes, grappling and throwing movements, as well as the use of weapons (see Skoss, 1979a, 1979b). *Sātjal* (manip.) constitutes several contemporary methods of physical training and self-defense involving wrestling and hockey as well as the use of sword, spear and firearms (Sanahal, 1970). Archery also existed in India dating back to early times (Pant, 1978). See also deMellow (1987). In all cases described above, no clear information exists concerning the meditative or spiritual dimensions of the respective combative arts.

One fighting art in which more information concerning meditative practices has been uncovered is that system known as *thāng-tā*. *Thāng-tā* (manip.; *thāng*, sword; *tā*, spear) is a fighting art found in Manipur (northeast India) consisting of animal-like movements and bearing some similarities to *kaḷarippayaṭṭu*, involves the practice of forms (*khōng'lōl- khut'lōl*) and use of unarmed techniques (e.g., kicks, punches) as well as weapons such as the dagger (*hāk'thang thāng*), spear (*tā*), broadsword (*thāng'jou*), bow (*tēn*) and dart (*ārāmbai*). *Saritsarāt* is a component of *thāng-tā* which consists of empty-hand fighting, a reliance upon footwork and evasion of an opponent's strike by stepping aside and adding to the momentum of his strike so that he both misses his target and is thrown forward and off-balance (Leitanthem & Mayanglambam, 1984). *Muk'na* is a Manipuri style of wrestling and sub-system of *thāng-tā* which involves throwing techniques using hips, shoulders and legs. The current form of martial-meditative and religious practices in *thāng-tā* bear masny similarities to many schools in the art of *kaḷarippayaṭṭu*. The name of the art itself is closely allied with religious concepts. *Thāng* is represented by Pākhangba, god of sword; *tā* is represented by Ashiba [*Sanamahi*], god of sword. Prior to fighting, rituals involving salutation to one's master (*ojā khurumba*) and praying to the deities (*lai khurumba*) are performed. Distinctions are made between physical training (*māpan'gi kāng'lōl*) and internal training (*nung'gi kāng'lōl*). The use of *lairōl* (skt., *mantra*) and *khut'lōl* (skt., *mudrā*) can be found. A breathing system (*ningshā-kāng'lōl*) is practiced in part to cultivate the accumulation of *ting* (internal energy) in the lower part of the navel (*channing*; chin., *dan-tian*). Reference to mystical physiological concepts may appear: *inglā* (skt., *iḍā*), *pinglā* (skt., *pingalā*), *marōng-khōng* (skt., *suṣumṇā*) and *pāp'hal* (skt., *kuṇḍalinī*). However, distinctions between the goals of yoga and *thāng-tā* are clear. Meditative practices are employed by the *thāng-tā* practitioner to enter a deep state of concentration (*puk'ning loop'na*) by focusing on the point between the eyebrows so as to effect proper mind-body coordination (Nongmaithem Chilton and R. K. Priya Gopal Sana, personal communication, December 16, 1987).

[11] Phillip Zarrilli, personal communication, March 29, 1984.

[12] Principal sources of information concerning Bodhidharma's life are derived from *Records of the Transmission of the Lamp (Jing-de chuan-deng lu)* compiled by a Chan monk, Dao Yuan, in 1004 A.D. (see Tao-yuan [Dao Yuan], 1935). The other source is *Biographies of Famous Buddhist Monks (Xu gao-seng-chuan)* compiled around 645 A.D. by Dao Xuan (see Tao-hsuan [Dao Xuan], 1890). Critical essays including discussions of Bodhidharma appear in Chappell (1983), Dumoulin (1951), Faure (1986a, 1986b), Holcombe (1988), Masunaga (1972), Nakamura (1980), Pachow (1972), Sekiguchi (1957) and Wong (1978).

[13] *Arhat* (skt.; chin., *luo-han*; deserving, worthy; slayer of the foe [i.e., passions]): as a technical term in Buddhism, it refers to the saints who are fully and finally emancipated, i.e., have reached *nirvāṇa*; see Conze (1959) and Swearer (1987). See Kasulis (1987) and Welbon (1968) for general discussions of *nirvāṇa*.

[14] According to Wong (1978), some western scholars (e.g., Pelliot, 1923) question whether such a historical person

even existed. Pachow's (1972) review suggests otherwise.

[15] Some writers have suggested that there were two Shaolin monasteries, a second one constructed in Fujien Province after the first one was destroyed (Hiroyama, 1935). However, this too is open to debate (DeBary, Chan, & Watson, 1963; Draeger & Smith, 1969). The Shaolin monastery has recently been reopened and several teachers have begun instructions in *gong-fu*. As might be expected, the religious aspects are not emphasized (Broder, 1983).

It should be pointed out that the link between Bodhidharma and the Shaolin monastery remains speculative. According to Bernard Faure (personal communication, March 12, 1986; see Faure, 1986a, 1986b), the first document to explicitly make this connection is the necrological notice of Fa Ru, a northern Chan master who died in 689 (see Yanagida, 1967, p. 488). Fa Ru was the first disciple of the "fifth patriarch" Hong Ren to settle on Song mountain and spread the *Dong-shan* doctrine around the old capital of Luoyang. (The *Dong-shan* doctrine is associated with the *Cao-dong* branch [Cave of the Gods sect] of the *Qing-yuan* school of Buddhism; see Werner, 1961, p. 26). While the Shaolin Temple is mentioned in *Xu gao-seng-chuan*, it does not appear in the notice of Bodhidharma, but only in those of the *dhyāna* master Fo To and Seng Chou, his disciple (see Takakusu & Watanabe, 1924-1935, volume 50, pp. 551b, 552a, 553c). According to the *Quan Tang wen* (see Tung, 1818, *chuan* 279), the relation between Bodhidharma, Hui Ko, and the Shaolin Temple are mentioned in the *Shaolin si bei* (728) which was written on imperial order and wherein Fa Ru and his disciples are also named. Summarizing this information, Faure suggests that had Fa Ru settled on a different mountain so too would have Bodhidharma, and Shaolin boxing would have been associated with a different founder.

[16] Dumoulin (1963, pp. 71-72) discusses the term *bi-guan* and suggests that Bodhidharma's background in meditation was essentially Mahayanist in nature. Eliot (1935) believes he may have belonged to a transitional school between Buddhism and Vendantism. See also analyses of this term by Park (1983, pp. 59-65) and Suzuki (1970).

[17] No verification of Bodhidharma's authorship exists (Henning, 1981; Wong, 1978). Speculation on the nature of these exercises and the importance of *qi* are offered in Smith (1964) and Wong (1978). Some authors feel that such exercises had little more to offer than breathing techniques (e.g., Khim & Draeger, 1979). The *Xi-sui-jing* did not survive history. There exist some ten varying versions and editions of the *I-chin-jing* (see Wong, 1978). Some writers (e.g., Chow & Spangler, 1977) have also attributed Bodhidharma with transmission of a system of exercises known as *Shi-ba luo-han shou* [*Eighteen Hand Movements of the Luo Han*]. (For a questionable, contemporary rendition, see Longyun, 1986). This does not appear to be supported by historical documentation (see Lévi & Chavannes, 1916). Discussions of the *Shi-ba luo-han* appear in Dore (1920/ 1966), Haines (1968), Maspero (1928/1981b), and Wong (1978). While Chinese boxing actually existed prior to Bodhidharma's appearance (dating back to the Zhou dynasty, 1122-255 B.C.), he is often credited with introducing Chan Buddhism to the Shaolin monastery. Associations between Buddhism and Chinese fighting arts dating back to the sixth century have been documented in the Dunhuang murals (see Yi, 1983).

[18] *Laṅkāvatāra* (skt.): entering into *Lanka*. *Lanka* refers to a land of mountains in southeast Sri Lanka (formerly Ceylon); "entering" likely refers to the Buddha's coming over to the island (Suzuki, 1930). Scholars disagree as to how long this work had been circulating in China (e.g., see Nakamura, 1980; and Wong, 1978). Over time, the northern Chan sect advocated "gradual practice" resorting to this text, as opposed to the southern Chan sect aimed at "immediate enlightenment" (Nakamura, 1980).

[19] Suzuki (1932) presents an introduction to the *Laṅkāvatāra-sūtra* and also a Chan style interpretation of the work (Suzuki, 1930). See also an analysis by Tucci (1923). Several versions of this work exist (Suzuki, 1930). Nakamura (1980) and Wong (1978) present additional information and sources concerning this sūtra. Dumoulin (1951) and Wong (1978) trace the variations in meaning for *dhyāna* (skt.). Classical yogic practices view this term as a "current of unified thought." Further discussions of this term appear in Eliade (1969).

[20] Dumoulin (1963, p. 47) explains these terms as follows:

The psychology of the *sūtra* is based on the theory of the "store-consciousness" (*ālayavijñāna*). This is regarded as a superindividual, universal consciousness, from which issue the seven other consciousnesses – together accounting for the total conscious life of man, from ego-consciousness to cosmic-consciousness. The store-consciousness is identical with the impersonal womb of the Perfected One (*tathāgatagarbha*), which is the source of all emanations in the transitory world of rebirths, and in which the seeds (*bīja*) of all things are preserved. When, for reasons that elude explanation, the seeds are set in motion, the unconscious recollection of all activities, which resides in the store-consciousness, acts as a delicate fragrance (*vāsanā*) and stimulates the developing psychic processes. The narcotic effect of this deceptive "fragrance," which propels sentient beings in ignorance and desire through the realm of reincarnations, is broken through by the spiritual upheaval that leads to enlightenment. The impulse for this experience comes ultimately from wisdom (*prajñā*) which makes possible the return from the multiplicity of appearances to unity.

See his work (especially pp. 45-51) and the information contained in Nakamura (1980) for additional introductory perspectives on this text.

[21] See Conze (1958) for an analysis of this work.

[22] Discussions of *jien-xing* may be found in Dumoulin (1963, pp. 91-96). Discussions of Dao appear in Chow (1959),

Creel (1970) and Nivison (1987). The impact of Zhuang Zi's thought upon early Chan teachings is outlined by Mikisaburo (1972), and a comparative analysis of the "no mind" concept in the writings of Zhuang Zi (*wu-xin*) and later Chan Buddhism (*chieh-to*, release) can be found in Mikisubori and Fukunaga (1969). A general introductory overview of Daoism with suggestions for further reading can be found in Baldrian (1987). Also note the work of Schipper (1982). Brief mention of the concepts *yin* and *yang* appears in Major (1987b).

[23] In actuality, the term *gong-fu* is not a system of boxing but rather a generic term for exercise. It can also mean task, work performed, special skills, strength, ability or time spent. More accurately, the term for chinese boxing is *chung-kuo quan*. (Other generic names are *quan-fa* and *quan-shu*). *Wu-shu* is the term generally used for fighting arts (Berk, 1979; Draeger & Smith, 1969), though the new government of the People's Republic of China has modified its many forms into a cultural gymnastic sport and performing art and uses the term in this context (see Mark, 1981, and Staples & Chan, 1976).

[24] There exist a variety of "schools" within the three best known "internal" fighting arts which, in turn, may have additional sub-divisions. For *taijiquan*, there are five major schools: Chen, Yang, Wu, Hao and Sun. Within the Chen style, there is an "old style" which originally consisted of seven courses, found in the Henan area (see Jou, 1980, and Tkatschow, 1984, p. 30). There is also an old amalgam form associated with Chen Zhang-xing (1771-1853) (H. Ch'en, 1964; Ku, 1985; Shen, 1986); the "new style" of Chen You-ben (1771-1853) (see Draeger & Smith, 1969, p. 36; and Jou, 1980, p. 13); the "small frame" (*xiao jia*) style of Chen Qing-ping (1795-1868) (see Jou, 1980, p. 13; and Zhaohua Publishing Company, 1984, p. 7); "family style," Shanghai form; the contemporary "simplified" style (Zhaohua Publishing Company, 1984) and a competition form. There exist four subdivisions within the Yang style – the big or large form (*da jia*) popularized by Yang Cheng-fu (1883-1926) (Wile, 1983); the small form (*xiao jia*) popularized by Yang Shao-hou (1862-1929; the brother of Yang Cheng-fu) and other family members (see Draeger & Smith, 1969, p. 39); the middle style (*zhong jia*) adapted from Yang Lu-chan's (1799-1872) original small form by his son Yang Jien-hou (1839-1917) (see Zhaohua Publishing House, 1984, pp. 7-8); and the new, "simplified" form developed by Li Tien-ji (1894–) (CSEB, 1980). Within the Wu school, there is the Wu style of Wu Quan-yu (1834-1902) and Wu Jien-quan (1870-1942) derived from the Yang style (Wu, 1980); a "family style derived from Wu Jien-quan's son; and the new "abridged" form of this style created by Wang Bei-xing (1919–) (Wang & Zeng, 1983). Two other well-known styles are the Hao and Sun styles. The Hao style is another name for the Wu style derived from Wu Yu-xiang (1812-1880), named after Hao Wei-chen (1849-1920) a student of Li I-yu (1833-1892), himself a student of Wu Yu-xiang, which has roots tracing back to the Chen style of Chen Qing-ping (Hao, 1974). The Sun style consists of a synthesis of *bagua*, *xingi* and the Wu style of Wu Yu-xiang (i.e., Hao style) developed by Sun Lu-tang (1861-1933) (Sun, 1962). There also exist a variety of styles not falling within these designations (see, for example, Brayne, 1985; Corcoran & Farkas, 1983, p. 99 [Fu style]; DeMaria, no date; Ma, 1981; Mattimore-Knudson, 1985a, 1985b).

In China, the "simplified form" of *Taiji* twenty-four form remains the national style (predominantly Yang). A longer form, national forty-eight, consists predominantly of Yang with Chen and Wu combinations. A new forty-two competition form is comprised of Chen, Yang, Wu and Sun styles. See Tkatschow (1984) for a discussion of different "schools" of *taijiquan*. Styles of *baguaquan* include *Wu-dang bagua chang*, reportedly (though not conclusively proven as) derived from Dung Hai-quan (1796-1880) (Fei & Fei, 1985); the styles derived from Dung and modified by Yin Fu (1842-1911) (see Lee & Yen, 1972/1973, p. 28) and Cheng Ting-hua (? -1900) (Huang, no date); Sun style *bagua chang*, a synthetic form developed by Sun Lu-tang (1861-1933) which blends together all previous styles (Sun, 1934/1972, 1972) and *O-mei bagua*, including styles of *you-xing* and *long xing bagua*. *Xingiquan* consists of three main schools: the Shanxi school associated with Cao Ji-wu, the Hebei school associated with Li Neng-ran and the Henan school associated with Ma Xue-li (see Smith, 1974). The Hebei school later split into three branches after Guo Yun-shen (19th century): a conservative style headed by Li Cun-i and a style headed by Wang Xiang-chai (1885-1963) (see Smith, 1974); a synthetic style was developed by Sun Lu-tang (Sun, 1981). *Hua-shan* boxing is comprised of three major styles: *Xini* or *i-quan*, *liuhobafa* or *sui quan*, and *san-banshiercu*. The *liuhobafaquan* from the People's Republic of China is different from the style observed in Hong Kong and Malaysia, the later being more simplified and practiced in a higher stance. Other "internal" arts exist but are not presently known in the West (e.g., see Lu & Liao, 1935; and also select entries in CWTPW, 1990, such as *O-mei pai* and *Wu-tang shan*). Regarding "external" fighting arts, there exist many styles (see Chang, 1984; ECSWK, 1983).

In practical usage, all Chinese systems incorporate both "hard" and "soft" elements in their self-defense strategies and techniques. The categorization of internal vs. external is relatively recent, dating from the beginning of the Qing dynasty (1644-1911 A.D.; Henning, 1981). Also, current Shaolin styles may emphasize the use of *qi* (Wong, 1978). (For a discussion of *qi*, see Major [1987a]). As with the internal-external categorization, it is important to note that there is no record of a unique style of boxing associated with the Shaolin monastery until the establishment of the Qing dynasty. Writings present during the Ming dynasty (1368-1644 A.D.) mention that the monks of this institution were working on boxing techniques which had yet to gain any notoriety comparable to other known fighting arts styles of the day. Rather, the fame of the Shaolin monastery likely derived from monks making use of a variety of weapons, inclusive of fencing and staff techniques (see Henning, 1981). Comprehensive analyses of the Chinese fighting arts can be found in Draeger and Smith

(1969), Ma (1985) and Wong (1978, 1979). Metaphysical considerations given to combat in early China are described in Kierman (1974).

[25] Internal *gong-fu* styles generally identify specific individuals as originators of their respective systems (see Wong, 1978). However, they share a common heritage to the extent that they are derived from guidelines first outlined in the *I-jin-jing* and a later work, *Ba-duan-chin* (*The Eight Sectioned Tapestry*), which is said to have been written in the Song dynasty (960-1141 A.D.) by an unknown author, though commonly ascribed to Yueh Fei (1103- 1141). Contemporary renditions and interpretations of these works can be found in T. Chen (no date), ECICC (1977), EESPT (1977), Li (no date), Tang (1957) and Xue (1979). One of the earliest western accounts of "Daoist *gong-fu*" appears in the writings of Amiot (1779, pp. 441-451). Many contemporary fighting arts practitioners place strong importance upon tracing the origins of their system or lineage to what they believe to be the "original" boxing systems of the Shaolin temple. This is quite amazing in light of the historical information presented earlier and the meditative background and tradition for which the monastery was constructed – a focus which today is essentially ignored, distorted or misunderstood. Similarly, attempts to trace specific martial disciplines to other respective alleged founders seldom can be verified. As example, contrary to popular opinion, it is unlikely that Zhang San-feng had any association with *taijiquan* (see Hu, 1964; Pang, 1987; Seidel, 1970 and S. Wong, 1979, pp. 40-41).

[26] The idea of correlating the basic movements and hand positions of *baguaquan* with the eight trigrams is of recent development, probably beginning with the writing of Sun (no date). Actual designation may stem from defensive and attacking movements of practitioners around eight posts representing imaginary opponents. These eight posts were arbitrarily named *bagua*, this being a common symbol for the eight directions (four cardinal, four corners). The name *ba-gua* symbolizes the fact that *baguaquan* is a fluid style that allows one to attack or defend from any direction (Ken Cohen, personal communication, January 22, 1985; see Cohen, 1982c). Along a similar line of thought, Henning (1981) speculates that the emphasis placed upon Daoist concepts within *taijiquan* may date back to only the mid-nineteenth century. Wong (1978) suggests, however, that the relationship of these two arts to Daoist philosophy dates back considerably earlier.

[27] It remains a matter of controversy whether or not the four primary internal styles were originally spiritual in intent (e.g., see Henning, 1981). Furthermore, as Draeger and Smith (1969) have noted, it should also be remembered that not all masters of Chinese boxing were observed to fit the stereotype of monk or religious leader: a few were scoundrels, some took opium and others were illiterate.

[28] See also the pilot study by Gayten (1978/1979). Based on psychophysiological data derived from eight subjects with five or more years of experience, he concludes that *taijiquan* can lead to an altered state of biological awareness, but does not meet criteria for an alternate state of consciousness. Note also the findings of a study by Collins, Powell and Davies (1990) and Harris and Robinson (1986).

[29] A similar parallel is noted in the way meditation is viewed by researchers from varying disciplines (Maliszewski, Twemlow, Brown, & Engler, 1981).

[30] Analyzed strictly according to the teachings of those meditative systems with which the Chinese fighting arts were associated, Huang and Chang employ uncritical and improper use (respectively) of terminology to convey the experiential goal of *taijiquan*. However, this does not alter the thrust of the two writer-practitioners' goals. Offering a more contemporary perspective, Huang (1974) believes this fighting art to be a sophisticated system that synthesizes Confucianism, neo-Confucianism, Daoism and Zen as well as modern science and philosophy. Cohen (1981b) suggests that *taijiquan* is not really a fighting art but actually a form of Daoist yoga. Note also the viewpoint offered by D. Lee (1976) which de-emphasizes the role of method in *taijiquan* as being necessary to attain enlightenment. Analyses of the Void appear in Dumoulin (1963), Masui (1969) and Streng (1987). The yogic concept of *samādhi* is analyzed in Eliade (1969) and Feuerstein (1987).

[31] See, however, the focus of earlier classical texts with respect to *taijiquan* (Chang, 1966; Despeux, 1975; Lo, Inn, Amacker, & Foe, 1979). Note also the goals of *xingiquan* historically, contained in Smith (1974b); the "internal-meditative" goal of *baguaquan* as described in Smith (1967); and the spiritual aspects of *liuhobafaquan* briefly addressed in Stephen (1976). The meditative dimensions of these latter three fighting arts have yet to be seriously investigated. See also Maliszewski (1992c) for additional information.

[32] For contemporary practice in Hong Kong and China, the most significant religious practice of fighting arts groups is ancestor worship – paying respect to their master's ancestors, both real and fictitious (Daniel Amos, personal communication, May 20, 1982).

[33] This Korean fighting art emphasized kicking and other leg techniques. It consisted of kicking rocks, swinging from trees and notably lacked specific forms. In Korea, renewed interest is being displayed in this fighting art.

[34] There is speculation, however, that Buddhism may have been introduced to Korea by routes which bypassed China (Suh & Kim, 1974), particularly with respect to the kingdom of Packje and Koguryo. For an overview of Korean Buddhism, see Buswell (1987) and Ledyard (1968).

[35] The four most important historical works containing information on the *hwarang* and *hwarangdo* included the *Samguk sagi*, *Samguk yusa*, *Hwarang sagi* (*Biography of Hwarang*) and *Xin-luo-guo-ji* (chin.; kor. trans., *Sillagukji*, *History of* Silla).

The latter two works did not survive history (Kim, 1961, 1965/1966). A historical discussion of Confucianism in Korea can be found in Yang and Henderson (1958, 1959) and Kim Haboush (1987).

[36] *Maitreya* (skt., friendly, benevolent; chin., *Mi-luo-fo*; japan., *Miroku*; kor., *Miruk*; pali, *Metteyya*; tibetan, *Byams-pa*) refers to the next Buddha destined to appear on earth. According to the Korean version of the *Maitreya Incarnation Sutra* (kor., *Mirŭkhasaengsŏngbulgyŏng*; chin., *Fo-shuo-mi-le-xia-sheng-cheng-fo-jing*; skt., *Maitreya vyakarana*), the incarnation of Maitreya Bodhisattva (*bodhisattva*, skt., Enlightenment being) would appear in Korea after fifty six thousand million years and attainment of enlightenment would occur under the *Yonghwa* tree. Living beings would be saved and the land would be freed of famine, war, pestilence and other problems. This sūtra appears in the *Tripitaka Koreana* (kor., *Tripitaka Koryŏdaejanggyŏng*, 1957), volume 322, number K199, according to Lancaster and Park's (1979) cataloguing system, a Korean edition of the Chinese Buddhist canon (*Da zang jing*; Paik, 1951; see SERCBT, 1962). See also the reviews by Kitagawa (1981), Lancaster (1987, 1988) and Lévi (1932) on the *Maitreya* concept. Different events surrounded the appearance of *Maitreya* at various periods and locations throughout the country (see Lancaster, 1988).

[37] *Subak* was a native form of empty-hand fighting popular during the twelfth century. *Kwŏnppŏb* was another empty-hand form popular during this time period that emphasized striking techniques to disable or, if necessary, kill an opponent. *Yusul* was another art derived from Chinese sources, characterized by a passive combat attitude where an enemy was allowed to make the first move, and which consisted of throws, grappling techniques and assaulting techniques. *Ssirŭm* is a collective term for all Korean wrestling. *Gungsul* is another term for Korean archery, a former art of warfare that is now relegated to a sporting activity.

[38] The relationship between Buddhism and the martial disciplines has been less than consistent over time (see Draeger & Smith, 1969; Nakamura, 1964). Both *Gautama* (skt., common name applied to the founder of Buddhism) and Bodhidharma were members of the *kṣatriya* (warrior) caste (Chou, 1955; Rhys Davids & Rhys Davids, 1959).

[39] *T'aekwŏndo* is the best known contemporary Korean fighting art, encompassing techniques of punching, striking, blocking and dodging, but which is particularly noted for jumping kicks and other leg maneuvers. *Hapkido* is a fighting art derived from Korean and Japanese influences, characterized by kicking without retraction and the use of circular flowing motions to avoid or deflect an attack. The term *musul* (kor., military arts) generally embraces the systems noted above as well as other contemporary forms.

[40] Also Joo Bang Lee, personal communication, June 27, 1984. Discussions of Korean shamanism and Daoism in Korea can be found in Vos (1977).

[41] The term *dosa* (kor.) can refer to a Daoist or an enlightened Buddhist. (See Yale romanization, *tŏsa*, in Martin, Lee and Chang, 1967). Lee (1978) equates this term with "Buddhist high priests." It is at this stage that one traditionally renounced secular life and retreated to mountain regions to engage in further religious practices (Joo Bang Lee, personal communication, June 27, 1984).

[42] A penetrating review and analysis of the *hwarang* and cultural factors preceding and following this organizational movement appear in the writings of Kim (1961, 1965/1966). Also note the work by Rutt (1961) in its critical appraisal of the *hwarang* and textual literature. A thesis by Jamieson (1969) provides an analysis of Silla and the unification wars as described through information derived from the *Samguk sagi*.

[43] *Hwarang* were generally between the ages of fourteen and eighteen (Kim, 1965/1966). Their predecessor, *wŏnhwa* ("original flower"), was a woman's organization (Kim, 1961, 1965/1966).

[44] In *Yuk Suh*, personal communication, August 5, 1984 (see Suh, 1982 and Suh, 1986).

[45] Contemporary meditative practices of *kuksul* are predominately associated with *Sŏn* (kor.; chin., *Chan*; japan., *Zen*).

[46] The arts of *hwarangdo* (Lee, 1978, 1979, 1980), *kuksul* (Kim, 1985; I. S. Suh, 1982) and *hapkido* (Myung, 1976) are strikingly similar. On the physical level, techniques of *hwarangdo* and *kuksul* are similar, while *hapkido* incorporates the kicking techniques seen in the other two arts. In none of these arts are the meditative philosophies or advanced practices highly stressed today. However, three conceptual principles are shared among these disciplines: circle theory – derived from earlier metaphysical principles, one employs circular motion in countering and attacking; water theory – total penetration of an enemy's defenses; and harmony – the practitioner meets force with nonresistance, seeks harmony with the enemy and strives to avoid combat altogether (Farkas & Corcoran, 1983; Hallander, 1985; Lee, 1978). As is the case of many other fighting arts, retracing the background development of *kuksul* may be difficult. However, this problem also occurs in *hwarangdo* as well. Despite its reported preservation in Buddhist temples, there is no way to currently verify if the present *hwarangdo* system is itself what the ancient *hwarang* warriors of Silla practiced. Similarly, it is also difficult to trace the metaphysical teachings within the *hwarangdo* lineage and to verify when specific meditative philosophies gained a position of prominence and were adhered to by the practitioners.

[47] Also Chang Sik Kim and Maria Rowe Kim, personal communication, July 18, 1984.

[48] Conceptual explanations of *Sŏn* practice within this system can also be described in terms of a 360° circle, paralleling some aspects of the model used in *hwarangdo* (see Rowe, 1982; Sahn, 1982). There is also one Korean martial way called *naegongbbŏp* taught at the *Bŏmŏ* Temple in Pusan, Korea which integrates the teachings and classical goals of *Sŏn* with martial

practice. (The introduction of *Sŏn* to Korea took place during the sixth and seventh centuries A.D. It was not until the ninth century that it became an influential movement with the formation and emergence of nine *Sŏn* sects; see Suk, 1964a, 1964b). This discipline, with its emphasis on the medium of *ki*, is taught secretly by the monk Hu Yang Ik to monks residing at the temple (He-Young Kimm, personal communication, December 15, 1982; January 1, 1983; see Kimm, 1985, 1986). Of note, monks at other Buddhist temples in Korea, according to Kimm, are opposed to this practice. Further, many of the Korean Buddhist temples are repositories for early Chinese writings which contain information concerned with the spiritual aspects of fighting arts. However, they have yet to be studied and translated by contemporary scholars. For a general perspective on the manner in which Korean philosophical-religious teachings have influenced martial ideologies and practices, see Kimm (1986).

[49] Sociocultural factors which contributed to this shift in emphasis are well described in Nakamura (1964; see especially pp. 492-493, 502-503). The ethical and philosophical concepts of neo-Confucianism, esoteric Buddhism, Shintoism and Daoism also penetrated deeply the *budō* systems, their influences often being underestimated by present-day writers (Dann, 1978). The nature of meditation in Chinese neo-Confucianism is described in Ch'ien (1977). An overview of Japanese Confucianism can be found in Tsunoda, de Bary & Keene (1958) and Nosco (1987). An introductory overview to Shintō can be found in Hirai (1987).

[50] *Mushin*: "no mind"; a state of no-mind-ness. Draeger (1973b) compares the *Dō* level to *satori* (illumination). Discussions of this latter experience appear in the writings of Dumoulin (1963), Kapleau (1967) and Suzuki (1970a, 1970b, 1972). Draeger (1973b) notes that among what he calls the classical *budō* systems, *mokusō-zen* is practiced in the *seiza* position (a sitting-kneeling posture) wherein trainees sit in silence for brief periods, usually at the completion of the day's training. *Mokushō-zen* (*mo-zhao-chan*, chin.; "silent-illumination Zen") refers to silent meditation without any thinking, in contrast to *kanna-zen* (*kan-hua- chan*, chin.; "introspecting-the-*kōan* Zen") which involves meditation with thinking. The former term is identified with the method of meditation used in the *Sōtō-zen* sect in the Song (*So*, japan.) dynasty of China, most clearly outlined in the teachings of Hong-ji Zheng-jue (Wanshi Shogaku, japan.) (see Hung-chih Cheng-chueh [Hong-ji Zheng-jue], 1927). The latter method is identified with the Rinzai (*Lin-Ji*, chin.) Zen sect (see Miura and Saaki, 1966). The *kōan* is a problem of nonsensical or enigmatic language which cannot be solved by the intellect and is used in meditation as a means of developing intuition and attaining enlightenment. (Interestingly, Hong-chi himself had not dispensed with the use of the *kōan* in his *Cao-dong* school). However, the teachings and orientation of the Rinzai sect also penetrated the early and more contemporary martial traditions (see Jackson, 1978; Omori, 1966; Suzuki, 1959). The Zen popular among members of the warrior class during the Kamakura period was of a different character than the Zen practiced today in Japan (see Colcutt, 1981; and Leggett, 1978, 1985). David Hall (personal communication, March 29, 1985; see Hall, 1979a, 1979b, in preparation) notes in the practice of swordsmanship that some teachers will advocate the practice of Zen (e.g., Omori, 1966) while others do not include such training (e.g., Namiki, 1979), the attitude in the latter case being that if you train with the sword properly there is no need to practice Zen (i.e., *ritsu-zen* [standing or actively moving meditation] of swordsmanship constitutes the true essence of the Zen idea of transmission outside the scriptures).

[51] Draeger (1973b) presents a sensitive and detailed description of both external and internal changes which take place in the training of what he has categorized as classical *budō* forms. Compare this portrayal to the more contemporary perspective presented by Kauz (1977). Other works which explore *budō* and *bujutsu* include the writings of Hayakawa (1915), Imamura (1966-1967), Kiyota & Kinoshita (1990), Nango (1973, 1980), Paul (1974), Preston (1965) and Watanabe (1971).

[52] With reference to *bujutsu*, there is no specific year dividing the classical and modern periods. Other events which took place during this time period might also legitimately serve as a point of reference and designation, such as the year the warrior class was dissolved (1873), or during the Satsuma Rebellion when the sword was used by classical *ryū* swordsmen (notably the *Jigen-ryū* and others) in battlefield combat (1877). Hence, one might more loosely consider the cut off point as falling somewhere between 1868 and 1877 (David A. Hall, personal communication, March 29, 1985).

[53] Modern *kendō* is the art of Japanese fencing. Modern *jūdō* is an art of self-defense and sport, consisting of throwing and grappling techniques, and involves turning an opponent's strength and overcoming by skill rather than through physical strength. *Karatedō* is an empty-hand Japanese art, originating in Okinawa, which consists of punches, strikes, kicks and blocks. *Aikidō* is an essentially unarmed method of self-defense based on principles of harmony and nonresistance to one's opponent which utilizes circular motions to gain control of an attacker's momentum and neutralize aggressive actions. *Shōrinji kempō* is an art that integrates hard techniques (blocks, kicks, thrusts) with soft techniques (twists, pins, evasive maneuvers) employing circular, linear and bending movements. Modern *kyūdō* is a term for Japanese archery. It did not achieve status as a definite *budō* entity until the twentieth century, though could be practiced according to precepts of what has been termed classical *kyūdō*. Kano Jigoro, the founder of *jūdō*, is generally credited as the first person to incorporate "*dō*" into the name of his system, though the word *jūdō* already existed in *Daito-ryū* from where he derived the name.

[54] One must even question how much the warriors as a class actually relied upon Zen (see Collcutt, 1981). For example, the teachings of Takuan (1573-1645) are often associated with martial training. However, his instructions did not focus

upon *kenjutsu per se*, but actually stressed more the spiritual and moral issues needed by the warrior, despite the use of terminology associated with swordsmanship (see SPTW, 1928 or Takuan, 1986; also note Yagyu, 1986, and "Swordsmen Of," 1976). See Nukariya (1913), Storry (1978), Wilson (1982, 1984) and Yamamoto (1979, 1980) for a perspective on the philosophy and values of the *samurai*. Exceptions to the above discussion of Zen influences do exist, however, as noted in the writings of King (1986), Musashi (1974b) and Stevens (1984, 1985). (The translation of Musashi's work by Victor Harris [Mushashi, 1974a] confuses modern *kendō* [*shinbudō*] with classical *kenjutsu* [*kobujutsu*]). A historical overview of Musashi's life appears in Tominaga (1969). See also the perspective of Hashimoto (1938), the study by Barde (1984) and the work of Yagyu (1971). An American's autobiographical account on training in swordsmanship within Yagyū-Shinkage-ryū can be found in Lowry (1985).

[55] According to Draeger (1973a, 1973b, 1974b), classical *budō* forms minimized the importance of combat effectiveness emphasized by classical *bujutsu* and modern *bujutsu*. Following this classification, those contemporary *budō* systems espousing principles of their classical predecessors may prove to integrate principles of radical psychological authentication or transformation together with an effective combat system, though this too will depend on the psychophysical focus promoted within the discipline and the martial skill of the individual practitioner. Those contemporary *budō* systems lacking the goals and orientation of their classical counterparts likely need to be analyzed on an individual basis. The continued evolution and changes observed in "sport forms" such as *jūdō* (see Goodger & Goodger, 1977, 1980; Goodger, 1982; Relnick, 1971) and *karate* (Genovese, 1980) appear to be in a direction away from other modern *budō* systems such as *kendō* (see Draeger & Dann, 1978; Jackson, 1978) and in some instances are even removed from the precepts of the modern *budō* systems classification outlined earlier. (Note, however, the study by Hamada, 1984). Further, modern *budō* systems which appear to endorse goals of classical *budō* also warrant individual assessments of their respective goals. Note, for example, D. T. Suzuki's view that Ueshiba's "oriental enlightenment" was different from, though compatible with, the experience of Zen (in Ueshiba, 1977).

Additional problems posed with classifying all Japanese martial disciplines according to Draeger's schema are illustrated most clearly in tracing the evolution of the martial system, *Kosho-shorei ryū kenpō*. Originally developed in China, it consisted of techniques modified from Chinese *quan-fa* and combined with Japanese *jūjutsu* that was practiced by the Koshoji monks of the *Chaka-in* Temple located in Kumamoto, Kyushu, Japan. Following teaching of the Rinzai sect, this fighting art was combined with other fighting and philosophical arts (allegedly including aspects of *ninjutsu*) to protect the temple and to train Buddhist monks and *kempō* instructors. Later transplanted to the United States after World War II, the combative aspects of the system (known at this time as *Kosho-ryū kempō*) received the greatest notoriety (although the philosophy of non-violence was also taught). Between 1946 and 1953, self-defense techniques were designed for "street" fighting and use against modern weapons, classifying it as a modern *bujutsu* system. The system was later reactivated in the 1960s under its present name, stressing the importance of obeying the laws of society, respecting life, and using meditation and breathing exercises to store "energy." At this time, the physical and metaphysical teachings stress the highest form of self-defense to consist of jumping patterns which allowed one to escape from danger with no body contact, relegating it to a modern *budō* designation (Arnold M. Golub, personal communication, February 24, 1984; March 23, 1984; see Golub, 1981, and Golub & Juchnik, 1982). Further information can be found in the writings of Mitose (1953, 1981).

In Japan, Draeger's classification system of distinguishing classical from modern disciplines is not generally recognized. Specific *ryū* may incorporate training methods observed across several categories. For example, *Yagyū-Shinkage-ryū* presently has training methods which would, by Draeger's standards, be subsumed within classical *bujutsu* as well as both classical and modern *budō* forms (Hunter B. Armstrong, personal communication, June 20, 1988; see Armstrong, 1984). Further, Draeger's classification also stems from a low context communication style often found in the West as compared to a high context style of Japan (David A. Hall, personal communication, October 2, 1989). In the former, words carry the primary message with physical aspects (individuals present, location, etc.) bearing less import. The opposite is true in the latter pre-modern Japanese systems where the same concept will be termed differently in two different *ryū*. (For a further discussion of cross-cultural communication, see Hall, 1981).

Of note, the term *budō* was present in ancient times as well as during the Kamakura period, conveying different meanings. Both *budō* and *bujutsu* conveyed an inner metaphysical meaning (see Uzawa, 1990). The distinction in emphasis described for these terms may have also stemmed from urban vs. rural locations: Martial traditions present in large urban centers were more oriented to humanistic values. Rural-based systems retained the earlier, combative characteristics. In many *ryū*, the *budō/bujutsu* distinction is further blurred, for training often followed an approach typified by the following phrase: *jutsu kara michi* (i.e., *dō*) *ni hairu* (The Way is obtained through concrete practices [*jutsu*]). Nonetheless, despite limitations to Draeger's approach, the categories he proposes can be of heuristic value in analyzing the different martial traditions, and hence, have been addressed in this book.

[56] Application for study and acceptance within the older *ryū* is no easy task. Further, the commitment to these *budō* systems involves lifelong study where the disciplines become a way of life, not simply a way for part of life (see Draeger, 1973b).

The distinction made by Dreager between classical and modern *budō* systems does not preclude the potential emergence of sporadic, meditative-type phenomena in the modern sport forms (e.g., see Murphy & White, 1978; Ravizza, 1977; Wertz, 1977; and an analysis by Morgan, 1973). However, those radical, enduring psychological changes stressed in the *budō* systems adhering to a "classical" focus bear a distinctive, qualitative difference with respect to the practitioner's "involvement" in this realm. See also Becker (1982) on this point. One study which empirically explored this area revealed an inverse relationship between rank within a fighting art and reported occurrence of peak experiences (Suyenobu, 1978). The nature of these experiences was best characterized by a sense of renewal rather than a sense of knowledge gained or contact made (for a perspective on the latter, see Becker, 1982), and the author speculates that this phenomenological feature may be different from those experiences which would occur at more advanced stages of practice. Finally, approaches which use the symbology or figurative description of the warrior's spiritual path devoid of actual in-depth martial training (e.g., Trungpa, 1984) lack the grounding, depth and qualitative psychological changes which characterize involvement in authentic martial-meditative traditions. See Aubrey (1985) for an overview of this "new warrior" movement. A contrasting trend in some circles is an increased assessment of combative applications (McGhee & Walters, 1976; Walters, 1979) including the use of contemporary firearms (see McKay, 1985a, 1985b).

[57] *Yamabushi*: mountain ascetics; *sennin*: a hermit (usually Daoist) thought to have magical and supernatural powers; gyōja: a Buddhist ascetic; an ascetic who dwells in the mountains (JEBD, 1965); *shugenja*: a monk who leads an ascetic life in the mountains; a follower of the *Shugendō* sect which aimed to understand religious exercises in the mountains rather than to study doctrines (JEBD, 1965; Masuda, 1974). See Earhart (1987) and Renondeau (1965) for an illustration of the beliefs and practices of these people. As comparison, note also the writing of Katsuno (1959).

[58] Tracing the present-day martial tradition of *ninjutsu* to its early forms is a difficult task, similar to what was observed with *hwarangdo*. One of the earliest references to the "art of invisibility" was recorded in the *Nihongi* (720 A.D.) where the Paekche priest, Kwalluk, presented a book on the topic by way of tribute in 602 A.D. (see Aston, 1972, p. 126). This text reportedly existed during the Later Han dynasty (25-220 A.D.) (Kano, 1923; Sakamoto, Ienaga, Inoue, & Ono, 1965). The term used for the "art of invisibility," *tonkō*, signifies a kind of *ninjutsu* which is an art of stealth and espionage (*Kano*, 1923, p. 1973; Shinmura, 1983, p. 1768). The current headmaster of contemporary (*Togakure-ryū*) *ninjutsu*, Hatsumi Masaaki, traces his lineage back to Togakure Daisuke (12th century A.D.) (see Hatsumi, 1981). In their overview of the *Togakure-ryū* (*ninjutsu*), Watatani and Yamada (1969, 1978) state that Takamatsu Shuji (thirty-third headmaster according to Hatsumi's tracing) newly formulated this lineage and that the antiquity of this tradition is difficult to establish.

Authentic *ryū* have *densho* (transmission scroll) and *kuden* (oral tradition) passed on from master to disciple. While these components are found within present-day *Togakure-ryū ninjutsu* (Stephen K. Hayes, personal communication, June 3, 1985), the determination of authenticity is not so easily resolved. For example, within *Kashima-Shintō-ryū*, the *densho* dating back to the time of its founder are available, though some of the personal transmission has been interrupted. Using the *densho* to "reconstruct" what may have been lost, followers of this *ryū* claim to have a legitimate transmission. Others would not support this contention (David A. Hall, personal communication, April 27, 1985).

It appears difficult to determine the nature of the connection between *ninjutsu* of the 1600s and the *ninjutsu* book described in 602 A.D. and indeed even to confirm the association of *ninjutsu* today and the *ryū* of the feudal era. Additional *ryū* outside of those led by Hatsumi also claim to incorporate *ninjutsu* (espionage) teachings within them (e.g., *Tenshin-Shoden-Katori-Shintō-ryū*) (Draeger, 1973a; Reid & Croucher, 1983). Further investigation of this issue is clearly needed.

[59] In Daoism and Chinese fighting arts, there is reference to another system of five elements consisting of the following: *tu* (earth), *shui* (water), *huo* (fire), *jin* (metal) and *mu* (wood) (see Huang, 1974; and Wong, 1978, 1979a).

[60] *Maṇḍala*: a symbolical diagram often comprising a circular border and one or more concentric circles enclosing a square divided into four triangles. It is used as a supportive aid in concentrative meditation, but may also be used as part of initiation rites. *Mudrā*: In the context employed here, a gesture, position, finger posture or symbolic positions of the hands used in ritual and meditation. An introductory overview of the role *mandara*, *jumon* and *ketsu-in* play in esoteric Japanese Buddhist practices can be found in Rambach (1979). Two central *mandara* associated with *ninpō* practices, the *Taizōkai* (skt., *Garbhakośadhātu*) or "Womb" *Mandara* and the *Kongōkai* (skt., *Vajradhātu*) or "Diamond" *Mandara* are also used as visual aids in esoteric practices of Shingon Buddhism. Detailed discussions of these *mandara* can be found in Tajima (1959). A discussion of *ketsu-in* appears in Saunders (1960) and Toki (1899).

[61] The *Bansen Shukai* (*Ten Thousand Rivers Collected in the Sea*) compiled by Fujibayashi Yasuyoshi in 1676 is a primary source of information concerning *ninjutsu*. It is a collection of nine volumes (and one "tail" volume added) which contain knowledge and commentaries derived from many *ninja* family systems which existed in the Iga and Koga regions of Japan (Hayes, 1981a). Its contents, however, are concerned with the practical and military aspects of the art, little information being directed to its spiritual aspects (Stephen K. Hayes, personal communication, January 4, 1983). See also Fujimoto (1977) and Nawa (1976). Other unpublished classical works include the following: *Kogagumi yuisho den* (1839; *Documents of the Yui Group*), *Igagumi yuisho* (1735; *Documents of the Iga Group*), *Iga no mono yuisho no oboegaki* (1761; *Notes on Documents Pertaining to the Iga*), *Shinobi den* (1675; *Annals of Ninjutsu*), *Shōninki* (1680; *True Record of*

Ninjutsu), *Shinobi goku hiden* (1731; *Supreme Secrets of Ninjutsu*), *Shinobi mondō Kōkan Yūraigoto* (1676; *Questions* and *Answers on the Origin of Shinobi*) and *Kogaryū shinobi nō hō* (1661; *Methods of Shinobi in the Koga School*). Texts of the older *ryū* were more likely to emphasize the spiritual components of the art.

[62] The experience of *satori* (illumination) is viewed as a stage beyond *sanmaji* (skt., *samādhi*). *Sanmaji*, in this cultural context, is described as a state of "universal consciousness" (Stephen K. Hayes, personal communication, January 4, 1983). Variations in meaning for this latter term exist among different disciplines and cultural settings (e.g., see Eliade, 1969, 1982; Feuerstein, 1987; Moertono, 1968; Mulder, 1978; Singhathon Narasabho, 1971). Within *Togakure-ryū ninjutsu* today, cultivation of personal power is the method used by modern practitioners to achieve *satori* (Stephen K. Hayes, personal communication, June 3, 1985). Hayes (1981a) has remarked that the original practitioners of *ninpō* were required to approach personal enlightenment before combat techniques were learned. This information was derived from personal conversations with Masaaki Hatsumi and appears to be based on the premise that the earlier forerunners of *ninjutsu* resorted to combat only for purposes of preserving their philosophical-religious beliefs and practices which were later threatened by external socio-political influences (Stephen K. Hayes, personal communication, June 3, 1985). To date, the available literature does not support this particular viewpoint.

[63] Both Shingon and Tendai sects share the teachings of the esoteric Buddhist doctrines (*mikkyō*), which were brought from China to Japan during the eighth and ninth centuries. The teachings are essentially the same in both sects, differing only in the ways that certain rituals may be performed. However, while Shingon practices are entirely esoteric, those of Tendai are both esoteric and exoteric, the latter stressing the teachings of the *Saddharmapundarīka-sūtra* (skt.; japan., *Hokekyō*, see Kato, 1971). Few writings are available on the Shingon and Japanese Tendai sects in the western languages. See, however, reviews by Kiyota (1978b), Tajima (1959), Tamura (1987) and Ui (1975). Of significant importance, the popular association of Zen Buddhism with Japanese martial culture even among Japanese practitioners of these arts have tended to obscure the older and pervasive relationship of Shintō and esoteric Buddhist doctrines (*mikkyō*) on the martial heritage. There are few practicing Zen Buddhists who can be considered *budō* experts and similarly, few Zen temples or monastic institutions which sponsor training in the *budō*. However, it is not uncommon to find Shintō shrines or temples of the Shingon and Tendai sects performing such functions (Dann, 1978; see also Schmidt, 1983-1984). See also the writings by Collins and Amdur (1987), Hall (1979a, 1979b, 1989, in preparation) and Otake (1977a, 1977b, 1978) which provide further support for this position and evidence that elements of esoteric practices could be found in *ryū* falling within Dreager's designations of classical and modern *bujutsu*.

[64] Okuse's (1963b) writing suggests how the *ninja* mentality may be practically applied in today's everyday world. A psychological appraisal of the contemporary *ninjutsu* movement from a Jungian perspective can be found in Peterson (1986). Women have also been associated with this martial tradition, known as *kunoichi* (slang, derivative of three phonetic characters, *ku, no, ichi* [Kindaiichi, 1973, p. 564]; see Hayes, 1981b, 1984a).

[65] Stephen K. Hayes, personal communication, January 4, 1983. See also Nakamura (1988) and Tanemura (1987).

[66] *Kun-tao* (chin.) is a generic term for Chinese-based defensive fighting systems, blending soft and hard techniques within predominantly circular movements, and embracing both empty-hand and weaponed fighting tactics.

[67] According to tradition, styles of *pencak-silat* take much form from the studies of priests (ind., *pendeta*) who used to study animal movements. The combination of animal actions with various meditative postures employed in religious practices provided the priests with the necessary skills to protect themselves (Draeger, 1972). Spiritual influences in this part of the world are also derived from Tantric and Sufi traditions (Stange, 1980/1981).

[68] Although studies exist which support the contention that hypnosis can be used to alter muscular performance (e.g., Heyman, 1985; Johnson, 1961; Pesci, 1983), the method of "induction" as described by Draeger (1972) does not appear to be a true hypnotic one. Other knowledgeable practitioners of *pencak-silat* insist that a level of suggestibility is established by a set of breathing exercises where a practitioner imitates his opponent's breathing pattern and vice-versa. An alteration in an established tempo throws off the opponent's reaction time sufficiently to allow the practitioner to effectively strike through an opponent's defensive movements (John DeJong, personal communication, May 22, 1983; see Coleman, 1983). Further exploration of this phenomenon is in order. It should be noted, however, that practitioners may make use of *mantra* (ind., jav., skt.) to improve their strength, gain power over an opponent, or call supernatural beings for help, and *pencak-silat* techniques may be received in a dream from a deceased *pendekar* (known as *silat gaib*) (M. I. D. Jamal, personal communication with Hiltrud Cordes, September, 1987; see Cordes, 1990; Jamal, 1986). As illustration of *mantra* used, see Bakar, Esten, Surin, & Busril (1981).

[69] The trance state (*mati suri*, ind.) is not only associated with fighting arts of Indonesia (Belo, 1960: Draeger & Smith, 1969), but is also reported to exist among some practitioners of *muay-thai* (Thai boxing) and *thăng-tā* (India). Spirits of deceased practitioners of *muay-thai* allegedly enter the bodies of living practitioners during trance to assist in martial performance (Surachai Sirisute, personal communication, March 21, 1983; April 1, 1984; see Sirisute, in press a, in press b). Within *thăng-tā*, ritual movements performed with sword and spear (allegedly modelled after movements arising from the creation of the universe) to summon spirits are known as *thengou* (manip.). Knowledge of these practices has become

extremely rare (Lokendra Arambam, personal communication, December 20, 1987). Further research is needed to explore the nature of such alternate states of consciousness in their respective cultural-geographical setting as well as to determine the association they have with meditative or religious goals in general.

[70] For this first derivation, also Paul de Thouars, personal communication, January, 1986 (see Inosanto, 1986c). For the second interpretation, M. I. D. Jamal, personal communication with Hiltrud Cordes, September, 1987; see Cordes, in preparation; Jamal, 1986).

[71] A common factor traditionally associated with the art of the warrior was the combination of physical training with occult skills such as invulnerability (jav., *kekebalan*) and the capacity to fight with automatic movement (jav., *kadigdayan, kanoragan* or *karaga*). (The practice of *karaga* was not necessarily associated with any orthodox systems such as *pencak-silat*; Paul Stange, personal communication, September 30, 1983). Warrior skills were closely tied with the possession of power objects (ind., *jimat*; jav., *pusaka*), e.g., in the form of gemstones, carriages, birds, or *kris* (ind., jav., double-edged daggers). Whatever the object, its power (jav., *kasekten*) has been attributed to the infusion of living spirit within it (Stange, 1980/1981). For this perspective in relation to the *kris*, see O'Connor (1975). A general yet detailed overview of the *kris* appears in the writings of Gardner (1973) and Solyom (1978).

[72] To this end, in some systems of *pencak-silat*, breathing is related to meditative aspects which stem from the heart (e.g., the style of *Perisai Diri*) whereas other systems stress the region of the abdomen just below the navel (chin./m., *dantien*, japan., *tanden*; kor., *danjŏn*) [e.g., *pukulan sernang*, a mixture of *serak* and *minangkabau*; and *pukulan silat serak*, see Haines, 1968]) (Draeger, 1972; John DeJong, personal communication, May 22, 1983; Paul de Thouars, personal communication, November 9, 1985). The emphasis placed upon "energy" or "inner power" (ind., *ilmu kebatinan*; jav., *ngelmu kebatinan*) will also vary from one system to another. Further discussion of this topic in a non-martial context can be found in Stange (1984).

[73] John DeJong, personal communication, July 23, 1983.

[74] *Sĕmadi* (jav.; ind., *samadi*; skt., *samādhi*), in this cultural context, is a state of mind best described as world-detached concentration where one is open to receive divine guidance and knowledge and ultimately the revelation of the mystery of life, origin and destiny (Moertono, 1968; Mulder, 1978).

[75] To draw a line between magical mysticism and the practice of pure *kebatinan* may at times be difficult (see Mulder, 1978) and is similar to attempts at distinguishing martial and non-martial methods of *kebatinan* (e.g., compare review of Mangkunaga VII of Surakarta, 1957, to Draeger and Smith, 1969).

[76] Niels Mulder, personal communication, October 13, 1983.

[77] Presas (1974, 1983) believes that the term is derived from *tjakalele*, a native fencing form of Indonesia. Inosanto (1980) and Cañete and Cañete (1976) note several other terms had also been used – *kalirongan* (*pangasinan*), *kalikalilian* (vis.), *kaliradman* (vis.), *pagkalikali* (*ilbanag*) – from which the shortened term *kali* was derived. Still others believe that the term derives from Kali, the black and bloody Hindu goddess, consort of the Hindu god Siva (Leo Gaje, Jr., personal communication, February 17, 1983; see Steele, 1981). Ben Largusa (personal communication, June 24, 1984; see Inosanto, 1977) believes the term derives from Visayan word roots: *ka – kamut* (hand), *li – lihok* (movement). Inosanto (1972) states the term *silat* precedes *kali* as a reference to the Filipino fighting arts. He further notes that this term may still be used today in the southern regions of the Philippines (Dan Inosanto, personal communication, June 7, 1986). Largusa (personal communication, June 24, 1984) feels the Indonesian *silat* is essentially the same as *kali*.

[78] The excellent article by Krieger (1926) clearly documents the fact that weaponry was not solely limited to sticks or bladed instruments.

[79] The play takes its name from the Moros, Moslems of the southern region. The art has been disguised as a type of dance at weddings and other celebrations, and is known by many names including *sayaw* (tag.), *sinulog* (bicol) and *binabayani* (tag.) (Winderbaum, 1977).

[80] Inosanto (1986a) states that the first formal introduction of the Filipino arts to the United States took place in 1909, although he claims their secret practices here date back to 1763 when Filipinos settled along the southeast portion of Louisiana. Asian fighting arts are generally believed to have appeared in the mainland United States during the middle of the nineteenth century (see Paul, 1979/1980). The entry of these arts to Hawaii are described in Haines (1962).

[81] Other practitioners posit four main groups: northern, southern, east Visayan and west Visayan (Dan Inosanto, personal communication, June 24, 1983).

[82] Other terms include *garrote* y *daga* and *punta* y *daga*: *garrote* (span.), club, stick; *punta* (span.), point, sharp end.

[83] Other terms for the stick or club include *garrote* (span.) and *olisi* (*cebuano*, vis.). Additional works on the Filipino fighting arts include those of Jalmaani (no date), Jalmaani and Garcia (1976), Marinas (1986) and Santos (1977, 1984). Modern systems of the Filipino arts may integrate techniques from all three major classifications (*kali, eskrima, arnis*) though using only one of the designated names to describe their art. Some systems have incorporated other arts within their main discipline, reflecting this integration by changing the name of their art (e.g., *eskrido*, blending *eskrima, jūdō* and *aikidō*; see Cañete & Cañete, 1976). Other less well-known systems also exist, such as *kuntaw* (Dowd, 1978), *dumog* (Draeger &

Smith, 1969), *sikaran* (Anima, 1982; Jones, 1982), *gumol* and *buno* (Dowd, 1983), though these forms are not nearly as widespread. The concepts and techniques of *kuntaw* (tag., spelling observed in Luzon Island region) are essentially the same as those observed in Indonesian *kun-tao* though the Filipino practitioners stress more the "hard" components of the system. Subsumed within the art are open-hand techniques combined with locks, throws, kicks, holds and sweeping combinations. *Dumog* (tag.) (native wrestling) is a grappling type of combat form developed in the northern region of the islands. *Gumol* (bicol) and *buno* (tag.) are also grappling forms which employ locks and holds, though *buno* also has a knife fighting aspect. *Sikaran* (tag.; also known as *sipa* or *tadyakan*) is a combat form which de-emphasizes the use of hands in fighting but stresses foot-fighting techniques, the feet being employed in various takedown combinations, sweeps, throws and attacks. Largusa (personal communication, June 24, 1984) holds that *dumog* and *buno* are actually part of *kali*. *Tapado* (hiligaynon) is a contemporary fighting art of Negros Occidental which primarily employs two basic strikes with a forty-three inch stick being driven through an opponent's defenses to the ground, although there also exists a knife and empty-hand aspect to the art (Harris, 1989).

[84] Dan Inosanto, personal communication, June 24, 1983.

[85] Ben Largusa, personal communication, June 24, 1984.

[86] This is aptly illustrated by the word, *tuhan* (old jav., lord, master; later assimilated into the Tagalog language). It is the title given to a grandmaster of *kali*. The term also connotes warrior, healer and religious leader (Dan Inosanto, personal communication, June 24, 1983). This designation is distinct from *guro* (tag., teacher) which refers to an instructor within the art.

[87] See Felipe (1926) for an overview of the beliefs and practices associated with *Bathalism*. In some contemporary Filipino fighting arts circles, the general terms Supernatural Spirit or Creator are used interchangeably with *Bathala*.

[88] A number of terms have been used by Filipino practitioners to describe "internal energy," including *dalan sa kusog* (vis.), *panloob kusog* (tag./ vis.), *prāṇa* (skt.), *dagat* (tag., sea, ocean), the Japanese *ki* or simply "energy."

[89] Of note, prior to the arrival of the Spaniards, three symbols (probably of Arabic or Sanskrit derivation) also comprised the syllabary of *Bathala* [*bat, ha, la*], and included representations of (1) woman, symbol of generation and (3) man, symbol of strength, which are united by (2) light or spirit, symbol of God (Paterno, 1887). The attainment of enlightenment (vis., *angay imo dunong*) is essentially the same as forming the trinity triangle. However, within *kali*, the achievement of complete enlightenment cannot be gained without studying the physical aspects or mechanics of the art as the practitioner would not be able to associate the physical aspects with the theories of the trinity triangle and have those experiences emerge which are associated with its formation (Ben Largusa, personal communication, January 17, 1985).

[90] A contemporary exception is to be found in the Villabrille system of *kali* as taught by Ben Largusa. Teachings of the Largusa-Villabrille system include the practice of *oración* (span., meditation, prayer) and stress the development of the mental and spiritual aspects of the art (see Inosanto, 1977, pp. 30-33). Here, the goal of *oración* is to form the trinity triangle. Further information on the subject of *oración* can be found in Inocalla (1987) and Marinas (1984). The use of *anting-anting* (tag., amulet, see Anima, 1982; Jones, 1984; also known as *agimat*, tag., charm) to increase one's power is not a component of *oración* though some practitioners combine both practices (Ben Largusa, personal communication, August 29, 1984).

[91] The martial traditions of native Americans have yet to be comprehensively studied, particularly in relation to religious beliefs and practices. That such a connection existed is clear. For example, as they pertain to Indian tribes of the southwestern region (specifically, Mohaves and Yumas), see the writings of Forbes (1965), Fathauer (1954), Forde (1930-1931) and Stewart (1947).

[92] Contemporary systems which have a distinct "American" flavor and fit this latter classification include Anderson's (1980) American freestyle *karate*, Arvanitis' (1979) *mu tau* and Urban's *American goju* (Pereny, 1981a, 1981b; Urban, 1984).

[93] According to Corcoran and Farkas (1977), *wing chun* (chin./c., *wing*, eternal; *chun*, spring, springtime; chin./m., *yong-chun*) was the only fighting art founded by a woman. It was reportedly developed some 400 years ago by Yim Wing Chun (chin./c.), who created the style after studying under a Buddhist nun, Ng Mui (chin./c.) (Clausnitzer & Wong, 1969; Lee, 1972; Wong, 1976). It is a close-range, in-fighting *gong-fu* style of southern China which stresses the use of hand movements in a simultaneous punch-parry movement. A discussion of the role of women in the fighting arts can be found in Atkinson (1983), Olivas (1986) and Paul (1974b).

[94] Sources for these self-defense disciplines include (in corresponding order) writings by Kudo (1967), Dempsey (1950), Niebel and Niebel (1982), Plasait (1970), Thirioux (1970), Arneil (1975), Wong (1979b), Shum (1980), Cheng and Smith (1967) and Wong and Hallander (1985). Later elements of additional fighting arts incorporated within Lee's approach – be they training methods, techniques or an essential characteristic – are listed in an article by Vunak (1985).

[95] Lee's (1963) earliest book served more to introduce *gong-fu* to the American public and contained very little information concerning his art. Other works depicting photo sequences of Lee illustrating fighting arts techniques (e.g., BLA, 1977; Lee & Uyehara, 1976, 1977a, 1977b, 1977c; TSABL, 1976; TUBL, 1978) may not necessarily or accurately portray the movements and strategies Lee himself would actually use in his *jeet kune do*. Much depended upon the usefulness

of the technique and the situational context further determined what would be used. No movements were stereotypically set. Similarly, theatrical movements were performed in a different fashion from actual combative approaches (see Inosanto, 1982). See also the article by Beasley (1989) which attempts to further articulate the nature of *jeet kune do*.

[96] Jesse Glover, personal communication, October, 1978; Taky Kimura, personal communication, October 18, 1984 (see Hart, 1978). Despite this early utilitarian stance, the evolution of his modified *wing chun* to *jeet kune do* also began to permeate his practice of meditation. Early exercises involved a traditional Chinese *gong-fu* approach – practicing diaphragmatic breathing in horse stance (*ma bu*) position to cultivate *qi* below the navel in the *dan-tien* (for a perspective on this approach, see Wong, 1978, pp. 47-48). Lee viewed this region as a power source and center of gravity of the body. Concentration upon this area of the body was preceded by freeing the mind of all thoughts, "mirroring" the mind – i.e., allowing perceptions, sensations, thoughts and emotions to come and go as a mirror reflects images back to the perceiver. Believing in the limitations of this set physical-meditative approach to direct combative application, yet using it as a preliminary foundation, Lee later began to advocate moving this power base and center of gravity to other parts of the body (e.g., chest area) depending upon the situation in which the individual found himself and the repertoire of fighting techniques needed to overcome an opponent. Opposing set response patterns, the opponent's techniques determined what techniques Lee would then follow through with (i.e., "your technique is my technique") (Taky Kimura, personal communication, October 18, 1984; June 3, 1985). Later Lee illustrated this flexibility on a physical level by sparring with opponents and defeating them in pre-selected fighting style approaches (sometimes the opponent's own style) as well as switching spontaneously through various styles or techniques of particular fighting arts throughout a sparring session. At this point in his development, Lee viewed the role of the mind as primary, *qi* being relegated to a secondary position of medium through which adrenaline might be tapped. Unfortunately, later students did not attend closely to specific meditative techniques or strategies Lee employed at more advanced stages of his practice (Dan Inosanto, personal communication, November 10, 1984). An informal comparison of Lee's martial perspective to classical martial and philosophical precepts appears in O'Connor (1985). The contemporary influences of Krishnamurti were also evident (L. Lee, 1975), most clearly revealed in an article by Colet (1986).

[97] Dan Inosanto, personal communication, June 24, 1983. Linda Lee ([Bruce Lee's wife], personal communication, October 23, 1986; see L. Lee, 1975) remarked that she was not aware of any set meditative practices which her husband adhered to. Rather, his regimen of training consisted more of a personal, intuitive pursuit of what came naturally to him. Eastern philosophies, however, did affect him deeply and were a core component of his JKD, although the issue of practicality in using meditation was stressed (see L. Lee, 1975, p. 90).

[98] Daniel Amos, personal communication, May 20, 1982. Such a perspective also existed historically, not limited solely to China (see Yamamoto, 1979).

[99] Exceptions to this trend might be the work of Silliphant (1970) and the anecdotal collection of essays by Hyams (1979). See also the early essay written by Lee in 1962, contained in Inosanto (1982).

Part III

[1] A parallel phenomenon can be observed in some systems of meditation (see Engler, 1983a).

[2] Draeger's (1974b, pp. 142-143) assessment of *ki* provides a balanced and subdued picture of this phenomenon in contrast to the distorted and exaggerated presentations found in many contemporary and popular writings.

[3] The "Eastern flavor" customarily involves associating the physical practice with Zen precepts – a trend which Becker (1982) notes has been repeated and pursued *ad nauseam*.

[4] A complementary position which stresses more the sociological factors involved can be found in Fritscher (1978). See also the article by James and Jones (1982). It should be pointed out however that this trend is often less visibly evident for practitioners of those arts viewed as "soft" or "internal" in their orientation, although studies present mixed findings on this point (see Anyanjor, 1980/1981; Bird and Reimer, 1982; Donaldson, 1978/1979; and Knoblauch, 1984/1985) possibly due to limitations in research design and conceptualization (see Gruber, 1985). A more positive and optimistic perspective to that presented by Fritscher (1978) appears in Beasley (1979/1980), Beasley and Bryant (no date), Crowdes (1990), Donohue (1990), Finkenberg (1990), Anderson (1978/1979), Corkum (1985), Grandonico, Francone, and Calderaro (1982) and Hellison (1971). (The latter four sources listed here are among the few contemporary writings which find positive gains derived from the allied sport form of Anglo-American boxing). Also note the analyses by Pigott (1976) and Schmidt (1982/1984) as well as the studies of Beard (1982/1983), Duthie, Hope, & Barker (1978), Kulcsar (1974), McGowan & Miller (1989), Miller, Wagner, & Edwards (1982), Richman & Rehberg (1986), and Yiannakis (1976). Somewhat less critical treatments of this topic can also be found in Halbrook (1974) and Jacobs (1970). Paul (1979/1980)

presents an interesting classification of different types of schools which have developed in the United States and also addresses the role of the visual media in perpetuating aggressive elements. See also his article (Paul, 1974a) which describes the pervasive influences which militarism in fighting art can have on society.

[5] The characterological rigidity described here finds support in studies by Saraceni and Montesarchio (1977) and Greene, Sawicki, and Wagner (1974). A study of amateur boxers by Rauchfleisch and Radu (1983) supports the conflict-oriented, non-introspective stance. A contrasting finding, arguing for increased self-awareness appears in Liebl and Grimaldi (1989). See also Percipalle, et al. (1989) and Madden (1990). The practice of fighting arts, serving as counter-conditioners of anxiety, is presented in Gershman and Stedman (1971) and Layton (1990). For an alternative psychoanalytic perspective on the interrelationship of pugilism and religion as exemplified in a discussion of Muhammed Ali, see Fuller (1977, pp. 155-240). Adlerian theory would explain such motives for fighting arts training in terms of compensation or overcompensation for feelings of inferiority in early experience, such striving for superiority eventually becoming socialized, reinforced in group context, the goal itself becoming concretized and sanctified (Adler, 1917, 1929, 1933, 1934). The most progressive contemporary social-developmental theories would view this process as an interaction of person-situation factors throughout the life cycle (as examples, see the various readings contained in Magnusson and Allen, 1983). See also the perspective of Donohue (1988, 1991, 1992). In contrast to the presented pathological sequence of events, the fighting arts master who has completed a martial-meditative path has achieved autonomy in the truest sense of the word. He exhibits mastery of self, environment, psychophysical techniques and bodily processes. He volitionally chooses to extend further this sense of mastery to perceiving, experiencing and "embodying" phenomena beyond boundaries of "self," negating the view that such a transition of "self" to larger perspective constitutes a regressive or pathological response (for descriptions of the latter, see Becker, 1961; Hartocollis, 1976; Prince & Savage, 1966. A more neutral comparative analysis appears in Parsons, 1984). Orthodox psychoanalytic, ego psychological, individual and interactional perspectives have yet to adequately conceptualize or explain processes unfolding in such a sequence of events.

[6] The dangers of this exaggerated emphasis were also known historically: see Kammer (1978, pp. 51-52). Problems which might arise with an imbalanced focus upon meditative aspects are briefly noted in Webster-Doyle (1986, entries #21 and #46 [no pagination]).

[7] The original purpose of fighting arts was directed toward survival of personal combat. The overall trend generally observed today parallels the greater emphasis upon fighting skills. However, these meditative-religious/martial comparisons are not totally unknown, particularly among fighting arts practitioners familiar with the cultural-religious beliefs and teachings of their respective art. As an example, select meditative techniques taught at the advanced levels within the art of *Togakure-ryū ninpō* serve as introductory exercises within the non-martial, esoteric religious traditions (*mikkyō*) (Stephen K. Hayes, personal communication, September 13, 1983). Further, advanced methods within the art may be simply a refined version of the same technique principles taught to beginning students (Stephen K. Hayes, personal communication, February 9, 1987). Reliance upon fixed stage theories or strict hierarchical, "linear" or spectrum model comparisons in evaluating the "advanced" nature of a (1) fighting art or meditative technique or (2) meditative experience, however, will not necessarily hold up under careful scrutiny. Attention to the entire picture in which the martial or meditative system is rooted (culturally, psychologically, historically, sociologically, linguistically, geographically, etc.) as well as a precise and systematic analysis needs to be undertaken before any critical conclusions can be reached. This position has also been noted in other hoplological writings (see Draeger, 1980a; Kiyota, 1990; Willcher, 1981). (As this applies to conceptual and empirical perspectives in behavioral research, see Epstein and Erskine, 1983, as well as other readings in Magnusson and Allen, 1983). Future investigations will hopefully take in account more sophisticated phenomenological approaches to this topic, such as the study conducted by Shaner (1985). See also comments by Columbus and Rice (1991).

[8] Note, however, interesting departures by Nardi (1981) which compare the influence of Zen in *bushidō* to the goals of rational-emotive therapy and Frager's (1969) psychological analysis of the *samurai*. Hendlin (1978) and Shaler (1979) draw similar comparisons between gestalt therapy and the martial disciplines (*taijiquan*, and *iaidō*, *kendō*, *aikidō* respectively). A number of writers, however, have focused more exclusively on comparisons between psycho-therapy and fighting art: Nardi (1984) presents a general complementary analysis of processes unfolding in psychotherapy and fighting art. One of the few empirical studies comparing the effect of a martial way (*aikidō*) to traditional psychotherapy in the area of self concept appears in Madenlian (1979). Epstein (1985/1986), Saposnek (1980; 1986/1987), Schwartz (1969/1970) and Gleser and Brown (1988) draw comparisons between processes unfolding in *aikidō* and centering in psychotherapy, brief strategic therapy and family mediation, and *jūdō* and psychotherapy respectively. Fuller (1988) and Pashenz (1973) outline several ways in which principles and practices of *aikidō* can be used in the context of psychotherapy. Gorbel (1990) attempts to explore psychotherapeutic effects of modified karate training upon behaviorally disordered adolescents. See also Gonzalez (1989) and Naitove (1985). Payne's (1981) introductory analysis of spiritual dimensions of fighting arts conveys a flavor of metaphysical teachings associated with martial practice, though the somewhat uncritical use of terminology and study of the respective disciplines should be taken into account. Other writings relating meditation or "spirituality" to fighting arts generally present an all too simplistic overview of these complex topics (e.g., see Back & Kim, 1979; Barclay, 1973; Calle,

1977; Gluck, 1962; Holzer, 1987c; Kim, no date b; Kwon, 1971; Laiken, 1978; Prensky, 1979; Schmalzl, 1984; Seitz, Olson, Locke & Quam, 1990; Thirer & Grabiner, 1980; Wertz, 1977). Similarly, writings which conclude that traditional Western forms of psychotherapy have the same goal as the classical meditative disciplines (e.g., see Smith, 1976) have grossly oversimplified the matter. In this context, see Kornfield, Ram Dass and Miyuki (1983). Also note the interesting study by Regets (1990).

In the area of research, it has been argued that investigators need to longitudinally and empirically explore the interrelationship of meditation, self-defense and physical activity (Rothpearl, 1980). In contrast, studies which have been conducted in the areas of fighting arts and meditation have been designed to compare them in the context of treatment effects upon practitioners rather than in terms of assessing the relative contributions of each of these factors to effecting psychological changes (see Dreher, 1973/1974; and Myers & Eisner, 1974). Unfortunately, such empirical studies of meditation have essentially been limited to neophytes and there remains a paucity of solid research data on highly advanced practitioners. Findings of these studies cannot be generalized to more advanced levels of practice or different types of meditation. Ironically, to date, the findings of preliminary researches have been inconsistent as to the effects meditative and relaxation exercises present even in the area of psychophysical performance (Appelle & Oswald, 1974; Nideffer & Decker, 1970; Williams, 1978; Williams & Herbert, 1976; Williams, Lodge & Reddish, 1977; Williams & Vickerman, 1976) though the variability of findings may well be a function of mental and physical set, the nature of the meditation or relaxation techniques, as well as specific to select tasks, physical activities and methods of investigation (Mahoney, 1979; Mahoney & Epstein, 1981; Silva, 1979, Suinn, 1984). One promising direction which appears to improve upon past inconsistencies is the use of the procedure known as visual motor behavior rehearsal (see Weinberg, Seabourne, & Jackson, 1981; and Seabourne, Weinberg, & Jackson, 1984), although formal, advanced meditation is not a component of this approach.

[9] The term alternate states of consciousness should not be confused with the popular yet misleading martial-based altered states concept (see Olshlager, 1981; Zeloof, 1981) or martial mysticism (see Annesi, 1981, 1982). See Shapiro (1980b) for an overview of current conceptual and empirical perspectives on meditation and a review of this work by George (1982). Many mental health researchers and clinicians have argued for well over a decade that mystical, meditative and religious experiences are not pathological in nature, although only one preliminary study has been published which addresses this issue empirically (Vaughan, 1985; Vaughan & Maliszewski, 1983). Future studies will hopefully ascertain the practical psychological consequences which the meditative dimension will have upon a Western tradition devoid of this complementary religious-philosophical emphasis (see, for example, the traditional Western perspective offered by Richardson, 1978). A comparison of such classics as the writings of Clausewitz (1976) and Sun Tzu (1963) might provide some insight into differences in perspective. A preliminary comparative analysis of an Eastern/Western approach to "military considerations" and consequential implications are well described by Bakan (1982).

[10] Arguments concerning the merits of the respective approaches, sudden vs. gradual enlightenment, were known historically. A review of the issues can be found in Chinul (1983), Cook (1983), Demieville (1952), Gimello and Gregory (in press), Gomez (1983) and Taylor (1983). Although the varying positions outlined may have a strong ideological focus, they bear significant consideration in proposing any psychological or phenomenological model of meditation. To date, research studies have concentrated upon select traditions adhering to a gradualist approach, invariably biasing the conceptual models proposed to articulate the nature of meditation experience.

[11] It must be remembered that the practitioner pursuing a martial way is not only involved in practices of the meditative realm but also faces the collection of forces associated with the world of combat and accompanying psychological, physical and psychophysical ramifications (see Zarrilli, in preparation). Nonetheless, given the complexity of the martial-meditative approach alone, it can be seen that the division of meditative systems into a classification of concentration, insight or an interaction of these approaches (which has been done both historically in classical texts as well as in contemporary meditation research; e.g., see Maliszewski, Twemlow, Brown & Engler, 1981) is "system bound" and overly simplistic. Indeed, strict use of traditional concentrative and/or mindfulness meditative techniques to perform martial movements as form or in the context of combat would limit quality and flow of performance in the former and reaction time in the latter (particularly apparent within advanced practices). In both situations, one must act spontaneously, automatically, and instantly without conscious thinking or deliberation – hence, the importance of "no-mindness" as mental process superseding, though possibly momentarily making use of, concentrative and mindfulness techniques for purposes of focusing attention just prior to martial-meditative execution of movement (see also Caputo & Wong, 1980, p. 5; Kiyota, 1990; and Wong, 1978, pp. 73-78). To this end it is important to note that the heightened state of "one-point concentration" in fighting art may be partial and precarious in contrast to the more sustained form achieved in sitting meditation (for a comparative analysis of this topic, see Zarrilli, in preparation). Further, in assessing the nature of radical psychological authentication or transformation, basic dynamic factors related to personality organization and development must also be considered (see especially Engler, 1983b; also note Wilber, 1986). Clearly, more exploration of this entire issue is needed.

[12] The term "moving meditation", applied loosely to several fighting arts, may refer to meditation in the context of technique (self-regulation strategy) where the practice of exercises spontaneously induces "access-level" meditative

experiences (i.e., slight changes experienced in normative waking consciousness) or as a physical movement representative and expressive of the completion of a martial-meditative path. Here it is understood in the context of a consciously applied set of exercise patterns or "techniques." The role of movement in meditation has generally been overlooked by researchers and practitioners (see Swartz & Seginer, 1981) although psychological investigations have for some time pointed to the role of body position and movement in altering cognitive functioning (e.g., see Biegel, 1952; Goodman, 1986; and Schofield & Abbuhl, 1975).

[13] Robert Smith (personal communication, December 29, 1983; see Draeger & Smith, 1969) notes that a common feature underlying the apparent diversity of the great fighting arts is the emphasis placed upon "emptiness" (the contextual use of this term should not be mistakenly identified with the final goal of many Buddhist traditions, although this latter experience may emerge in advanced phases of practice; see also Keenan, 1990; Kiyota, 1990) wherein the practice leads to an emptying of what is within the practitioner – i.e., an erosion of the ego. Out of this "emptying," achieved through the persistent efforts of exercise (chin., *gong-fu*), there emerges a shift in psychological functioning (i.e., meditative experiences and characterological changes emerge directly yet naturally out of the work). I hold the position that regular practice of fighting arts leads to the experience of "no-mindness" (Caputo & Wong, 1980; Kim & Back, no date; Wong, 1978), altering select unconscious cognitive processes and psychomotor response patterns prior to their entrance into conscious awareness. (On the relationship between awareness and unconscious processes, see the review by Shevrin and Dickman, 1980). It is along this line of thought together with the practitioners sensing, apprehending and responding instantaneously to all aspects of their environment that such experiences are often equated with over-generalized precepts of Zen. (For a description of this reaction to the sensory surround, see Draeger [1973a, pp. 28-29] and Zarrilli's [in preparation] discussion of the body becoming "all eyes" (mal. *meyyu kaṇṇākuka*). It is important to note however that, practically speaking, there is no guarantee that the efforts put into the physical practice will lead to "internal" (martial) capabilities nor that the use of "internal techniques" can be consistently replicated. My view is that practice of traditional ("static") meditative exercises as a complement to the physical movement practice will increase the potential emergence and alter the qualitative features of the "internal-consciousness" phenomena and vice-versa.

[14] One exception to this rule would probably be the contemporary religion-art of *shōrinji kempō* (So, 1970) which does recognize the importance of integrating the physical and religious dimensions of existence. However, while this art is officially registered with the government of Japan as a religion, and embraces the philosophy of Buddhism with its own interpretation of it (*kongō-zen*) (Fox, 1983), it does not appear to stress the goal of enlightenment as understood in the classical meditative disciplines (Michael Fox, personal communication, July 4, 1983). Rather, the spiritual rewards appear to fit the criteria of modern *budō* systems despite the religious terminology (see Costa & Fogliani, 1988; Fox, 1983; So, 1970).

[15] For a range of studies in this area, see the following: Adams, 1985; Almer & Westerberg, 1985a, 1985b; Birrer & Birrer, 1981, 1982, 1983; Bjerrum, 1984; Blum & Schloss, 1984; Borgogna, Re, Re, Viterbo, & Fogliano, 1984; Bougrat, 1968; Brettel, 1981; Budan, Briand, & Beozen, 1988; Burke, 1981; Cantwell & King, 1973; Cossa, Evrard, & Poilleux, 1968; Crosby, 1985; De Meersman & Wilkerson, 1982; De Vera Reyes, 1970; Fisher, 1972; FRCKFCKPOC, 1983; Frey & Muller, 1984; Gardner, 1970; Godt & Vogelsang, 1979; Gombuchi, et al., 1985; Goodman, Satterfield, & Yasumura, 1980; Gordon, Scalise, Felton, Jones, & Gordon, 1980; Halbrook, no date, no date b; Ikai, Ishiko, et al., 1958; Ikai, Yamakawa, et al., 1958; Ito, 1942; Jackson, Earle, Beamer, & Clark, 1967; Johannsen & Norregaard, 1986; Katada, 1970; Klein, 1975; Koiwai, 1965; Kurland, 1980; Larose & Kim, 1968, 1969; Larson,1971; LeGrand, Lemoine, Wouters, & Lamendin, 1980; Levin, et al., 1987; Madorfsky, Scanlon, & Smith, 1989; Maliszewski, 1992a; McLatchie, 1976, 1979, 1981; McLatchie, Davies, & Caulley, 1980; McLatchie, Miller, & Morris, 1979; McLatchie & Morris, 1977; Nakata & Hirahata, 1943; Nielsen & Jensen, 1986; Nieman & Swann, 1971; Norregaard & Johannsen, 1986; Norton & Cutler, 1965; Norton, Safrin, & Cutler, 1967; Orava, Virtanen & Holopainen, 1984; Pandavela, Gordon, Gordon, & Jones, 1986; Riepenhausen, 1982; Peiter & Taaffe, 1992; Rabenseifner, 1984; Russell & Lewis, 1976; Saito, 1934; Sasa, 1958; Schaer, 1979; Schmidt, 1975; Serres, Calas, & Guilbert, 1973; Siana, Borum & Kryger, 1986; Smith, 1984/1985; Soutsu, 1988; Streeton, 1967; Stricevic, Patel, Okazaki, & Swain, 1983; Suzuki, 1958; Tibayrenc, 1977; Tondeur, Haentjens, Piepsz, & Ham, 1989; Vayssairat, Priollet, Capron, Hagage, & Housset, 1984; Wawrzynczak-Witkowska, 1981; Wos, Puzio, & Opala, 1977; Zeichner & Hoehn, 1981; Zuanazzi & Centonza, 1967).

By far the largest number of studies and reviews concerned with medical injury (and also accompanying psychiatric and neuropsychological impairment) have been in the area of Anglo-American boxing. For a range of findings reported in this area, see the following: Amelar & Solomon, 1954; Bass, Blonstein, James, & Williams, 1965; Beaussart & Beaussart-Boulenge, 1961; Beaussart, Niquet, Gaudier, & Guislain, 1959; Belham & Adler, 1985; BMA, 1984; Bogicevic, Jokanovic, & Micic, 1966; Borgogna, Re, Re, & Torreri, 1984; Brayne, Dow, Calloway, & Thompson, 1982; Brooks, Kupshik, Wilson, Galbraith, & Ward, 1987; Casson, Sham, Campbell, Tarlau, & Didomenico, 1982; Casson, Siegel, Sham et al., 1984; Clarke, 1967; Colmant & Dotzauer, 1980; Corsellis, Bruton, & Freeman-Browne, 1973; Critchley, 1957; CSA, 1983; CSM, 1984; Dabkowski, 1984; Doggart, 1955; Dombrovskii, 1974; Doris & Johnston, 1982; Drew, Templer, Schuyler, Newell, & Cannon, 1986; Friedman, 1989; Geller, 1953; Huszar & Kornyey, 1965; Johnson, 1969a, 1969b;

Jokl & Guttmann,1933; Karpov, 1985; Kaste, Kuurne, Vilkki, et al., 1982; Kewalramani & Krauss, 1981; Kvist & Kvist, 1983; Lampbert & Hardman, 1984; Livet, 1922; Maezawa, Masuzawa, & Kojima, 1989; Maguire & Benson, 1986; Maliszewski, 1990; Mawdsley & Ferguson, 1963; McCunney & Russo, 1984; McLatchie, et al., 1987; Morrison, 1986; Mortimer, 1985; Moser, Schmid, & Wolf, 1980; Nash, 1985; Nikolic & Rukavina, 1969; Oelman, Rose, & Arlow, 1983; Palmer, Lieberman, & Burns, 1976; Patmas & Torch, 1981; Paul, 1957; Paulsen & Hundhausen, 1971; Payne, 1968; Picchio, Zini, & Sorbini, 1985; RCPL, 1969; Roberts, 1969; Ross, Cole, Thompson, & Kim, 1983; Ross, Casson, Siegel, & Cole, 1987; SABS, 1982; Saito, 1934; Schmid, 1970; Shamrei & Golovkin, 1977; Shively & Sundaram, 1980; Simonsen, 1980; Sironi, Scotti, Ravagnati, Franzini, & Marossero, 1982; Stiller & Weinberger, 1985; Strano & Marais, 1983; Summerskill, 1956; Thomassen, Juul-Jensen, De Fine Olivarius, Braemer, & Christensen, 1979; Uhl, McKinney, Hedreen, et al., 1982; Unterharnscheidt, 1970, 1972 and Von Sury, 1922.

By the definition provided earlier, Anglo-American boxing is not viewed as a formal fighting art (or given the popular designation of "martial art"), though it has been loosely incorporated within designations of Western fighting arts such as American kickboxing. (However, note the emerging trend discussed in articles by Ferolino [1987] and Rosenthal [1987]). This distinction is a relative one, as boxing found in other countries (e.g., Thailand, the Philippines) has been described as, or is a component of, a formal fighting art. Similar designations hold true with respect to Anglo-American wrestling (e.g., modern *sumō* of Japan has been described as a fighting art whereas Anglo-American wrestling has not). Injuries sustained in this discipline have also been reported in the medical literature: see Croyle, Place, & Hilgenberg, 1979; Giffin, 1985; Hamblin, et al., 1976; Kalenak, Petro, & Brennan, 1978; Kersey & Rowan, 1983; Kewalramani & Krauss, 1981; Maguire, Ray, & Zonnebelt, 1985; McCormack & Bliss, 1983; Mysnyk, Wroble, Foster, & Albright, 1986; Powell, 1981; Rontoyannis, Pahtas, Dinis, & Pournaras, 1988; Snook, 1982; Strauss & Lanese, 1982; Tudor, Carson, Pulliam, & Hill, 1981; Wroble & Albright, 1986; Wroble, Mysnyk, Foster, & Albright, 1986). The work by Reid and Croucher (1983) alludes to this distinction, classifying them as "fighting sports." Other researchers would describe few of the systems mentioned in this essay as formal martial arts (see Draeger, 1980b, 1981b; "The Martial Concept," 1980). This problem with classification and terminology has been discussed by Armstrong (1984). For a brief summary of different styles of Anglo-American boxing, see Convoy (1980a, 1980b). See also the historical overviews by Gorn (1983/1984 and also 1986), Olver (1976) and Sammons (1982). Convoy (1981) presents an overview of variations in English and American wrestling and an excellent general survey can be found in Sayenga (1976).

A number of studies have also explored biochemical, physiological, constitutional and associated factors. For a range of the findings, see the following: Allen, Smith, & Miller, 1977; Amipour & Shurawski, 1979; Anatov & Shustov, 1982; Badillet, Puissant, Jourdan-Lemoine, & Barrault, 1982; Birrer, Stein, Kalman, & McGlonin, 1984; Bush, 1950; Chiba, et al., 1989; Chu, Burkart, Cocco, & Gerold, 1981; De Meersman & Ruhling, 1977; Freeman & Bergfeld, 1977; Gale & Flynn, 1974; Gong, et al., 1981; Grassi, et al., 1983; Houston, Sharratt, & Bruce, 1983; Hsu, Wang & Kappagoda, 1985; Hursh, 1979; Ikai, 1958b; Jin, 1989; Jorga, Zivotic-Vanovic, Ivosevic, Dimitrijevic, & Jorga, 1982; Kashiwagi, et al., 1982; Kato, 1958; Klinzing & Karpowicz, 1986; Kroll, 1954; Kuzuya, Irie, & Niki, 1976; Larson, 1971; Milosevic, Bunda, Jorga, Jorga, & Dimitrijevic, 1982; Miyamoto, Nakazono, & Sato, 1985; Mortimer & Webster, 1983; Mottironi, Lino, Palagi, Nardo, & Palazzuolo, 1983; Nishida, Akaoka, Hayashi, & Miyamoto, 1983; Nishizawa, et al., 1976; Nousiainen, Caldwell, Ahonen, & Partanen, 1983; Ogawa, et al., 1958; Ohyabu, Yoshida, Hayashi, Sato, & Honda, 1982; Ohyabu, et al., 1984; Rasch, 1958; Rasch & Brant, 1957; Rasch & Hunt, 1959; Rasch & O'Connell, 1963; Rasch, Pierson, O'Connell, & Hunt, 1961; Rodriguez, Ferillo, Montano, et al., 1983; Sahin, Kilic, Ozcan, & Orhan, 1984; Schmidt & Royer, 1973; Schmidt, Housh, & Hughes, 1985; Sharma, & Shukla, 1988; Sharratt, Taylor, & Song, 1986; Shaw & Deutsch, 1982; Silva, Shultz, Haslam, & Murray, 1981; Sodhi, 1983; Song & Cipriano, 1984; Song & Garvie, 1980; Strauss, Lanese, & Malarkey, 1985; Stricevic, Okazaki, Tanner, Mazzarella, & Merola, 1980; Taylor, 1975; Taylor & Brassard, 1981; Taylor, Brassard, Proteau, & Robin, 1979; Tcheng & Tipton, 1973; Tipton & Oppliger, 1984; Tuttle, 1943; Vaccaro, Zauner, & Cade, 1976; Yoshida, Igawa, Morita, Miyajima, & Kita, 1984; Zaror, Fischman, Forjaz, & Oliveira, 1985; Zhou, Shephard, Plyley, & Davis, 1984; and Zulianu et al. 1985).

[16] Ken Cohen, personal communication, April 12, 1983 (see also Cohen, 1981a, 1981b, 1982a, 1982b, 1982c, 1984, 1986). This emphasis upon mind and body in balance stems largely from Daoist philosophy. Similar observations were recognized historically. For example, within the tradition of Korean *puldomusul* (Buddhist military arts), Buddhist monks engaged in extensive meditation in sitting postures would sustain problems of blood circulation in the legs and digestion of food. To overcome these difficulties, the monks engaged in the practice of the fighting arts with a primary focus upon *ki* development. (Defense of the monasteries and the nation was viewed as secondary in importance). Breathing exercises central to this work included *naegong*, *oegong* and *akgong* (the latter concerned with holding of breath) ("*Kuk sool*," no date).

[17] Dan Inosanto, personal communication, June 24, 1983.

[18] This observation is not limited solely to those traditions lacking textual support or notoriety within the respective cultural context. Compare, for example, the nature of information presented by Hayes (1980, 1981a) on *ninpō* with other assessments by practitioners of this discipline.

[19] Daoist practices associated with the four major internal styles actually have both stationary and moving meditation components. For *taijiquan*, see Jou (1980). With respect to the other three arts, note Maliszewski (1992c).

[20] This position is similar to the contemporary view held by Ōyama (1979). A contrasting perspective is observed in the writings of Chozan Shissai (circa early 18th century) (see Kammer, 1978) and Suzuki Shosan (1579-1655) (1907; see also King, 1986; and Tyler, 1977/1978) who felt that the differences held by the Zen monk and swordsman towards life and death were most important to the understanding and attainment of liberation. Opposed to purely passive meditation, the noted Chan master Ma-zu Dao-i (japan., Baso Dōichi) (?-788) emphasized that enlightenment could express itself in walking or standing, sitting or lying (see Dumoulin, 1953).

[21] The *Bei-Chi* sect has not been seriously studied by Western historians. Its military forms of magic are mentioned in volumes 637-640 of the *Dao zang* (1924-26; chin., *Daoist Canon*). Teachings of a martial nature also existed within Hindu Tantrism, as exemplified by the works of Narasiṃha (circa 17th century) (1983, pp. 415-435) and Jñānānandaparamahaṃsa (1927/1985, pp. 133-135).

[22] The classical *xingi* master, Guo Yun-shen (19th century), provided an interesting comparison of the goal of this fighting art to Daoist meditation. According to his perspective, both disciplines have the goal of emptiness. The process in *xingiquan* is from inaction to action, while the Daoists go from action to inaction. Three changes are cultivated: (1) sperm to *qi*, (2) *qi* to spirit and (3) spirit to emptiness (see Smith, 1974b). The emphasis upon voidness and emptiness was outlined in the *Prajñāpāramitā-sūtras* (see Conze, 1953). A discussion of "emptiness" in different cultural contexts can be found in Kiyota (1978a). In Daoist philosophy, the retention of sperm was related to the cultivation of *qi* (see Maspero, 1937/1981a).

[23] To make such a categorical distinction between systems of meditation and fighting arts may indeed be a Western bias in approaching this subject matter. As systems of in-body, psychophysical practice, there is a common foundation for the emergence of qualitative changes in the practitioner (physically and psychologically) in both traditions up to a certain level. As a whole, many systems of fighting arts have been non-reflexive traditions historically in contrast to meditative traditions which are and have been highly reflexive. Today, there is a newer shift in attitude towards approaching some systems of fighting arts reflexively (see Zarrilli, 1989b, in press b for a discussion of this important topic, and also the works of Carter, 1975 and Coville, 1984). However, while not formally stated in this writing, it should be clear that the physical, philosophical and meditative dimensions of a particular martial tradition seldom remain consistent across different countries where the art is to be found. As an illustration, compare the importance placed upon the psychological state of the practitioner and the nature of the practice in archery as found in the writings of DuBois, 1912; Edwards and Heath (1970), Hamaguchi (1979), Heath and Chiara (1977), Herrigel (1953), Irtem (1939), Klopsteg (1947), Laloo (1978), Latham and Paterson (1970), Laubin and Laubin (1980), Pant (1978), Sollier and Gyorbiro (1970), SPBE (1976), al-Tarsusi (1968) and Yi (1970). Sociological factors also cannot be ignored. To this end, Paul (1974, p. 42) states, "Clearly the overriding considerations of ultimate use [of martial arts] lie in the imperative power of relevant social variables: the demanded needs, expectations, and predispositions of influential power as it resides in cultural milieu, group pressure, and political-economic structures."

[24] *Capoeira* is the primary African-Brazilian fighting art of northeastern Brazil. Two major stylistic tendencies are found in modern *capoeira*, one named regional (port.) and the other called *angola* (kimbundu [african], integrated into brazilian port.). Regional practices include standardized methods of learning movements and responding to movements primarily in self-defense application. The other, traditional style of *capoeira angola* places an emphasis upon freedom of expression and individuality and is learned through observation and imitation of other practitioners. *Capoeira atual* (*atual*, port., modern in the sense of what is occurring at the present time) has been recently used to refer to those styles which combine regional contributions with the more traditional *angola* components (see Lewis, 1986).

Capoeira angola bears a historical, though indirect relationship to *candomblé*, the African-Brazilian religion of Bahia. Even prior to the abolition of slavery in 1888, *capoeira* was alleged to have been "played" before and after *candomblé* ceremonies (Rego, 1968). *Capoeiristas* (brazilian port., players of *capoeira*) have been linked to *orixás* (*yoruba*), spirits of the Yoruba tradition who enter the heads of initiates which cause them to sing and dance while in trance (Evleshin, 1986; Lewis, 1986). To gain acceptance by slave owners, slaves syncretized their African tradition beliefs along with Catholicism. Each *orixás* has an equivalent Catholic saint as an alter ego. Through the "spiritual works" practiced by religious leaders called *pais de santo* (brazilian port., "fathers of the saints") or *maēs de santo* (brazilian port., "mothers of the saints"), the bodies of *capoeristas* would reportedly become impenetrable to knives and bullets. Today, in a circle of *capoeira*, when two *capoeiristas* bend down in front of the *berimbau* (the central percussion instrument used in *capoeira*) to "play" *capoeira*, they make a reverent gesture to the *berimbau*, bless themselves (make the sign of the cross), evoke the ballads that describe the feats of the ancient *capoeiras* (an older term for *capoeiristas*) and pray to God and the master who taught them. (Some at this point may pray privately to the *orixás*). Before they go into the *roda* (port., wheel or ring used to play *capoeira*), the practitioners touch the ground and through the rhythm of instruments being played, they begin to concentrate and then enter a preliminary trance wherein begins the body movements that define the "game of *capoeira*" (Gladson de Oliveira Silva,

personal communication, June 9,1987, see Alzugaray & Alzugaray, 1983; J. Lowell Lewis, personal communication, February 12, 1988; see Lewis, 1986). Lewis (personal communication, February 23, 1988) states that this "preliminary trance" is actually an alternate state of consciousness as opposed to a formal trance of spirit possession, that there is no firm consensus as to the terminology or kind of trance experienced, and that the term, *barravento* (port., *barra*, bar; *vento*, wind; as in the wind that blows over sandbars bear the coasts of oceans or in bays or rivers), which can refer to preliminary stages of trance in *candomblé*, may hypothetically be related to "trance" in *capoeira*. With time, however, *capoeira* has continued to become more separate from *candomblé* and its practices. Discussions of *candomblé* appear in Carneiro (1977), Omari (1984) and Raboteau (1987).

[25] The martial ideology and practices of Islam proper present a different picture when compared to most other Eastern martial disciplines. While fighting practices have existed, primarily in the form of archery (e.g., Faris & Elmer, 1945; al-Tarsusi, 1968) and wrestling (see Minorsky, 1934; Sadīd al-Salṭanah-i Kabābī, 1963), formal organized martial disciplines are non-existent at this time. This does not imply that a martial spirit was lacking (see al-Awsī al-Ansārī, 1961; Zaki, 1955); nor does it preclude an analysis of martial ideology in relationship to religious practices. For example, during the twelfth through fourteenth centuries, certain Sufis (likely a splinter group of the Naqshbandī dervish order) performed a task as "warriors of God" to fight the infidels. This ideology sprang out of the military ethos where the Sufis were encouraged to participate in battle – a uniting of religious and military service (see Najm al-Din Rāzī, 1982, for an analysis of the soldier's role in the Sufi *weltanschauung*). The goal of the Sufi pursuing this path was to achieve union with the "Exalted Presence" (persian, *ḥuẓūr-i ḥaẓrat-i jalīl*; exalted presence, *ḥaẓrat-i jalīl*; see Mubarakshah, 1967). Compare this to the warrior ethic of the early Christian religion (Harnack, 1981).

[26] Some writings have stated that a close association historically existed between monks and the military in Tibet (e.g., Michael, 1982). Others have even suggested that the monks went so far as to develop and perpetuate the teachings of fighting arts (Chin & Staples, 1980; Co, 1983). However, within the *Vajrayāna* tradition itself, a fighting art has not served as strict religious practice, but in limited circles as a means of "support" (e.g., to avert wars, as in the case of fighting observed among the *Ldab ldob* noted in Goldstein, 1964, and Richardson, 1986) (Lati Rinbochay, personal communication, January 20, 1985; see Rinbochay, 1980; Rinbochay & Hopkins, 1980). However, martial symbology has been used in Tibetan texts to convey their teachings (see Dharmaraksita, 1981) and many strictly meditative techniques of self protection (visualizations without any accompanying martial-physical techniques) do exist (see, for example, Dausamdup [Dawa-Samdup], 1918, 1919).

[27] The connection between Buddhism and Thai boxing (thai, *muay-thai*) can be seen today in many of its traditional rites and customs. However, with the Burmese invasion of Thailand's ancient capital of Ayuddhaya in 1767, many records concerning the origins and practices of martial activities (boxing, dancing, sword and club fighting) as well as religious relics were destroyed. To this end, the information available today concerning earlier aspects of *muay-thai* is often pieced together from contradictory information obtained from writings of early European writers as well as Burmese, Cambodian and Chinese sources. *Muay-thai* reached its height of popularity during the reign of Pra Chao Sua, the "Tiger King" (1703-1709). At this time, many of the teachers were Buddhist monks (*phra*) who viewed training in the sport as one aspect of the educational curriculum (Draeger & Smith, 1969; Stockmann, 1979).

Today, before an individual is allowed to join a boxing camp, an entrance ritual known as the *wai-khru* ceremony must be performed. It is held before a shrine (*san-phra-phum*) (allegedly housing the guardian spirit of a particular compound) flanked on either side by *muay-thai* equipment where a student makes offerings of flowers, a piece of white cloth, joss sticks, candles, coins or small presents before reciting a pledge of loyalty. This is followed by a period of meditation (*phaw-wa-na*), Buddhist rituals and chants (*suad*), and talks by the teacher and master of ceremonies. Before an actual fight, the fighter performs the *wai khru* to music, kneeling in the ring facing the direction of his camp, home or birthplace. He then covers his eyes with his gloves and recites a short prayer while bowing low three times so that his gloves touch the canvas. This is followed by the boxing dance known as *ram-muay*. *The ram-muay* can be performed in a variety of ways and serves as a warm up exercise and to keep evil spirits (*phi*) away. Its performance may be accompanied by silent prayers (*wai-phra*) and recitation of magic formulae (thai, *mon*; pali, *mantra*) to assist in fighting performance and self-protection. At this time, the boxer also wears a headband know as *mong-kon* which belongs to the fighter's teacher (*khru-muay*) and is considered to be sacred. During an actual fight, a boxer may wear a string or piece of cloth around one or both biceps known as *khruang-rang* which contains protective charms, a picture of a saint or the Buddha or an herb said to have magic properties (Kraitus, & Kraitus, 1988; Miller, 1990; Stockmann, 1979).

As to the relationship between Thai Buddhism and Thai boxing today, in rural settings some monks will teach such skills for purposes of discipline and self-defense in monasteries (*wat*) to young boys who live with them (known as *luk-sit*). While enlightenment (*kham-ru-chaeng*) is a goal of the monk, *muay-thai* is not viewed as a vehicle by which this goal can be attained. To this end, the practice of formal meditation such as *samathi* (thai; *samadhi*, pali; one point concentration) is reserved for the monk. However, lay individuals as well as Thai boxers can become monks (Surachai Sirisute, personal communication, August 6, 1987; see Sirisute, in press a, in press b). Discussions of Thai Buddhism can be found in Tambiah

(1984) and Terwiel (1975). A brief review of esoteric practices associated with *krabi-krabong*, the stick and sword art of Thailand (Stockmann, 1982), appears in Maliszewski (1992b). Further investigations of religious-martial connections are warranted.

[28] The relationship between fighting arts and aggression is a complex one. Early studies indicated that participation in combat-oriented activities lowered participants' levels of aggression (Husman, 1955; Johnson & Hutton, 1955). Based upon these initial and later supportive findings, Becker (1982) has listed three major theories which have been used to explain these observations: catharsis, morality by association and inculcation of self-control. Catharsis theory assumes that tension and hostile feelings are discharged through the process of fighting and striking. Morality by association theory suggests that role modeling of "moral" (nonviolent) instructors by their students tempers the latter's behaviors. The theory of self-control posits that repetitive practice of exercises which place emphasis on non-contact in sparring tournaments ("point" matches as opposed to full contact bouts) is generalized to response patterns in daily life. Scott (1970) also offers a desensitization theory which states that repeated exposure to anxiety/aggression elicitors reduces the likelihood of such responses from emerging. Back and Kim (1982) suggest even further that by practicing fighting arts and entering a state of "no-mindness" one may become detached from aggressive impulses altogether.

Empirical and clinical investigations of fighting arts have done little to clarify or validate these theoretical positions. Some studies reveal no differences in aggression or associated traits evaluated in terms of participation, or level of advancement (ranking) within specific traditions (see Duthie, Hope, & Barker, 1978; Kroll & Carson, 1967; and Loeffler, 1981/1982), other researches reveal significant differences along criteria of aggression (Gleser & Lison, 1986; Nosanchuk, 1981; Nosanchuk & MacNeil, 1989; Portuondo & Landry, 1974; Rothpearl, 1979, 1980; Skelton, Glynn, & Berts, 1991; Trulson, in press), still other researches reveal mixed findings (Hatherley, 1975; Konzak & Boudreau, 1984; Konzak & Klavora, 1980) and yet one additional study suggests that a decrease in associated factors of aggression takes place over time by participation in a fighting art (Pyecha, 1970). Aside from semantic problems encountered with definitions and criteria of what constitutes aggression (Becker, 1982; Kim & Back, no date; Silva, 1980) as well as identifying features and contexts in which it is elicited (Brown & Tedeschi, 1976; Driscoll, 1982; Greenwell & Dengerink, 1973; Nickel, 1974; Stapleton, Joseph, & Tedeschi, 1978) the mixed findings of these studies undoubtedly stem from a lack of consistency in research design and methodology: There exist variations in criteria for homogeneity and classification of groups (that is, with respect to membership in a specific fighting art and ranking or degree of mastery within it); different psychological tests are used to assess aggression (or associated personality traits); virtually no information on the nature of the teachings within each fighting art is provided (i.e., the impact of the respective attitude taken in instructions is not accounted for); the role of self-esteem, self-concept and meaning of "power" is often ignored; specific sample selection of subjects for these studies (generally college students) and the social context in which they are taught and used limits the generalization of findings; and most studies are cross-sectional in nature (and the longitudinal surveys conducted are temporally short term in design).

While some research studies have suggested that there was a unique personality profile associated with practitioners of select fighting arts (e.g., Kodman, 1987; Konzak & Boudreau, 1984; Kroll & Crenshaw, 1970), the inconsistency of general findings clearly warrants more sophisticated designs for the exploration of even "single trait" phenomena such as aggression. Future studies should ① evaluate the impact of psychological skills (in contrast to trait models) (Mahoney & Avener, 1977; Shelton & Mahoney, 1978), ② assess the importance played by nonverbal communication (Paul, 1979/1980), ③ employ study designs and sample sizes which permit use of such methods as ethnography, time series analysis, or trend analysis to investigate changes in individual and subgroup scores and change patterns (Schmidt, 1990) and ④ consider (a) situational and/or (b) interactional (person and situation) factors in the study of aggression (e.g., see (a) Sherif, Harvey, White, Hood, & Sherif, 1961, and (b) Berkowitz, 1977; Endler & Hunt, 1969, respectively). (A preliminary step in this direction is conceptually illustrated by studies of Gould, Horn and Spreeman [1983] and Gruber [1985]; see also the study by Endler, King, & Herring, 1985). To this end, it would be a mistake to assume that reference to spiritual or meditative goals within a fighting art invariably connotes the absence of aggressive acts or lack of combat realism within its training or physical application. If researchers begin to raise and investigate specific and well-defined questions (Mahoney & Epstein, 1981), noting both the inherent weaknesses of previous studies described above as well as the increased complexity presented by cultural influences, philosophical belief systems and the introduction of specific forms of meditation and mind-body exercises associated with the fighting arts, more conclusive answers might be forthcoming.

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