HISTORY OF EAST ASIAN MARTIAL ARTS

HIST 2960/ASIAN 2290 — TJ Hinrichs
Fall 2015 — Email: <th289@cornell.edu>
Lectures/Discussion: MW 2:55-4:10 — Office: McGraw Hall 452
Uris Hall 202 — Office Hours: MTh 1:15-2:15, or by appointment

East Asian martial arts are often portrayed as ancient, timeless, and even mystical, but they have a history. In this course we explore how military techniques intended for use in war, policing, and banditry came to be practiced as methods of moral, spiritual, and physical self-cultivation. We examine the historical dynamics that shape martial arts transformation, transmission, and spread. All students conduct at least one field trip to a local martial arts demonstration or school, and consider the question: "What is East Asian about East Asian martial arts in Ithaca?"

Requirements

Preparation, Attendance, and Participation 30%

Students should come to class prepared to discuss the readings assigned for that week, as listed. Preparation includes thinking about the study questions and taking notes. Students can miss up to three unexcused classes without penalty, but are responsible for getting notes from missed classes.

As you read, consider and take notes 1) on the questions and key terms listed in the week's study guide (see below), and 2) relevant to all weeks, on who the martial artists are (from what parts of society), what values they attach to their practice, how they and their practice fit into the society and polity, and how larger historical changes affect the practice and meaning of martial arts.

Field Trip & Field Trip Essay* 10%

I will organize at least two trips to local martial arts schools or clubs in September. You should take thorough notes based on observations during the field trip. In class we will discuss what you might want to look for and the types of questions you might want to ask.

Essay: 2-4 pages. Due one week after field trip, connecting field trip observations to the larger issues of the course. Rather than try to draw conclusions from such a small data set, your essays should discuss questions raised by your observations and informed by readings and class discussion. See Blackboard for example.

Short Essays* 30%

Two, 4-6 pages each, due Sept. 28 and Oct. 26.

Final Essay(s)* 30%

Two essays, 4-6 pages each; or one essay, 8-10 pages. Due Wednesday, Dec. 9.

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* See Blackboard for essay guidelines. Penalty-free extensions of up to one week will be granted if requested by the evening before they are due. Request extensions by email, and provide a reasonable alternate deadline.

Course Goals and Methods

To learn content as outlined above and in the course schedule, and to develop skills such as analytic acuity and clear communication. This learning takes place through the processes of active reading and listening, articulate oral and written expression, creative brainstorming, and rigorous argument-building. (Consider: What are the differences between the types of learning that occur through reading, classroom discussion, and essay writing?)

Code of Conduct

All classroom behavior should be characterized by civility, attentiveness, and respect. Do not use computers, phones, and other electronic devices in the classroom. They can distract and convey discourtesy to your classmates and to the instructor. The multi-tasking that they tend to foster can also undermine your own ability to fully engage with discussion and to retain and process ideas.

Communication: Be sure to check your Cornell email regularly in case of course-related announcements. Feel free to email me with course-related questions.

All coursework should be performed with integrity. Plagiarism or cheating will result in an F and will be reported to the dean. I expect you to know what plagiarism and cheating are, and how to avoid them <http://cuinfo.cornell.edu/Academic/AIC.html>.

Available at Cornell Bookstore and Uris Reserve

- Douglas Wile. *T'ai-chi's Ancestors: The Making of an Internal Martial Art*. New York: Sweet Ch'i Press, 1999.
- G. Cameron Hurst. *Armed Martial Arts of Japan: Swordsmanship and Archery*. New Haven: Yale University Press, 1998.

Other Useful Materials

- Olin Media Center: "*Shichinin no samurai*" ("Seven Samurai"). Screenplay Akira Kurosawa, et. al., dir. Akira Kurosawa. Irvington, N.Y.: Criterion Collection, (1954) 1998.
- Olin Media Center: "*Jing wu men*" ("Chinese Connection," "Fist of Fury"). Dir. Luo Wei. San Francisco, CA: Dai Seng, (1972) c1982.
- Uris Reserve: *Martial Arts of the World: An Encyclopedia of History and Innovation*, 2 vols. Eds., Thomas A. Green and Joseph R. Svinth. Santa Barbara: ABC-CLIO, 2010.
- Olin Reference: *Martial Arts of the World: An Encyclopedia*, 2 vols. Ed. Thomas A. Green. Santa Barbara: ABC-CLIO, 2001. + GV1101 .M29x 2001
- Kroch Reference: *The Original Martial Arts Encyclopedia: Tradition, History, Pioneers*. Eds. John Corcoran, Emil Farkas, Stuart Sobel, and John Corcoran. Los Angeles: Pro-Action Pub, 1993. + GV1101 .C68 1993

功夫　　武術　　拳法　　武道

Week 1: Introduction Aug. 26

⇒ Do the 10-minute plagiarism exercise http://plagiarism.arts.cornell.edu/tutorial/index.cfm and email the results to me. Make sure that you understand the practical cases in the tutorial. If the automatic send function does not work at the end, email me the screen with your results. Due Aug. 31.

Guide to Readings

- Book available on Reserve and at Cornell Bookstore
- ➢ eReserve, available through Blackboard

page numbers in bold face indicate partial selections of articles or chapters

I. THE EMERGENCE OF MARTIAL ARTS: STATUS, RELIGION, AND GENDER

In the first two-thirds of this course we will examine how in China and Japan combat arts, detached from military training, came to be practiced as parts of religious/spiritual pursuits, as modes of self-cultivation, as markers of socio-cultural distinction, and as the core of new social formations (lineages and schools).

Week 2: Popular Religion and Martial Arts in China Aug. 31, Sept. 2

In what ways have religion, fiction, and martial arts interpenetrated in Chinese popular practice?
Key Terms: *Water Margin*, *yiqi*, *wuxia*, *haohan*, *jianghu*

- ➢ Mark Meulenbeld, *Demonic Warfare: Daoism, Territorial Networks, and the History of a Ming Novel*, (Honolulu: University of Hawai'i Press, 2015), 10-15, 191-199.
- ➢ Avron A. Boretz, "Martial Gods and Magic Swords: Identity, Myth, and Violence in Chinese Popular Religion," *Journal of Popular Culture* 29.1 (Summer 1995):93-109.
- ➢ "from *The Romance of the Gods* (*Feng-shen yan-yi*): Ne-zha and His Father," in Stephen Owen,. ed., trans., *An Anthology of Chinese Literature: Beginnings to 1911*, (New York: Norton, 1996), 771-806.

Week 3: Bachelors and Brotherhoods (Labor Day), Sept. 9

In contrast to *Romance of the Gods*, *Water Margin* (see "Shi Jin the Nine-Dragoned") is set firmly in human society, and in a more recent historical era. Compare the ways in which the two novels portray martial heroes and the social contexts in which they operate.
Key Term (Ownby): "bare stick"

- ➢ David Ownby, "Approximations of Chinese Bandits: Perverse Rebels, Romantic Heroes, or Frustrated Bachelors?" in *Chinese Femininities, Chinese Masculinities: A Reader*, (Berkeley: University of California Press, 2002), 226-250.
- ➢ "Shi Jin the Nine-Dragoned," Ebrey, Patricia, ed., *Chinese Civilization: A Sourcebook*, 2nd. ed., (New York: The Free Press, 1993), 226-237.

Week 4: The *Bushi* — From Bow to Sword Sept. 14, 16

Besides the usual reading questions (review under Requirements on page 1 if necessary), as you read the selections in "Way of the Warrior," consider how portrayals of *bushi* in Japanese fiction and chronicles changed over time, and the ways in which they compare to Ming fictional martial heroes, such as those in the selections from *Romance of the Gods* and *Water Margin* that we read the last two weeks. Key Terms: *bushi*, *bu*, *bun*

- Hurst, *Armed Martial Arts of Japan*, 1-52.

➢ "The Way of the Warrior," *Sources of Japanese Tradition*, Vol. 1: *From Earliest Times to 1600*, William Theodore de Bary, et. al., eds., (New York : Columbia University Press, 2001), 265-291.

Week 5: Peacetime *Bushi*, Commoner Swordsmen Sept. 21, 23

In what ways did *bushi* re-fashion martial arts practice to fit their new primary roles under the Edo as peacetime bureaucrats? In what ways did urban *dojo* produce new forms of martial practice, and new types of practitioners?

- Hurst, *Armed Martial Arts of Japan*, 53-100.

➢ "The Way of the Warrior II," *Sources of Japanese Tradition*, Vol. 2: *1600 to 2000*, 2nd Edition, Wm. Theodore de Bary, et. al., eds., (New York: Columbia University Press, 2005), 437-468.

Week 6: Gender in the Rivers and Lakes Sept. 28, 30

⇒ Short Essay #1 due Monday, Sept. 28

Consider that, compared to scholarship on late imperial Chinese *jianghu* and *wuxia*, gender is a less salient part of the literature on *bushi*. Furthermore, *bushi* women carried knives, famously practiced and taught *naginata* combat arts, and compared to their footbound and housebound Ming-Qing elite woman counterparts, were generally less physically constrained. Yet, in sharp contrast to Ming and Qing novels, martial female heroes and villains do not figure in Edo literature and theater. How might we understand this disparity?

➢ Victoria Cass, "Warriors and Mystics," *Dangerous Women: Warriors, Grannies, and Geishas of the Ming*, (Lanham, MD: Rowman & Littlefield, 1999), 65-85.

➢ Avron Boretz, "Violence, Honor, and Manhood," *Gods, Ghosts, and Gangsters: Ritual Violence, Martial Arts, and Masculinity on the Margins of Chinese Society*, (Honolulu: University of Hawai'i Press, 2011), 21-57.

Week 7: Buddhism and Martial Arts Oct. 5, 7

In general, Buddhism prohibits the taking of any sentient life. How, then, did monks become involved in warfare, and come to practice martial arts? What did they bring to martial arts practice?

- William M. Bodiford, "Religion and Spiritual Development: Japan," in *Martial Arts of the World: An Encyclopedia*, Vol. 2, ed. Thomas A. Green, (Santa Barbara: ABC-Clio, 2001), [**we will read 472-485 later**] **485-497**.

- Mikael S. Adolphson, "*Sōhei*, Benkei, and Monastic Warriors—Historical Perspectives," *The Teeth and Claws of the Buddha: Monastic Warriors and* Sōhei *in Japanese History*, (Honolulu: University of Hawai'i Press, 2007), 157-162.

- Meir Shahar, "Ming-Period Evidence of Shaolin Martial Practice," *Harvard Journal of Asiatic Studies* (Dec. 2001), 61.2:359-415.

- Chen Zongyou, "Exposition of the Original Shaolin Staff Method," *Hawai'i Reader in Traditional Chinese Culture*, Victor H. Mair, et. al., eds., (Honolulu: University of Hawai'i Press, 2005), 514-516.

Week 8: Lineage, Transmission, and Legitimacy **(Fall Break), Oct. 14**

How do principles and practices of kinship translate to martial arts lineages? In what ways do lineages shape transmission (learning) of martial arts? In what ways do they shape legitimacy of transmission? What models for martial arts lineages do we find in China and in Japan? In what ways do they differ? Key Terms: *ryūha*,

- Hurst, *Armed Martial Arts of Japan*, 177-196.

- Benjamin N. Judkins and Jon Nielson, *The Creation of Wing Chun: A Social History of the Southern Chinese Martial Arts*, (Albany: State University of New York Press, 2015), 83-105.

- Jeff Takacs, "A Case of Contagious Legitimacy: Kinship, Ritual and Manipulation in Chinese Martial Arts Societies," *Modern Asian Studies* 37.4 (2003):885-917.

Week 9: Martial Literati **Oct. 19, 21**

Why did ruling elite literati take up martial arts? What did literati bring to martial arts practice?

- Wile, *T'ai-chi's Ancestors*, 37-81, skim: 82-188.

- Meir Shahar, "Gymnastics" *The Shaolin Monastery: History, Religion, and the Chinese Martial Arts*, (Honolulu: University of Hawai'i Press, 2008), 137-181.

II. MODERNIZATION AND GLOBALIZATION

In what ways do processes of modernization differ from the historical transformations that we examined for earlier periods? Until recently, globalization has usually been thought of as mainly involving the spread of European and American culture to other countries. East Asian martial arts have a long history of migrating the other direction. What are the historical dynamics of martial arts' counter-movements?

Week 10: From Samurai Arts to Japanese Spirit Oct. 26, 28

⇒ Short Essay #2 due Monday, Oct. 26

What is the "invention of traditions," and how does it relate to modernity, nationalism, and globalization? In what ways did earlier reinventions of samurai traditions, such as in the transition to Edo peace, differ from the reinventions of Meiji and later? How did *bushidō* become the "soul" of Japan, as opposed a path for samurai, and how did that transformation impact the meaning and practice of martial arts? Key Terms: *bushidō, budō*

- William M. Bodiford, "Religion and Spiritual Development: Japan," **472-485**.

- Hurst, *Armed Martial Arts of Japan*, 147-176.

- Rachael Hutchinson, "Orientalism or Occidentalism? Dynamics of Appropriation in Akira Kurosawa," *Remapping World Cinema: Identity, Culture and Politics in Film*, Stephanie Dennison and Song Hwee Lim, eds., (London: Wallflower Press, 2006), 173-185.

Movie night: "Seven Samurai"

Week 11: Re-Inventions of Jujutsu Nov. 2, 4

Kanō Jigorō and Ueshiba Morihei (the latter referred to by aikidoists as "O Sensei," or "Great Teacher") both created new *budo* out of *jujutsu*; and both Kanō and aikido leaders actively promoted their new styles outside Japan. In what ways did their strategies of promotion differ? What is modern about both Kanō's and Ueshiba's reinventions of tradition?

- INOUE Shun, "The Invention of the Martial Arts: Kanō Jigorō and Kōdōkan Judo," in Stephen Vlastos, ed., *Mirror of Modernity: Invented Traditions of Modern Japan*, (Berkeley: University of California Press, 1998), 163-173.

- Geoffrey Wingard, "Sport, Industrialism, and The Japanese "Gentle Way: Judo in Late Victorian England," *Journal of Asian Martial Arts* (2003) 12.2:16-25.

- eBook: Peter A Goldsbury, "Aikido," *Martial Arts of the World: An Encyclopedia of History and Innovation*, Thomas A. Green and Joseph R. Svinth, eds., (Santa Barbara: ABC-CLIO, 2010), 132-139.

- UESHIBA Kisshōmaru, *A Life in Aikido: The Biography of Founder Morihei Ueshiba*, (Tokyo: Kodansha International, 2008), 128-137, 140-148, 174-180.

Week 12: Public Martial Arts Schools, Guoshu, and Wushu Nov. 9, 11

How does Eichberg's schema situate traditional, modern, and postmodern phases in "traditional games"? In what ways are these schema useful for analyzing the development of Chinese (and Japanese) martial arts? In what ways do East Asian martial arts not fit, and why?

In what ways did the processes of re-inventing Chinese martial arts traditions differ between the Ming/Qing and the twentieth centuries? Between Guoshu, Wushu, and non-official public martial arts schools?

- Henning Eichberg, "A Revolution of Body Culture? Traditional Games on the Way from Modernisation to 'Postmodernity,'" *Body Cultures: Essays on Sport, Space, and Identity*, (London: Routledge, 1998), 128-148.

- Andrew D. Morris, *Marrow of the Nation: A History of Sport and Physical Culture in Republican China*, (Berkeley: University of California Press, 2004), 195-229

- Susan Brownell, "Wushu and the Olympic Games: 'Combination of East and West' or Clash of Body Cultures?" *Perfect Bodies: Sports, Medicine, and Immortality*, Vivienne Lo, ed., (London: British Museum, 2012), 59-69.

Week 13: Wuxia Literature and Movies Nov. 16, 18

What is modern about martial arts novels and movies? In what ways have they engaged with the particular problems of modernization of the Chinese and Sinophone worlds?

- Petrus Liu, "The Vicissitudes of Anticolonial Nationalism," "Women and Martial Arts: Crouching Tiger, Hidden Dragon's Marital, Martial, and Marxian Problems," *Stateless Subjects: Chinese Martial Arts Literature and Postcolonial History*, (Ithaca: Cornell East Asia Program, 2011), 21-60, 65-103.

Week 14: "Fist of Fury" (*Jingwumen*) Nov. 23, (Thanksgiving)

Movie showing

Week 15: Kung Fu and Bruce Lee Nov. 30, Dec. 2

In what ways have martial arts films contributed to and shaped the globalization of East Asian martial arts practice? What was Bruce Lee's significance for political movements of the 1970s?

- Vijay Prashad, "Bruce Lee and the Anti-imperialism of Kung Fu: A Polycultural Adventure," *positions: east asia cultures critique* 11.1 (Spring 2003):51-90.