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中國古兵器介紹



ANCIENT CHINESE WEAPONS

A MARTIAL
ARTIST'S
GUIDE



DR. YANG, JWING-MING

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About the Author

About the Author

Yang, Jwing-Ming, Ph.D., 楊俊敏博士

Dr. Yang, Jwing-Ming was born on August 11, 1946, in Xinzhu Xian (新竹縣), Taiwan (台灣), Republic of China (中華民國). He started his Wushu (武術) (Gongfu or Kung Fu, 功夫) training at the age of fifteen under the Shaolin White Crane (少林白鶴) Master Cheng, Gin-Gsao (曾金灶). Master Cheng originally learned Taizuquan (太祖拳) from his grandfather when he was a child. When Master Cheng was fifteen years old, he started learning White Crane from Master Jin, Shao-Feng (金紹峰), and followed him for twenty-three years until Master Jin's death.



In thirteen years of study (1961-1974) under Master Cheng, Dr. Yang became an expert in the White Crane Style of Chinese martial arts, which includes both the use of barehands and of various weapons such as saber, staff, spear, trident, two short rods, and many other weapons. With the same master he also studied White Crane Qigong (氣功), Qin Na (or Chin Na, 擒拿), Tui Na (推拿) and Dian Xue massages (點穴按摩), and herbal treatment.

At the age of sixteen, Dr. Yang began the study of Yang Style Taijiquan (楊氏太極拳) under Master Kao Tao (高濤). After learning from Master Kao, Dr. Yang continued his study and research of Taijiquan with several masters and senior practitioners such as Master Li, Mao-Ching (李茂清) and Mr. Wilson Chen (陳威伸) in Taipei (台北). Master Li learned his Taijiquan from the well-known Master Han, Ching-Tang (韓慶堂), and Mr. Chen learned his Taijiquan from Master Zhang, Xiang-San (張祥三). Dr. Yang has mastered the Taiji barehand sequence, pushing hands, the two-man fighting sequence, Taiji sword, Taiji saber, and Taiji Qigong.

When Dr. Yang was eighteen years old he entered Tamkang College (淡江學院) in Taipei Xian to study Physics. In college he began the study of traditional Shaolin Long Fist (Changquan or Chang Chuan, 少林長拳) with Master Li, Mao-Ching at the Tamkang College Guoshu Club (淡江國術社) (1964-1968), and eventually became an assistant instructor under Master Li. In 1971 he completed his M.S. degree in Physics at the National Taiwan University (台灣大學), and then served in the Chinese Air Force from 1971 to 1972. In the service, Dr. Yang taught Physics at the Junior Academy of the Chinese Air Force (空軍幼校) while also teaching Wushu. After being honorably discharged in 1972, he returned to Tamkang College to teach Physics and resumed study under Master Li, Mao-Ching. From Master Li, Dr. Yang learned Northern Style Wushu, which includes both barehand (especially kicking) techniques and numerous weapons.

In 1974, Dr. Yang came to the United States to study Mechanical Engineering at Purdue University. At the request of a few students, Dr. Yang began to teach Gongfu (Kung Fu), which resulted in the foundation of the Purdue University Chinese Kung Fu Research Club in the spring of 1975. While at Purdue, Dr. Yang also taught college-credited courses in Taijiquan. In May of 1978 he was awarded a Ph.D. in Mechanical Engineering by Purdue.

In 1980, Dr. Yang moved to Houston to work for Texas Instruments. While in Houston he founded Yang's Shaolin Kung Fu Academy, which was eventually taken over by his disciple Mr. Jeffery Bolt, after Dr. Yang moved to Boston in 1982. Dr. Yang founded Yang's Martial Arts Academy (YMAA) in Boston on October 1, 1982.

In January of 1984 he gave up his engineering career to devote more time to research, writing, and teaching. In March of 1986 he purchased property in the Jamaica Plain area of Boston to be used as the headquarters of the new organization, Yang's Martial Arts Association. The organization has continued to expand, and, as of July 1, 1989, YMAA has become just one division of Yang's Oriental Arts Association, Inc. (YOAA, Inc.).

In summary, Dr. Yang has been involved in Chinese Wushu since 1961. During this time, he has spent thirteen years learning Shaolin White Crane (Bai He), Shaolin Long Fist (Changquan), and Taijiquan. Dr. Yang has more than thirty years of instructional experience: seven years in Taiwan, five years at Purdue University, two years in Houston, Texas, and sixteen years in Boston, Massachusetts.

In addition, Dr. Yang has been invited to offer seminars around the world to share his knowledge of Chinese martial arts and Qigong. The countries he has visited include Canada, Mexico, France, Italy, Poland, England, Ireland, Portugal, Switzerland, Germany, Hungary, Spain, Holland, Belgium, Latvia, South Africa, Morocco, Iran, Venezuela, Chile, Bermuda, Barbados, and Saudi Arabia.

Since 1986, YMAA has become an international organization, which currently includes forty-four schools located in Poland, Portugal, France, Italy, Holland, Hungary, South America, Ireland, Belgium, the United Kingdom, Chile, Venezuela, Canada, and the United States. Many of Dr. Yang's books and videotapes have been translated into languages such as French, Italian, Spanish, Polish, Czech, Bulgarian, Russian, Hungarian, and Farsi.

Dr. Yang has published twenty-two other volumes on the martial arts and Qigong:

1. *Shaolin Chin Na*; Unique Publications, Inc., 1980.
2. *Shaolin Long Fist Kung Fu*; Unique Publications, Inc., 1981.
3. *Yang Style Tai Chi Chuan*; Unique Publications, Inc., 1981.
4. *Introduction to Ancient Chinese Weapons*; Unique Publications, Inc., 1985.

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5. *Qigong—Health and Martial Arts*; YMAA Publication Center, 1985.
6. *Northern Shaolin Sword*; YMAA Publication Center, 1985.
7. *Tai Chi Theory and Martial Power*; YMAA Publication Center, 1986.
8. *Tai Chi Chuan Martial Applications*, YMAA Publication Center, 1986.
9. *Analysis of Shaolin Chin Na*; YMAA Publication Center, 1987.
10. *Eight Simple Qigong Exercises for Health*; YMAA Publication Center, 1988.
11. *The Root of Chinese Qigong—The Secrets of Qigong Training*; YMAA Publication Center, 1989.
12. *Muscle/Tendon Changing and Marrow/Brain Washing Chi Kung—The Secret of Youth*; YMAA Publication Center, 1989.
13. *Hsing Yi Chuan—Theory and Applications*; YMAA Publication Center, 1990.
14. *The Essence of Taiji Qigong—The Internal Foundation of Taijiquan*; YMAA Publication Center, 1990.
15. *Qigong for Arthritis*; YMAA Publication Center, 1991.
16. *Chinese Qigong Massage—General Massage*; YMAA Publication Center, 1992.
17. *How to Defend Yourself*; YMAA Publication Center, 1992.
18. *Baguazhang—Emei Baguazhang*; YMAA Publication Center, 1994.
19. *Comprehensive Applications of Shaolin Chin Na—The Practical Defense of Chinese Seizing Arts*; YMAA Publication Center, 1995.
20. *Taiji Chin Na—The Seizing Art of Taijiquan*; YMAA Publication Center, 1995.
21. *The Essence of Shaolin White Crane*; YMAA Publication Center, 1996.
22. *Back Pain—Chinese Qigong for Healing and Prevention*; YMAA Publication Center, 1997.

Dr. Yang has also published the following videotapes:

1. *Yang Style Tai Chi Chuan and Its Applications*; YMAA Publication Center, 1984.
2. *Shaolin Long Fist Kung Fu—Lien Bu Chuan and Its Applications*; YMAA Publication Center, 1985.
3. *Shaolin Long Fist Kung Fu—Gung Li Chuan and Its Applications*; YMAA Publication Center, 1986.
4. *Shaolin Chin Na*; YMAA Publication Center, 1987.
5. *Wai Dan Chi Kung, Vol. 1—The Eight Pieces of Brocade*; YMAA Publication Center, 1987.
6. *Chi Kung for Tai Chi Chuan*; YMAA Publication Center, 1990.
7. *Qigong for Arthritis*; YMAA Publication Center, 1991.
8. *Qigong Massage—Self Massage*; YMAA Publication Center, 1992.
9. *Qigong Massage—With a Partner*; YMAA Publication Center, 1992.

10. *Defend Yourself 1—Unarmed Attack*; YMAA Publication Center, 1992.
11. *Defend Yourself 2—Knife Attack*; YMAA Publication Center, 1992.
12. *Comprehensive Applications of Shaolin Chin Na 1*; YMAA Publication Center, 1995.
13. *Comprehensive Applications of Shaolin Chin Na 2*; YMAA Publication Center, 1995.
14. *Shaolin Long Fist Kung Fu—Yi Lu Mai Fu & Er Lu Mai Fu*; YMAA Publication Center, 1995.
15. *Shaolin Long Fist Kung Fu—Shi Zi Tang*; YMAA Publication Center, 1995.
16. *Taiji Chin Na*; YMAA Publication Center, 1995.
17. *Emei Baguazhang—1*; Basic Training, Qigong, Eight Palms, and Applications; YMAA Publication Center, 1995.
18. *Emei Baguazhang—2*; Swimming Body Baguazhang and Its Applications; YMAA Publication Center, 1995.
19. *Emei Baguazhang—3*; Bagua Deer Hook Sword and Its Applications YMAA Publication Center, 1995.
20. *Xingyiquan—12 Animal Patterns and Their Applications*; YMAA Publication Center, 1995.
21. *24 and 48 Simplified Taijiquan*; YMAA Publication Center, 1995.
22. *White Crane Hard Qigong*; YMAA Publication Center, 1997.
23. *White Crane Soft Qigong*; YMAA Publication Center, 1997.
24. *Xiao Hu Yan—Intermediate Level Long Fist Sequence*; YMAA Publication Center, 1997.
25. *Back Pain—Chinese Qigong for Healing and Prevention*; YMAA Publication Center, 1997.
26. *Scientific Foundation of Chinese Qigong*; YMAA Publication Center, 1997.
27. *Taijiquan—Classical Yang Style*; YMAA Publication Center, 1999.
28. *Taiji Sword and Applications—Classical Yang Style*; YMAA Publication Center, 1999.

Foreword

Foreword

Jeff Bolt

It is well-known that the Chinese martial arts have a very rich history and contain many different styles. These styles can be divided into two general categories; internal and external. These categories can further be divided into more sub-categories and systems, either by geographic location, family systems, religious orientation and others. Even though the many styles and systems of the Chinese martial arts are diverse, they all utilized the same weapons that were available at that time in their history.

In the study of Chinese Martial arts, it is important that the practitioner also have an understanding of the history of their art. Some styles practiced techniques that were restricted, or determined by the clothes worn at that time of the style's development. Some emphasized techniques needed for close quarters, while others were not restricted by space. Those styles, presumably, can be expanded upon or modified slightly for the clothing worn today, or because of less restrictions on space, without diverting from the essence of the style itself.

Likewise, many styles utilized various weapons that were available. Many weapons were simple farm tools and instruments, which depended upon the type of crops or livestock that was prevalent in that area of the country. It is also important to understand this history, so that one does not "restrict" the practice of one's art to only those techniques or weapons that were used under different historical circumstances.

In this book, Dr. Yang provides an invaluable view of the many weapons used throughout Chinese martial arts history. This will help the practitioner and enthusiast to better understand the reasons why their particular style uses the weapons that they do.

I am especially honored to write the foreword for this book. Master Yang has been my teacher since he first came to the United States from Taiwan in 1974. I began my training under Master Yang in January of 1975, while a student at Purdue University. He has been a teacher, a father and a friend. Learning from Master Yang is never-ending, since he himself continues to learn, research and practice the Chinese martial arts to their full potential. The only limitations to an individual's capability in the martial arts are their own lack of vision, perseverance, and dedication. Master Yang has shown us all that he suffers from none of these afflictions.

Jeff Bolt
August, 1998

Preface

Since 1973, when President Nixon opened the gate to Communist China, the cultural exchange between the East and the West has greatly influenced both societies. Chinese cultural treasures, such as acupuncture, martial arts, Qigong, painting, music, calligraphy, Confucianism, Daoism, and Buddhism are no longer strange concepts to Westerners. In order to expedite this cultural exchange, in 1984 I resigned my engineering job and put all my effort into translating classics of Chinese culture into Western languages. Through seminars, instruction, and publication, I have attempted to incorporate Chinese wisdom of the ages into our hurried, modern world. Unfortunately, all my effort has been limited to the knowledge of my own personal experience. The exchange in many other fields is still waiting for the expertise of other qualified contributors.

The fields which with I am most familiar are Chinese martial arts and Qigong. After thirteen years of effort, I have published twenty-two books and twenty-five videotapes. Many of these publications have also been translated into other languages. YMAA (Yang's Martial Arts Association) was originally founded under this charter. Today, YMAA Publication Center publishes not only my writings, but also those of many other authors involved in the exploration of Oriental culture. Moreover, YMAA schools have multiplied from only a few, just thirteen years ago, to now more than forty, in no less than fourteen different countries.

During this time of great cultural exchange, I am convinced that the authoritative information which we can provide to the public is critical in order to help the seeker filter out useless, exploitative fantasy, and direct them on to the path of true understanding. For example, due to a lack of profound publications regarding the philosophy of Chinese martial arts, most Westerners still believe the main goal of Chinese martial arts training is fighting, rather than spiritual cultivation. Moreover, many so called "psychic Qigong masters" in China have contributed to a misunderstanding of Qigong, and have cast its practice in an unfavorable light, with their wild and insupportable claims of miraculous healing through their own "psychic" powers. These frauds serve only to bring increased suffering into the world for their own financial gain. They have also delayed true scientific verification and acceptance of ancient Chinese Qigong by Western medical practitioners.

In order to provide a clear understanding of Chinese martial arts, I wrote the book, *Introduction to Ancient Chinese Weapons*, published in 1985 by Unique Publications. However, due to a lack of information at that time, the contents of the book were not as thorough as I originally wished. Now, there is more information available. Therefore, I believe that the time has come to update the original book. Naturally, this new book should not be considered the final authority

Preface

in this field. There have simply been too many weapon developments and refinements over the more than seven thousand years of Chinese history for any one book to cover. What this book can provide you with is an historical overview of weapon concepts and trends for your study and enjoyment.

Due to lack of information, great battle engines such as siege machines, troop carriers, firearms, fortification defenses, battering rams, and catapults are not covered in this book. This book instead will focus on squad level weapons which were carried by Chinese martial artists and soldiers. I sincerely hope to someday see more knowledgeable scholars than myself publish other volumes covering the subject of these great war machines, as well as those weapons introduced in this book.

CHAPTER 1

General Introduction

一般介紹

1-1. INTRODUCTION

Chinese Wushu (武術) (martial techniques), known to Westerners as martial arts, has evolved in China for over 5,000 years. This evolution has been experienced not only by the many schools of barehand fighting, but also by a wide variety of weapons practitioners. As various types of weaponry have evolved, so have the materials and techniques for their fabrication. From the most primitive weapons made of stone, one can trace their development through copper, brass, iron and finally very strong yet light alloys.

Although the art of Chinese weapons mastery has enjoyed a glorious past, its future remains doubtful. Modern culture leads people away from the study of ancient weapons for a variety of reasons. First, guns, with their ease of operation and greater killing potential, have made people believe that understanding martial weapons is impractical. Second, very few qualified masters are around to teach, and thereby preserve, the artistry of handling ancient weapons. Finally, becoming proficient in any martial art (especially those involving weaponry) requires much time, patience and practice. In today's society, few people appear willing to exert the energy necessary for learning the ancient art of Chinese weapons.

The study and practice of Chinese weapons, like that of any martial art, has value far beyond that derived from perfecting the techniques. There is an intrinsic historical value. This art form has been developing for over 5,000 years, it represents an incredible evolution of human culture. There is also the more conventional artistic value. Like a fine dancer, the martial artist exhibits total control of his or her body. There is value for one's health. Perfecting the art of Chinese weapons requires extensive physical training, which enables the entire body to become strong and well-conditioned. Of course, there is the personal self-defense value. Martial weapons originated for defensive purposes. Practicing with them trains one's perception and reaction time, allowing for quick and correct maneuvering. Moral value remains the most important aspect

Chapter 1: General Introduction

of the art of martial weapons. The practitioner must learn patience, perseverance and humility. With diligence and dedication, one will strengthen his spiritual confidence and power.

By their sheer numbers, ancient Chinese weapons confuse most martial artists. Adding to this confusion is the fact that many weapons developed in places other than China. For classification purposes, Oriental weapons commonly used today are: Chinese, Japanese, Korean, Indochinese, and Okinawan types.

Almost all Oriental weapons originated in China and were subsequently exported to other cultures. Following centuries of evolution in different cultures, the weapons necessarily became dissimilar. Hopefully, this book will clarify the confusion that these circumstances have created.

1-2. COMMON KNOWLEDGE

In ancient China, weapons varied greatly. These variations arose from differences in: 1) the terrain from one province to another; 2) physical traits of martial artists; 3) local culture and lifestyles; and 4) the special purposes of each weapon. To be a knowledgeable martial artist, one must understand these differences in addition to knowing the Chinese weapons themselves. Therefore, this section will discuss the classification of Chinese weapons and will explain the relationships between weapons and Chinese geography, martial artists and fighting strategy.

Classification of Chinese Weapons. At one time, the Chinese word for “weapons” was Bingqi (兵器) which translates into “soldier instruments.” Later, it was shortened to just Bing (兵). Thus, Chang Bing (長兵) means “long weapons” and Duan Bing (短兵) means “short weapons.” Another term commonly used by Chinese is Wuqi (武器) which literally translates as “martial instruments” or “martial weapons.”

During the 5,000 year history of Bingqi (兵器), styles, shapes, materials and fabrication techniques have changed from one dynasty to the next. Within the period of one dynasty, some of which have lasted 800 years, countless numbers of Chinese weapons evolved.

To characterize this multitude of arms, eighteen kinds of weapons including long, short, very short, soft and projectile were chosen. A martial artist proficient with all of these types was said to have mastered the Shi Ba Ban Wuyi (十八般武藝) or “eighteen kinds of martial techniques.”

In this section, the “eighteen” representative weapons, chosen for three different eras, are listed. The common weapons classified as long, short, soft, and projectile and thrown will be listed in Appendix A, which will include the Chinese spelling, pronunciation and English translation.

Distinctions existed also between people of the west and southeast. Because of the mountains in the west, the local people specialized in hunting with a trident. Naturally, they often used the same weapon when fighting. Also, poisonous animals such as snakes, spiders, and centipedes were common in the western mountains. After thousands of years of experience, people learned how to deal with these poisons. This special knowledge made western martial artists expert in utilizing poison on their weapons to kill an enemy more easily. The southeast, unlike the west, was a great agricultural plain. People used the hoe and harrow for cultivation. As a result, hoe and harrow fighting techniques developed.

Furthermore, the country was so vast that in ancient times the central government exerted little control in the areas distant from the capital. During harvest season, large groups of bandits would swoop down and rob entire villages. To combat such attacks, a village would hire a martial artist to teach the young people defense. Because the bandits struck with little warning, the defenders used whatever was at hand as a weapon. Therefore, the people became adept with the hoe, rake, harrow, trident, or other common farming or hunting tools as weapons of defense.

With time, communication and transportation improved throughout China. As weapons spread around the country, local distinctions were lost and martial styles and techniques became a national mixture.

1-4. WEAPONS AND MARTIAL ARTISTS

Generally speaking, a well-trained martial artist would carry at least three kinds of weapons. He would have a primary weapon such as a sword, saber, staff, or spear, with which he was most proficient. Usually this weapon was obvious to his enemy and had the most power and killing potential. A secondary weapon would be hidden on his body, perhaps a whip or an iron chain in his belt or a pair of daggers in his boots, which could be used in the event that his main weapon was lost during battle. For use at very long distances or in a surprise attack in a close battle, he would use dart weapons. Some of these easily-hidden weapons (e.g., darts or throwing knives) were thrown by hand, others (e.g., needles) were spat from the mouth, and still others (e.g., sleeve arrows) were projected from a spring-equipped tube.

In choosing his weapons, a martial artist must consider three factors. First, what weapon suits his physical stature? If he is tall and strong, he would take advantage of a long, heavy weapon such as a large saber or halberd, which may weigh over 50 pounds. These weapons have more killing potential because of their length and are more difficult to block because of their great weight.

If a martial artist is tall but not particularly strong, he might choose a spear. With this long but lighter weapon, he can effectively utilize his speed and realize

Table 1-1. Eighteen Representative Weapons.
(Shi Ba Ban Wu Qi)
十八般武器

Spring and Autumn Period and Warring States Period (772-222 B.C.)	Han Dynasty (206 B.C.-220 A.D.)	Song Dynasty (960-1280 A.D.)
	Spear (Qiang- 槍)	
	Halberd (Ji- 戟)	
Long Rod (Gun- 棍)		
Iron Bar (Tie- 鐵)		
	Trident (Cha- 叉)	
Horse Fork (Tang- 鐙)		
	Hook (Gou- 鉤)	
Eighteen-Chi Tapered Rod (Shuo- 槩)		
Ring (Huan- 環)		
	Saber (Dao- 刀)	
	Sword (Jian- 劍)	
	Crutches (Guai- 拐)	
	Axe (Fu- 斧)	
	Whip (Bian- 鞭)	
	Sai (Jian- 鐮 or Chai- 釵)	
	Hammer (Chui- 錘)	
	Short Staff or Club (Bang- 棒)	
Pestle (Chu- 杵)		
	Bow and Arrow (Gong Jian- 弓箭)	
	Long-Handled Battle Axe (Yue- 鉞)	
	Long-Handled Claw (Zhua- 抓)	
	Sickle (Lian- 鎌)	
	Piercing Spear (Jue- 鉞)	
	Battle Strategy (Bing Fa- 兵法)	
		Cross Bow (Nu- 弩)
		Lance (Mao- 矛)
		Shield (Dun- 盾)
		Harrow, Rake (Ba- 鉞)
		Flat-Head Halberd (Ge- 戈)

CHAPTER 3

Short Weapons

短兵器

3-1. INTRODUCTION

Short weapons, like their long counterparts, can be divided into two classes based on length. Very short weapons measure less than two Chi (approximately two feet). Often they are no longer than the distance from the hand to the elbow. Short weapons range in length from two to five Chi.

All short weapons possess an inherent advantage over long weapons: they are easy to carry. The same attributes that give short weapons this advantage make them impractical for large battles. They are more effective at short range, and therefore are used more for personal defense than for attack.

It is impossible to discuss all of the short weapons of China. From their birth some 5,000 years ago, short weapons have evolved in such numbers as to make any detailed examination a life's work. This chapter gives only a brief introduction to the more common short weapons. It reviews very short weapons and short weapons.

3-2. VERY SHORT WEAPONS

In this section, we will introduce very short weapons. As mentioned earlier, very short weapons were usually less than two Chi in length. Since they were relatively lighter than longer weapons, very short weapons were also commonly used as throwing weapons. Due to their size, they could be carried easily or hidden somewhere on the body. The disadvantage of very short weapons was that their defensive range was relatively shorter than that of other weapons. In order to increase their defensive capability, very short weapons were commonly used as double weapons. Because of this, we will not divide the very short weapons into "single very short weapons" and "double very short weapons."

Short Sword (Duan Jian, 短劍) (Figure 3-1). The structure of the short sword was the same as that of the regular sword, except that it was shorter and the blade was not as wide. The advantages of the short sword were that it could be hidden

Chapter 3: Short Weapons

and carried easily as a secondary defensive weapon. In addition, if a handkerchief or a piece of cloth was added to the pommel, it could be used as a thrown weapon. When it was used as an thrown weapon, it was called “Flying Sword” (飛劍).

Because it was shorter than the regular sword, the material of the short sword could be a harder steel, and it could therefore be a sharper and stronger weapon. Almost all famously sharp swords are short. Normally, short swords were carried in a pair, and were used in both hands at the same time.

The history of the short sword can be traced back to the very beginning of Chinese weapons smithing. During the Huang Di period (2597-2597 B.C., 黃帝), there already existed short swords made from jade.

Short Saber (Duan Dao, 短刀) (Figure 3-2). Similar to the short sword, the short saber was also only a shorter variation of the regular saber. Again, it could be carried easily and could be hidden on the body, such as in a boot or in the waist area, without the opponent noticing. Moreover, it could be thrown if a piece of cloth was attached to the pommel, which gave it the name “Flying Saber” (Fei Dao, 飛刀). Often short sabers were used in pairs.

The history of the short saber can be traced back to the very beginning of Chinese weapons smithing, during the Huang Di period (2597-2597 B.C., 黃帝).

Iron Ruler (Tie Chi, 鐵尺) (Figure 3-3). The simplest iron ruler was merely a flat metal rod that might or might not be tapered. Some iron rulers had a separate handle. Because the iron ruler was short and easy to carry, it was commonly used by peace officers, in the way a nightstick is used

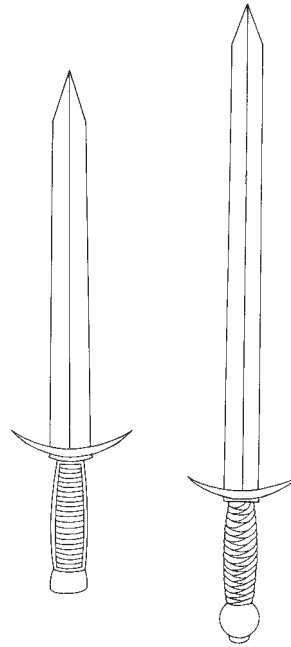


Figure 3-1

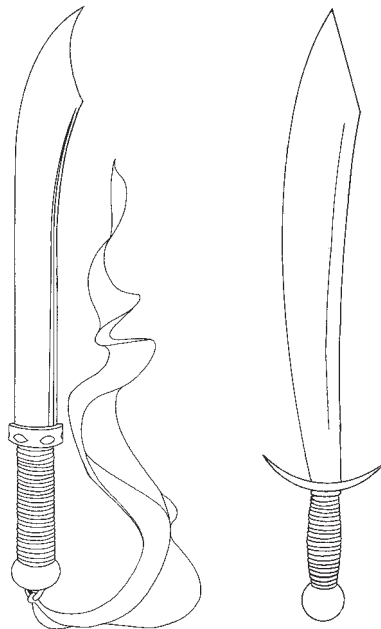


Figure 3-2

by policemen in the West. The iron ruler originated in the Spring and Autumn Period and Warring States Period (722-222 B.C., 春秋戰國).

Scrape Saber (Xiao Dao, 削刀) (Figure 3-4). The blade of the scrape saber was metal, and only one edge was sharp. A groove along the blade equalized pressure inside and outside the body, so that the blade could be withdrawn after stabbing. If no groove were present, the vacuum inside the body cavity would hold in the blade.

Like all very short weapons, the scrape saber served as a secondary weapon, used in emergencies, such as the loss of a major weapon. The scrape saber could be hidden by attaching it to the forearm with straps, or it might be hidden in a boot.

The scrape saber, like the dagger, was used for stabbing and cutting. Often, martial artists carried two sabers. The scrape saber could also be used as a throwing weapon. The scrape saber was probably invented during the Spring and Autumn Period and Warring States Period (722-222 B.C.).

Sleeve Sword (Xiou Li Jian, 袖裡劍) (Figure 3-5). The sleeve sword was similar to the scrape saber, except that the sleeve sword was straight, and both edges of the blade were sharp. In addition, a spring hidden in the blade could be activated, expanding the weapon to twice its length.

This hidden spring action provided for surprise attack at close range. The sleeve sword was so named because the weapon was traditionally hidden in the sleeves.

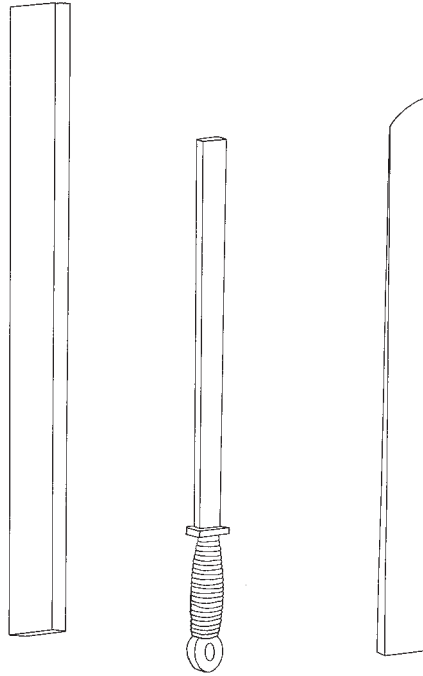


Figure 3-3



Figure 3-4



Figure 3-5

Chapter 3: Short Weapons

Techniques for the sleeve sword resembled those of the short sword, except for the surprise lengthening of the blade. When the sleeve sword was extended, normal sword techniques would then be applied. The sleeve sword originated during the Spring and Autumn Period (722-484 B.C.).

Short Trident (Duan Cha, 短叉) (Figure 3-6). The short trident was a variation of the regular, long trident. The short trident differed in that it was lighter and could be carried easily. The short trident was often used in a pair. The short trident could also be used as a thrown weapon.

As with the long trident, the short trident was originally used as a hunting tool, and only later was it used as a defensive weapon against bandits. As with the long trident, the short trident originated once metal had become available.

Sickle (Lian, 镰) (Figure 3-7). Like a modern sickle, the Lian had a curved, metal head, sharp on one edge and attached to a wooden handle. The sickle was a farmers' tool, originally designed for cutting hay, cane or straw; it later came to be used as a weapon. In ancient China, bandits often gathered by the thousands to rob villages. In order to protect both property and lives, martial arts training was common. Farming and hunting tools were naturally modified into fighting weapons.

Hooking, cutting and striking were common techniques for the sickle. Rarely, the sickle was held by a chain attached to the handle and thrown.

The Lian dates from before Shen Nong (2737 B.C., 神农). Originally, only a sharpened stone blade was attached to a rod. Later, when metal became available, the stone blade was replaced with metal.

Brush Rake Trident (Bi Jia Cha, 笔架叉) (Figure 3-8). The words "brush rake" are because this weapon was like

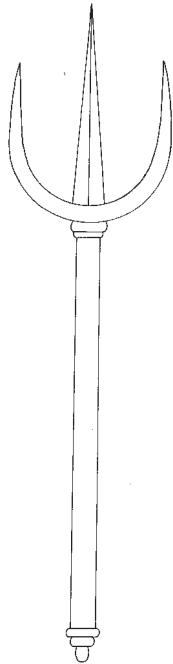


Figure 3-6

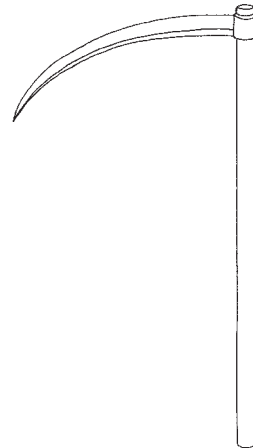


Figure 3-7

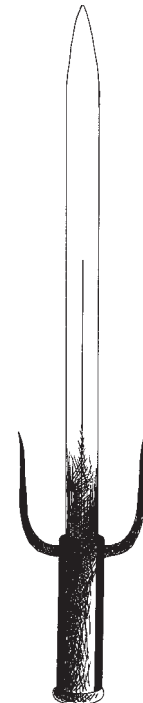


Figure 3-8

the brush rake, and “trident” was because it resembled a trident. This kind of trident differed in that the middle, long piece was like a sword, while the side pieces were like a fork. The length of this trident was about 1.5 Chi. It was commonly used by southern martial styles such as White Crane or Tiger Claw styles. This kind of weapon was commonly used in China’s Fujian Province (福建省).

Flute (Xiao or Di, 簫、笛) (Figure 3-9). The flute, a musical instrument adapted for martial arts, was originally made of bamboo. Flutes were later made of iron, steel, brass, or other metals and alloys. A short dagger or sword would often be hidden inside.

The flute alone had little killing potential. Surprise attack came from a hidden dagger or spring loaded darts hidden within. The flute, used as purely a defensive weapon, could be utilized for blocking enemy weapons, while the hidden dagger could be used for stabbing.

The flute dates from very ancient Chinese history. Scholars and martial artists enjoyed music and often carried flutes. It easily evolved into a defensive weapon.

Cymbals (Ba or Nao, 鈸、鈢) (Figure 3-10). The cymbal was a musical instrument. However, it could also be used as a weapon because of its sharp edges. Cymbals were held by a small knob and a cloth ring. Usually, cymbals were made of brass.

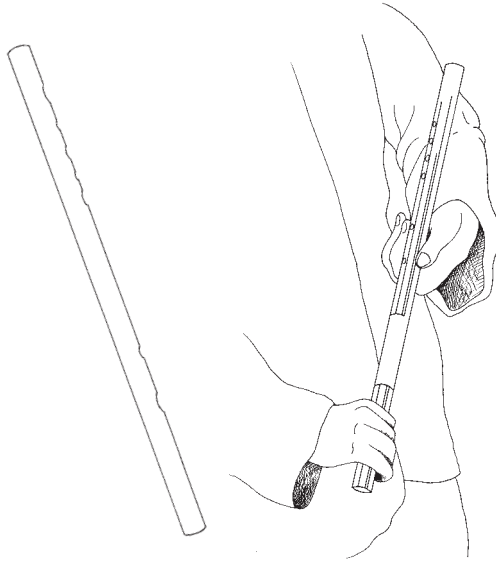


Figure 3-9



Figure 3-10

Chapter 3: Short Weapons

The cymbals, like many other ordinary appliances, became serious weapons in the hands of a martial artist. Very few people were familiar with the cymbals as weapons; therefore, they were not easily defended against.

Cymbals could be used to slap, chop, slash or cut. In addition, they could be thrown. Throwing cymbals, called “Nao,” were generally smaller. They were called “Flying Nao” (Fei Nao, 飛鏢), and often had serrated edges. When thrown, the cymbal acted like the flying discs used today for recreation. The techniques for throwing were also like those for such flying discs. Cymbals had an advantage over most other weapons in that they constantly emitted a loud and harsh noise, distracting and confusing an opponent.

Cymbals imported from Tibet have been used as musical instruments for thousands of years. Their transition from instruments to weapons occurred during the Tang Dynasty (618-907 A.D., 唐朝).

Fan (Shan, 扇) (Figure 3-11). Fans used by martial artists were made of wood (bamboo and other kinds), or more commonly, metal. The outer edge was extremely sharp, and often spring-loaded darts were hidden in the ribs.

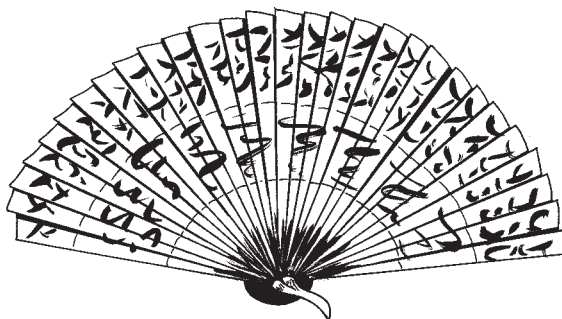


Figure 3-11

Fans were perhaps the most easily hidden weapons, because they could be kept in plain sight. A martial artist with a fan in his hand could at one moment be the elegant scholar, and in the next, a deadly fighter.

Fans, with their razor-sharp edges, could be used to cut, strike or slide. Spring-loaded darts were utilized for surprise attacks. In China, fans are both practical and beautiful, and their use began very early in Chinese history.

Dagger (Bi Shou, 匕首) (Figure 3-12). The dagger has had a long history, even before the Chinese Shang Dynasty (1766-1122 B.C., 商). At that time, it was made from stone or jade. After the Shang Dynasty, these materials were replaced with brass or iron. The dagger has been one of the most popular hidden weapons. It could be carried easily at the waist or in the boot. When necessary, it could be an effective and fast acting weapon for short range fighting. It could also be used as a throwing weapon.¹ During the Chinese Han Dynasty (206 B.C.-221 A.D., 漢朝), the dagger was a secondary defensive weapon, and all of the soldiers were required to carry it. Daggers were usually carried in a pair.

Zi Wu Mandarin Duck Axe, Deer Hook Sword or Deer Antler Saber (Yuan-Yang Yue or Lu Jiao Dao, 鸳鸯钺、鹿角刀) (Figure 3-13). There are many names for this weapon. It was also called “Zi-Wu Mandarin Duck” (Zi-Wu Yuan-Yang Yue, 子午鸳鸯钺) or “Sun-Moon Heaven-Earth Sword” (R Yue Qian-Kun Jian, 日月乾坤剑). “Zi” means “midnight,” which implies “Yin,” while “Wu” means “noon,” and implies “Yang.” Sun and Heaven are also classified as “Yang,” while the Moon and Earth are classified as “Yin.” This is a special weapon, originating from Baguazhang style. It was said that this weapon was specially designed to defeat the sword. Its shape is like Baguazhang’s Yin-Yang fish (Bagua Yin-Yang Yu, 八卦阴阳鱼). It was commonly used in a pair, like the male and female mandarin duck which are always together. The weapon is called “Sun-Moon” or “Zi-Wu,”

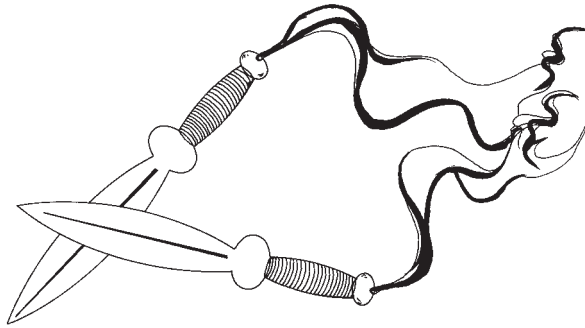


Figure 3-12

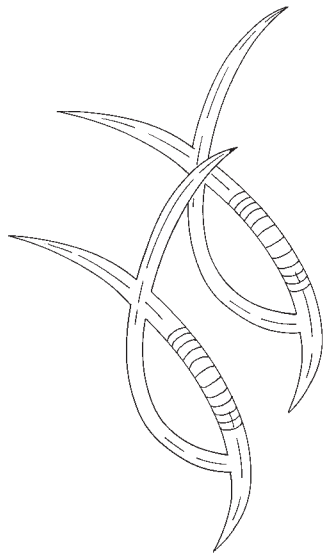


Figure 3-13

APPENDIX A

Tables of Weapons

LONG WEAPONS 長兵器

Very Long Weapons

1. Eighteen-Chi Tapered Rod (Shuo, 槩) (Mao-Shuo, 矛槩), p. 18
2. Lance or Long Spear (Mao, 矛), p. 19
3. Twelve-Chi or Thirteen-Chi Rod (Shu, 丈 or Zhang-Er, 丈二), p. 20
4. Nine-Chi Tapered Rod (Jiu-Chi, 九尺), p. 20

Long Weapons 長兵器

A. Single Long Weapon 單長兵

1. Rod or Club (Gun, 棍) (Tiao-Zi, 條子), p. 21
2. Spear (Qiang, 槍), p. 22
3. Long Staff (Chang Bang, 長棒), p. 26
4. Long-Handled Saber (Da Dao, 大刀), p. 26
5. Shovel or Spade (Chan, 鏟), p. 30
6. Fork (Cha, 叉), p. 34
7. Rake (Ba and Tang, 鈹、耙、扒、把、鏟), p. 35
8. L-Shaped Lance (Flat-Head Halberd) (Ge, 戈), p. 38
9. Halberd (Ji, 戟), p. 38
10. Long-Handled Battle Axe (Yue, 鉞), p. 40
11. Brush, Brush Attacker, Brass Fist (Bi, Bi Zhua, Tong Quan, 筆、筆樞、銅拳), p. 41
12. Long-Handled Sickle (Da Lian, 大鎌), p. 42
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 - b. Stirring Heaven Killer (Hun Tian Lu, 混天戮), p. 44
 - c. Tree Knot (Chun Jie, 樅結), p. 45
 - d. Heaven Lotus Wind Tail Tan (Tian He Feng Wei Tan, 天荷風尾鐔), p. 45
 - e. Wolf Brush (Lang Xian, 狼筴), p. 45

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 - g. Long-Handled Pincers (Chang Jiao Qian, 長腳鉗), p. 46
 - h. Inviting to Pull Staff (Qing Ren Ba, 請人拔), p. 46
 - i. Heaven-Earth Sun-Moon Saber (Qian Kun R Yue Dao, 乾坤日月刀), p. 47
- B. Double Long Weapon 雙長兵
- 1. Double-Headed Spear (Shuang Tou Qiang, 雙頭槍), p. 47

SHORT WEAPONS 短兵器

Very Short Weapons

- 1. Short Sword (Duan Jian, 短劍), p. 49
- 2. Short Saber (Duan Dao, 短刀), p. 50
- 3. Iron Ruler (Tie Chi, 鐵尺), p. 50
- 4. Scrape Saber (Xiao Dao, 削刀), p. 51
- 5. Sleeve Sword (Xiou Li Jian, 袖裡劍), p. 51
- 6. Short Trident (Duan Cha, 短叉), p. 52
- 7. Sickle (Lian, 鎌), p. 52
- 8. Brush Rake Trident (Bi Jia Cha, 筆架叉), p. 52
- 9. Flute (Xiao or Di, 簫、笛), p. 53
- 10. Cymbals (Ba or Nao, 鈸、鐃), p. 53
- 11. Fan (Shan, 扇), p. 54
- 12. Dagger (Bi Shou, 匕首), p. 54
- 13. Zi Wu Mandarin Duck Axe, Deer Hook Sword or Deer Antler Saber (Yuan-Yang Yue or Lu Jiao Dao, 鴛鴦鉞、鹿角刀), p. 55
- 14. Emei Sting (Emei Ci, 峨嵋刺), p. 56
- 15. Ring or Wheel (Quan or Lun, 圈、輪), p. 57
- 16. Sun-Moon Tooth Saber (R Yue Ya Dao, 日月牙刀), p. 57
- 17. Moon Tooth Sting (Yue Ya Ci, 月牙刺), p. 58
- 18. Palace Heaven Comb (Gong Tian Shu, 宮天梳), p. 58
- 19. Brush (Bi, 筆), p. 58
- 20. Scissors and Ruler (Jian Dao Chi, 剪刀尺), p. 58
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Short Weapons

- A. Single Short Weapons 單短兵
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 - 3. Whip Rod (Hard Whip) (Bian Gan, 鞭桿), p. 67
 - 4. Whip (Hard Whip) (Ying Bian, 硬鞭), p. 67
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Appendix A: Tables of Weapons

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 3. Butterfly Saber (Hu Die Dao, 蝴蝶刀), p. 77
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 5. Double Hard Whip (Shuang Bian, 雙鞭), p. 78
 6. Hairpin or Sai (Chai, 釵), p. 78
 7. Chicken Claw Yin-Yang Sharp (Ji Zhua Yin Yang Rui, 雞爪陰陽銳), p. 80
 8. Double Fork Stick (Shuang Cha Gan, 雙叉竿), p. 81
 9. Cross Tiger Block (Kua Hu Lan, 跨虎攔), p. 81
 10. Double Axes (Shuang Fu, 雙斧), p. 81
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 13. Blocking Door Pliers (Lan Men Jue, 攔門掇), p. 83
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 15. Double Crutches (Shuang Guai, 雙拐), p. 83
 16. Horse Halberd (Ma Ji, 馬戟), p. 84
 17. Judge's Brush (Pan Guan Bi, 判官筆), p. 84
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SOFT WEAPONS 軟兵器

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9. Dart Knife (Biao Dao, 鏢刀), p. 105
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11. Mother-Son Cross Dart (Mu-Zi Shi Zi Biao, 母子十字鏢), p. 106
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SHIELDS AND ARMOR 盾牌與鎧甲

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3. Hand Shield (Shou Pai, 手牌), p. 114
4. Swallow Tail Shield (Yan Wei Pai, 燕尾牌), p. 114
5. Rattan Shield (Teng Pai, 藤牌), p. 114
6. Cavalry Side Shield (Ji Bing Pang Pai, 騎兵旁牌), p. 115

Armor 鎧甲

1. Armor (Kai Jia, 鎧甲)
 - A. Helmet (Zhou, 冑) (Xiang Dun Mou Tou, 項頸整頭)
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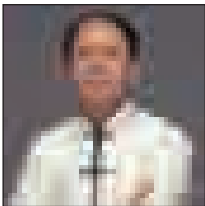
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