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AN ENGLISH TRANSLATION OF GENERAL QI JIGUANG'S
"QUANJING JIEYAO PIAN"
(CHAPTER ON THE FIST CANON AND THE ESSENTIALS OF NIMBLENESS)
FROM THE
JIXIAO XINSHU
(NEW TREATISE ON DISCIPLINED SERVICE)

by
Clifford Michael Gyves

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For the Degree of
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THE UNIVERSITY OF ARIZONA

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STATEMENT BY AUTHOR

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I am also indebted to Michael C. Moore, *Shifu*, who introduced me to *taijiquan* and taught me Cheng Man-Ch'ing's short form. His interest in this thesis has contributed to what I hope is a quality product.

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DEDICATION

This thesis is dedicated to the memory of Mr. Earle A. and Mrs. Marion E. Nutter. Their scholarship fund provided me with the opportunity to undertake this Master of Arts program.

Cliff Gyves

TABLE OF CONTENTS

ABSTRACT.....	7
A NOTE ON ROMANIZATION.....	8
I. THE AUTHOR.....	9
II. THE TEXT.....	16
III. THE TEXT AS UNIQUE IN MILITARY LITERATURE.....	21
IV. POSSIBLE INFLUENCES UPON THE TEXT.....	23
V. THE TEXT IN TRANSLATION.....	32
Introduction.....	33
Verse 1.....	38
Verse 2.....	38
Verse 3.....	39
Verse 4.....	39
Verse 5.....	41
Verse 6.....	41
Verse 7.....	42
Verse 8.....	42
Verse 9.....	43
Verse 10.....	43
Verse 11.....	44
Verse 12.....	44
Verse 13.....	45
Verse 14.....	45
Verse 15.....	46
Verse 16.....	46

TABLE OF CONTENTS--*Continued*

Verse 17.....	47
Verse 18.....	47
Verse 19.....	48
Verse 20.....	48
Verse 21.....	49
Verse 22.....	49
Verse 23.....	50
Verse 24.....	50
Verse 25.....	51
Verse 26.....	51
Verse 27.....	52
Verse 28.....	52
Verse 29.....	53
Verse 30.....	53
Verse 31.....	54
Verse 32.....	54
APPENDIX A: CHINESE CHARACTERS.....	56
APPENDIX B: COMPARISON OF "QUANJING" TECHNICAL NAMES TO MODERN <i>TAIJIQUAN</i> NOMENCLATURE.....	59
REFERENCES.....	61
Works Published in Chinese.....	61
Works Published in English.....	62

ABSTRACT

Qi Jiguang is recognized as one of the most successful generals of the Ming dynasty. Noted for his severe discipline and intense training, Qi led an army comprised of uniformed regulars and civilian auxiliaries against Japanese pirates in Zejiang province. His unprecedented victories earned Qi a reputation as a training expert. He composed his first military treatise, the *Jixiao Xinshu* (New Treatise on Disciplined Service) in 1560 while serving in Zejiang. The text discusses command and control, tactics, and training.

Chapter 14, the "Quanjing Jieyao Pian" (Chapter on the Fist Canon and the Essentials of Nimbleness), endorses unarmed combat exercises as physical training for troops. No literary precedent for such a work has been discovered. Historical evidence suggests, however, that pre-Ming armies have used some forms of martial arts in training or demonstrations. Also, similarities between the "Quanjing" and modern *taijiquan* raise questions about a possible common martial arts heritage.

A NOTE ON ROMANIZATION

This thesis employs the *pinyin* romanization system developed in the People's Republic of China. Books published exclusively in Chinese are herein referred to with *pinyin* titles. Books that have been published with romanized titles using the Wade-Giles system are cited here in that system, as are the authors' names. The technique names in the appendices are written as they appear in the cited books, retaining their original romanization.

I. THE AUTHOR

Qi Jiguang^a was born to a Ming era military family on 10 January 1528. The family line passed the hereditary rank of an assistant commander of the Dengzhou Guard, which Qi Jiguang attained in 1544 upon the death of his father, Qi Jingtong.^b 1

Qi Jiguang did tours of duty in northern China, in Beijing, and along the Great Wall, where he fought against the Mongol invaders.² The 1550's saw increased coastal raids by Japanese *wokou*^c pirates, and in 1555 Qi was assigned to Zhejiang province.³ By March 1560 Qi was appointed Assistant Commander for Taizhou, Yanzhou, and Jinhua to defend the Zhejiang and Fujian coasts. Qi augmented his manpower by training local villagers in military skills. The volunteer training program enjoyed the full support of a Fujian civil official, Tan Lun,^d who kept Qi's forces well supplied and Qi's career well protected.⁴ Later that year Qi wrote his first military treatise, the *Jixiao Xinshu*^e (New Treatise on Disciplined Service), in which he described his training methods to prepare troops for battle, as well as the tactical considerations of managing the troops in combat.⁵

¹Goodrich, p. 220.

²Ibid., p. 220.

³Huang, p.159.

⁴Ibid., p.174.

⁵Goodrich, p. 221.

Not all volunteers found placement in Qi's army. The general would not recruit volunteers from the cities. He preferred rural farmers because he felt they were more reliable. Military service paid higher wages than farming, so peasants perceived it as a step up. Therefore the rural recruits comprised a more competitive application pool. Urban wages, however, were higher than military pay. Qi felt that since no urban worker would give up a high-paying job for soldiering, the urban applicants would come predominantly from among the unemployed, looking for quick food and shelter. They would stay with the army only until a better means of support arose. Once engaged in combat, Qi feared, these men would flee. He also feared they might convince other soldiers to desert so they themselves could melt into the fleeing crowd.⁶

Harsh discipline controlled Qi's army. Death penalties awaited those who retreated. The general motivated the civilian auxiliaries to fight by employing psychological tactics: he argued that their fellow farmers toiled to feed them in the battlefield. If the volunteers refused to fight the pirates who were ransacking their home villages, then perhaps their fellow peasants would kill them upon returning home from the service.⁷

⁶Huang, p. 171.

⁷Ibid., p. 166-7.

Once properly motivated, the troops needed the proper skills for battle. The general used training and drill to teach them those skills. Qi Jiguang argued that a soldier's mind blanked out in battle, and a soldier would employ only twenty percent of all the skill he learned. A soldier who could use half of what he learned in training would be invincible. Thus, repeated drill sessions helped to reinforce soldiers' skills.⁸

The Zhejiang army relied upon numerical superiority, surprise, mobility, and speed to engage the pirates. It attacked smaller pirate outposts rather than the main forces.⁹ The unconventional methodology would appear to follow the *Sunzi Bingfa*^f (Art of War) precepts,¹⁰ except Qi directed tactical campaigns, all but ignoring major strategy.¹¹ This ran counter to the precedent in Chinese military philosophy which the *Sunzi* had established.¹² Qi Jiguang nevertheless seized numerous victories from the pirates. The Japanese bandits proved better in close combat, but Qi wore them out by accepting heavy losses early in the battles, rather than retreating. (Qi issued the death penalty for those troops who retreated.) His forces persevered long after many other Chinese armies

⁸Huang, pp. 172-3.

⁹Ibid., pp. 173-4.

¹⁰Qi Jiguang obviously read the *Sunzi Bingfa*, for he paraphrases it in THE TEXT IN TRANSLATION. (See note 71.)

¹¹Huang, p. 173.

¹²Frantzell, pp. 7-8.

would have disengaged. Such prolonged skirmishes depleted the pirates' resolve. Many Chinese bandits who had allied with the Japanese would simply give up, rather than fight a protracted battle.¹³ Other Ming units in the past had taken months to fight the pirate divisions without notable success, while Qi Jiguang's forces could crush them within a day.¹⁴ The Japanese pirates now met too strong a resistance in Qi's defenses, and soon felt their raids were too costly. The Japanese pirates withdrew from China by 1564.¹⁵

The successful campaigns against the *wokou* pirates earned Qi a reputation as a military training expert. Tan Lun became the North Zhili governor-general in 1567, whereupon he asked the Emperor to transfer Qi Jiguang there so that he could take charge of military training. Qi assumed the post in 1568, and later was promoted to commander-in-chief of Jizhou, a city in North Zhili. He held the post for fifteen years.¹⁶ Qi wrote a second treatise in 1571, the *Lianbing Shiji*⁹ (A Practical Account of Troop Training), which discussed drill and unit tactics.¹⁷

Promotions and prestige continued to come for Qi Jiguang, including two new hereditary ranks: chiliarch of

¹³Huang, p. 173.
¹⁴Ibid., p. 173.
¹⁵Ibid., p. 174.
¹⁶Ibid., pp. 174-5.
¹⁷Goodrich, p. 222.

the Dengzhou Guard and centurion of the Embroidered-uniform Guard. At one point in his career he held the highest military rank in China.¹⁸

Qi Jiguang's highly disciplined Jizhou command and his detailed direction thereof contrasted with the character of the ailing Ming military system. Uniformed generals exercised no real command over their armies; rather the Board of War, staffed by civil officials, mobilized the army while the commanders followed its orders and directed the tactical campaigns.¹⁹ Many hereditary officers had little actual military training, further weakening the armies.²⁰ Troop strength was down throughout the Empire by the 1550's, and those in service included old men and undisciplined rogues.²¹ (Many corrupt officers falsified personnel rosters, artificially elevating the troop counts. Military and civilian officials alike withdrew troops from soldiering duties and employed them in civil labor, often for personal construction projects.)²² Ill-trained mercenaries comprised the majority of the Ming military force by the Wanli^h reign (1573-1620).²³

The Grand Secretary Zhang Juzhengⁱ and Tan Lun both wanted to bolster the dynasty's failing military system,

¹⁸Goodrich, pp. 222-3.

¹⁹Chan, pp. 40, 43.

²⁰Ibid., pp. 190-1.

²¹Ibid., p. 50.

²²Ibid., pp. 49, 188-9.

²³Ibid., pp. 201-2.

and the Jizhou command became their testpiece. Thus, Zhang joined Tan in sheltering General Qi Jiguang. Despite problematic banditry, piracy, and Mongol incursions, the royal court had resisted a strong military system because it could assert too much autonomy. A powerful general stationed near Beijing had historically proven dangerous to dynastic security. The Ming court now feared Qi Jiguang's presence might threaten the throne, particularly if the civil bureaucracy lost its oversight of the Jizhou command. Zhang Juzheng ultimately shielded General Qi from that oversight. The Grand Secretary had amassed significant power in the state (more than his official post warranted), so the dissenting courtiers could not counter Qi's military reforms. Zhang ensured that any civil officials who interfered with the reforms lost their posts.²⁴

Tan Lun died in 1577, leaving Qi Jiguang with only the Grand Secretary's patronage. The court could not check Zhang's influence and soon perceived him as a threat to the Emperor's power. The stigma soon included Zhang's protégée General Qi Jiguang.²⁵ The Grand Secretary Zhang Juzheng died in 1582 and shortly thereafter Qi was assigned to Guangdong province.²⁶ The following year Qi resigned, but

²⁴Huang, pp. 176-7.

²⁵Ibid., pp. 178-9.

²⁶Ibid., pp. 102, 184.

the court retroactively impeached him.²⁷ Qi Jiguang retired to Dengzhou in 1585 and died on 17 January 1588. Disgrace plagued his name for another thirty years until finally the Imperial Court posthumously pardoned him and named him *Wuyi*^j (Martial and Intrepid).²⁸

²⁷Huang, p. 184. Goodrich contends that Qi was impeached in 1582, and that he was briefly removed from office, only to be recalled to his post.

²⁸Goodrich, p. 223.

II. THE TEXT

The *Jixiao Xinshu* contains eighteen chapters on military skills. Qi Jiguang wrote the book in 1560. He printed it himself in 1562, and several versions have been printed in China since.²⁹ Qi authored the *Jixiao Xinshu* in Zhejiang province where he had been fighting Japanese *wokou* pirates, so the text reflects those campaigns. The *Jixiao Xinshu* focuses on contact weapons (swords, shields, lances, etc.), since the Japanese pirates were keen fighters in close combat and Qi's forces needed improvement in that area. The text describes techniques which "had been handed down through oral tradition by individuals, some of them working as army instructors."³⁰

The first fourteen chapters address general troop management and skills, both in preparation for combat and in actual campaigns. These techniques have universal application in warfare. The last four chapters consider subjects which have application only in specific circumstances.

The book opens with a chapter on directing the five-man squad, the smallest unit in a Chinese army. Chapter 2 discusses signals and commands, while Chapter 3 explains

²⁹Goodrich, p. 223.

³⁰Huang, p. 168.

how to motivate the troops to follow those commands once issued.

Qi Jiguang examines the campaign itself with Chapter 4, which addresses how one issues orders and prohibitions during actual combat. Chapter 5 tells how to teach the officers combat techniques, and how to instruct them in directing the troops, which left unto themselves would never follow regulations.

Qi writes in Chapter 6 about evaluating soldiers' military prowess and the consequential rewards and punishments.

Chapters 7 and 8 consider field camp activities. First Qi writes on regulating mobile encampments, then he discusses in-camp drill and training using flags and drums. Chapter 9 discusses the march itself.

The following five chapters address an individual's soldiering skills. Chapter 10 explains the appropriate use of long weapons such as spears, and Chapter 11 summarizes cane-shield techniques. Chapter 12 complements the tenth, for it examines short weapon (i.e. swords, etc.) use. Next, Chapter 13 investigates archery, while Chapter 14, the "Quanjing Jieyao Pian"^a (Chapter on the Fist Canon and the Essentials of Nimbleness), summarizes physiological martial arts training.

The book's final sections contain information with unique application. Chapter 15 presents diagrams and illustrations of devices and formations which forces can

use to defend a city's walls. Chapter 16 contains illustrations of standards, banners, and signal drums, and Chapter 17 addresses guarding outposts. Chapter 18 gives a detailed account of naval coastal warfare, which obviously reflects Qi Jiguang's coastal defense mission.

Chapter 14, the "Quanjing Jieyao Pian", discusses the "32 positions" that an individual can use in unarmed combat. Qi Jiguang feels that physical prowess comprises the essential base of skills for a soldier. While not offering direct relevance to "great warfare", Qi contends unarmed combat training can benefit soldiers and civilians alike by developing physical strength and coordination. The phrase "those who cannot be strong" probably refers to civilians, since Qi organized Zhejiang villagers into auxiliaries which supplemented his uniformed troops.³¹

The actual "Quanjing" text follows a rough poetic style, usually with seven characters per line. The number of characters varies, however, as does the meter. Some lines contain only six characters. Writing the seven-character lines, Qi employs the standard four-and-three character rhythm at times and an unorthodox three-and-four breakdown at others. The general did have some literary education and himself dabbled in the arts, but Ray Huang notes that Qi Jiguang's poetry did not:

³¹Jixiao Xinshu, 14.307.

show great literary quality. It produced neither the kind of intriguing sensitivity that emerges from deep emotional traumas...nor the angular naturalism conveyed by powerful staccato rhythms inevitably repeating themselves and inviting echo--two major techniques in which Chinese poets excelled.³²

Huang admits that despite his literary shortcomings, Qi Jiguang stood above his military contemporaries simply because he could write. Most (though not all) generals of his time were illiterate. And "[f]ortunately, none of [Qi's] publications ever have to be judged on literary merit alone."³³ The "Quanjing" warrants study not as artistic literature, but as a military essay unique in its field.

If the *Jixiao Xinshu* was first a military treatise and poetic literature only second, why did Qi Jiguang bother using verse at all? Instructional texts in Qi's day traditionally assumed poetic form, so Qi simply followed precedent. Such essays provided little useful information alone; they often served as supplements to a living teacher. The "Quanjing", being one of these, requires an instructor, presumably one of the "masters" Qi recruited to train his troops. The verses and technique names probably served as memory triggers--a type of working outline--to help the troops learn what the teachers passed orally. The poetic verse would be easier to memorize than prose.

³²Huang, p. 183.

³³Ibid., p. 183.

(Often students using a text in conjunction with oral instruction would have to memorize and recite verses, demonstrating their commitment to the course of study.)

Finally, Qi Jiguang may have written in poetic form because some of the verses could have come from other texts. Qi borrowed a segment from the *Sunzi Bingfa* with only minimal changes.³⁴ He conceivably may have copied from other martial arts essays, some of which his training instructors probably gave him. (The eclectic sources could account for the inconsistencies in the rhythm and number of characters per line.) Thus, what Qi Jiguang read in verse, he may have then copied in verse.

³⁴The *Jixiao Xinshu* 14.308 describes the Mount Constancy Snake Formation (see THE TEXT IN TRANSLATION, note 71) with three modified lines from the *Sunzi* (*Zhuzi Jicheng*^b edition, 11.199). Qi has substituted synonyms for three characters and omitted two possessive pronouns.

III. THE TEXT AS UNIQUE IN MILITARY LITERATURE

A survey of Chinese military treatises uncovers no literary precedent for the "Quanjing". Most treatises primarily discuss strategy, like the early *Sunzi* and *Wuzi*^a texts.³⁵ Lennart Frantzell believes "[i]t was the School of Strategy which alone had any serious influence on the political and military leadership of China through the ages" and claims "the driving force behind the Strategic School was one man, [Sunzi]."³⁶ Chinese armies did not develop large battlefield arrays. Thus, actual combat was a disorganized and "highly hazardous affair" and generals placed "prime emphasis on prebattle manoeuvre [*sic*] to weaken the enemy and thus enhance their chances of victory."³⁷ (Some texts, such as the Song era *Wujing Zongyao*,^b do discuss troop formations for drill and maneuver, but the formations were probably used only to bring the army to the battlefield.) Song Dynasty theorists "probed new facets of war," but they compiled their writings in anthologies that included non-military works, so many of these essays sank into obscurity.³⁸ If any precedent for Qi Jiguang's "Quanjing" essay were to exist,

³⁵Both the *Sunzi* and *Wuzi* were written between the fifth and third centuries B.C. (Griffith, pp. 11, 150.)

³⁶Frantzell, pp. 7, 8.

³⁷*Ibid.*, p. 167.

³⁸*Ibid.*, p. 15.

one might find it among these works, but no such text has found its way into mainstream circulation.

Frantzell has examined the library catalogues of military works dating from the Han through the Song Dynasty. He divides the writings into three major categories: the School of Strategy, the School of Technology, and the School of Astrology and Prognostication. The Strategy and Astrology schools are enormous, yet the works under Technology comprise a very small collection.³⁹ The Technology school discusses more tactical matters such as weapons and siegecraft, much like the *Jixiao Xinshu*. Archery essays predominate, while the authors relegate discussions of other weapons to their writings on siege warfare.⁴⁰ Neither physiological troop training nor martial arts receive mention in Frantzell's statistics, implying that they had no real place in military literature before or during the Song.

³⁹Frantzell, p. 168.

⁴⁰*Ibid.*, p. 167.

IV. POSSIBLE INFLUENCES UPON THE TEXT

A military life and career awaited Qi Jiguang from birth. Once born into a military family, Qi naturally found himself thrust into military studies. The *Dictionary of Ming Biography* notes that Qi's father, Qi Jingtong, "saw to it that he receive a well-rounded education in the Classics and literature in addition to the military arts."⁴¹ Qi Jiguang's confidence in "fist methods" in the "Quanjing" suggests this cultural education may very well have included some martial arts training, if not in a military context then probably in a self-cultivation or hygiene (health-maintenance) framework.⁴² Qi Jingtong may have prescribed boxing lessons for his son Jiguang, although one finds no written record of such lessons. Even if Qi Jiguang had no childhood experience in martial arts, he himself recalls having trained as an adult under a Liu Caotang^a in Zhejiang province.⁴³

Chapter 14 considers thirty-two stances and techniques used in hand-to-hand combat. Each technique has a metaphorical name which describes the stance or motion relative to things the student can visualize. Names such

⁴¹Goodrich, p. 220.

⁴²Martial arts (like *taijiquan*^b) frequently include hygiene practices in addition to combat skills. Many practitioners limit their concentration either to hygiene or combat.

⁴³*Jixiao Xinshu*, 14.309.

as "crouched tiger" and "golden rooster" provide model images which help the student properly execute a technique.⁴⁴ Qi's "Quanjing" chapter uses many of the same names or similar names as *taijiquan*. This does not imply that the "Quanjing" illustrates *taiji* techniques. (Different martial arts schools can share common metaphorical names while the actual techniques differ. *Taijiquan*'s "fair lady weaves at shuttles" technique sounds similar in name to the *gongfu*^c "shuttle weaving" exercise, yet the two boast little similarity.)⁴⁵ Not all of the "Quanjing" positions readily share names with modern *taiji* counterparts, but of those that do (about eight), most reveal technical similarities. The *San Cai Tu Hui*,^d published in 1607, presents good sketches for each position.⁴⁶ These sketches depict men performing the

⁴⁴Metaphorical names may represent a "link" with the universe (or other elements therein) that the specific exercise intends to provide. The third century A.D. physician Hua Tuo^e developed the *wu qin xi*^f (play of the five animals), exercises in which one imitated animal movements. Needham believes these exercises had become standardized by the Ming dynasty. (Needham, p. 161.)

⁴⁵Lady Weaves at Shuttles (*yu nü quan suo*^g) is a *taijiquan* technique described in Delza, pp.130-3; Tseng Chiu-yien, pp.13-4, 24; and Cheng Man-ch'ing's form, taught by Michael Moore, *Shifu*.^h The *gongfu* Silk-Weaving exercises are described in Minick, pp. 69-94. (These multiple exercises all fall under the silk-weaving category.) Both the *gongfu* and *taiji* versions probably get their name from a resemblance to silk-weaving activities, but they do not resemble each other. (It is interesting to note the character for a weaver's shuttle, *suo*, also means simply "back and forth" and "swift".)

⁴⁶Da Mingda says the *San Cai Tu Hui* edition has the best sketches of the different versions he compared, for they are complete and are faithful to those in the

exercises, many of which resemble modern *taijiquan* techniques. The similarities between the *taiji* and the "Quanjing" elements point to a possible common heritage.

Taiji, like all martial arts, passes from teacher to student via verbal instruction, so the lineage has become obscured over time. Sophia Delza's *taijiquan* book primarily cites the *Taijiquanjing*,ⁱ ostensibly written by a Wang Zhongyue^j during the Ming Dynasty.⁴⁷ Dr. Tseng Chiu-yien⁴⁸ has examined the *taiji* lineage, and has traced the *Taijiquanjing* to a nineteenth century author, Wu Heqing.^k He contends that Wu attributed the book to Wang Zhongyue, a famous fifteenth century boxing master, to lend it more credibility.⁴⁹ Nevertheless, Delza's modern technique names and descriptions match those of Cheng Man-ch'ing's form and of Dr. Tseng Chiu-yien's *T'ai Chi Ch'üan T'u Hsieh*^l (published under the English title *The Chart of T'ai Chi Ch'üan*), both also modern. The "Quanjing" methods in question have their technical counterparts in all three *taiji* schools, so one may infer that, while *taiji* is a relatively late art, Qi Jiguang's "fist methods" and *taijiquan* may connect to a common martial arts lineage.

"original edition"; thus he has incorporated them into his own 1981 publication. (*Jixiao Xinshu*, 14.326 n. 1.)

⁴⁷Delza, *Body and Mind in Harmony*, p. iv.

⁴⁸*The Chart of T'ai Chi Ch'üan* renders Tseng's name as Chiu-yien in Cantonese. Seidel romanizes Tseng's name as Chao-jan, which is the Mandarin pronunciation for the characters which comprise his name.^m

⁴⁹Seidel, pp. 505-6.

This assessment is not definitive. Other evidence points away from any ancestral connection to a *taijiquan* predecessor. Anna Seidel's essay "Chang San-feng: Taoist Immortal" considers the attribution of *taijiquan* to the famous twelfth century Daoist eccentric Zhang Sanfeng.^{n 50} A sixteenth century boxing master Zhang Songqi^o founded a Daoist martial arts tradition, called *neijia*^p (esoteric school), to counter that of the Buddhist Shaolin^q temple. Eager to acquire prestige for his school, Zhang Songqi named Zhang Sanfeng as its Daoist "patron saint".⁵¹ The *Wang Zhengnan Muzhi Ming*^r (Epitaph for Wang Zhengnan), written in the seventeenth century, outlines the *neijia* lineage from Zhang Sanfeng to the Ming military commander Wang Zhengnan. The tradition spread to north Zhejiang province and by the sixteenth century had become "more a method of military training than of physical self-cultivation."⁵² Qi Jiguang may have been exposed to this militarized boxing form during his tenure in Zhejiang. (The *neijia* school, founded on Daoist precepts, bases victory on yielding to an opponent's force and exploiting his weak points rather than overpowering him with physical

⁵⁰Legend antedates Zhang Sanfeng to the Song dynasty, but he actually lived during the early Ming, dying in 1420 A.D. (Needham, pp. 169, 240.) "This antedating...is designed to enhance the prestige of the Immortal [i.e., Zhang Sanfeng]." (Seidel, p. 506.)

⁵¹*Ningbofu Zhi*,^s *Quanbo*^t chapter, 3b-4a, cited in Seidel, pp. 504-5.

⁵²Seidel, p. 505.

strength. The "Quanjing" similarly asserts "weakness begets strength.")⁵³ If the "Quanjing" does reflect the *neijia* school, then it probably has no historical connection to any *taijiquan* antecedent. Seidel insists "[the *taijiquan*] school has nothing to do with [the Zhejiang *neijia* boxing tradition]."⁵⁴ The Epitaph highlights one famous master in the *neijia* lineage named Wang Zong.^u ⁵⁵ Tseng Chiu-yien believes that *taijiquan* became erroneously linked with the *neijia* school (and hence with Zhang Sanfeng) because Chinese historians confused Wang Zong with Wang Zongyue, the founder of a different boxing tradition in Henan. (Tseng believes that in the nineteenth century a man named Yang Fukui^v merged Wang Zongyue's techniques with Shaolin *gongfu*, thereby developing *taijiquan*.)⁵⁶ This line of argumentation would question any proposed evolutionary connection between the "Quanjing" fist methods and *taijiquan*. Their similarities could suggest that modern *taiji* may have borrowed from the *neijia* school after Qi Jiguang had written the *Jixiao Xinshu*, or even from the "Quanjing" itself.

Mythology and folklore depict the use of unarmed combat in military campaigns. Some legends attribute the

⁵³*Jixiao Xinshu*, 14.310.

⁵⁴Seidel, p. 505.

⁵⁵Wang Zhongnan *Muzhi Ming*, in *Nanlei Wenan*,^y 6.29a, cited in Seidel, p. 505.

⁵⁶Tseng Chao-jan (Tseng Chiu-yien), *Taijiquan Quanshu*,^z pp. 37-38, cited in Seidel, pp. 505-6.

first use of *gongfu* to Huang Di^W (the Yellow Emperor) in his battle against Chi You^X around 2,550 B.C.⁵⁷ Qin and Han era (221 B.C.-220 A.D.) acrobatic performances included re-enactments of the battle in which performers wore ox horns and butted heads to represent Chi You's soldiers.⁵⁸ The horn-butting entertainments had evolved from wrestling matches conducted in pre-Han military training.⁵⁹ Joseph Needham believes these displays constitute the origin for gymnastic Chinese boxing exercises (*quan bo*^{aa}).⁶⁰

The Shaolin Buddhists earned a reputation for their *gongfu* boxing skill by the seventh century A.D. Tang Taizong^{ab} petitioned the Shaolin monks' assistance in 621 when he fought against his chief rival, the Sui rebel Wang Shichong.^{ac} The monks joined Taizong and helped him defeat Wang at the nearby city of Luoyang.⁶¹ Their martial arts mastery had proven to be a military asset.

More recent military trends may have drawn Qi to martial arts. The Northern and Southern Song capitals hosted elaborate performances by army units. A Southern Song Dynasty literatus Meng Yuanlao^{ad} wrote about martial

⁵⁷Minick, p. 28. Minick cites "early records" but does not name them, and he dates "the battle" to 2674 BC. He does not name Chi You. While this book is strictly modern popular literature, it suggests that lore, however unfounded, may have placed a military value on *gongfu*.

⁵⁸Fu, pp. 3-4. This may serve as evidence of some wrestling used in the battle (at least in legend).

⁵⁹Lewis, p. 157.

⁶⁰Needham, p. 169.

⁶¹Wright, pp. 243-4, 456.

arts performances in the Northern Song army. His *Dong Jing Meng Hua Lu*^{ae} (Memories of the Eastern Capital) describes the "Hundred Entertainments" which the army performed for Emperor Hui Zong.^{af} These performances included mock combat employing both weapons and unarmed techniques such as wrestling. The warriors presented one-on-one scenarios and large group engagements. The martial arts displays assumed mostly an acrobatic nature.⁶²

Martial arts and unarmed combat techniques had attained a *de facto* position in the army by the late Song Dynasty. They may not have gained enough significance to warrant address in Song military treatises, but they certainly had found a niche in the soldier camps. Ming officials resurrected the emphasis on martial arts during the sixteenth century. The Japanese pirates raiding the coast demonstrated far better close-quarter combat skills than the uniformed Chinese soldiers. Thus, government officials attempted to augment the standing armies by recruiting "Chinese individuals capable of acrobatic performance--including boxing instructors [and] Buddhist monks...as an answer to the challenge."⁶³ Qi, who led the Chinese resistance to the pirate assaults, apparently embraced this fledgling trend and gave it greater import by

⁶²Fu, pp. 62-63.

⁶³Huang, p. 165.

incorporating it into his training regimen, and ultimately into the *Jixiao Xinshu*.

The Mongols reached Beijing's suburbs during their 1550 incursion, whereupon the capital's elite forces proved their ill-preparedness. Qi Jiguang, on duty in Beijing, fought in the city's defenses.⁶⁴ His observations undoubtedly biased his attitudes toward military discipline and recruitment. Chinese military discipline had been low in the advent of the invasion. Of 380,000 total troops, only 140,000 were at their posts when the Mongols attacked. Those who had regularly participated in scheduled drill sessions numbered between 50 and 60 thousand. The Imperial Guard boasted 184,800 elite soldiers, of whom fewer than 50,000 remained to fight the Mongols; the rest had fled. Beijing mobilized civilians to fill the void and defend the city. Those who fought included Beijing residents and visitors who had arrived in Beijing to take the civil service examinations.⁶⁵ Qi later proposed a plan to repel any future Mongol invasions.⁶⁶

Qi's Zhejiang command apparently acted upon his Beijing observations from six years earlier. The general emphasized harsh discipline and training for his soldiers, with heavy drill. The civilian auxiliary, necessary to offset conscription shortages, was not exempt. Training

⁶⁴Goodrich, p. 220.

⁶⁵Tong, p.121.

⁶⁶Goodrich, p. 220.

and discipline as described in the *Jixiao Xinshu* would transform "those who [could not] be strong" into those who could. The *Jixiao Xinshu* "Quanjing" chapter illustrates the fundamental martial skills that comprise the basis, Qi contends, for all higher military prowess.

V. THE TEXT IN TRANSLATION

The translation when possible attempts to maintain the integrity of the original Chinese text. Thus, the wording sometimes appears contrived. Part of Verse 7, for example, reads:

Suspend a leg as empty bait and lightly advance to the opponent; Having used both legs as bait, stop being light on your feet.
Broadside the opponent with a palm strike from above.

The text tells the student here to stand on one leg, holding the other in the air, perhaps to appear ready to kick. This serves as "bait" because it presents an opening for the opponent to strike. The student trades off legs, changing the bait. All the while the opponent is looking to take advantage of these vulnerable stances, the student is inching closer. Once close enough, the student regains a firm stance and attacks.

Additionally, since the "Quanjing" was intended to supplement oral instruction, many of the verses appear hollow or disjointed. From Verse 3:

Advance and attack, withdraw in a flash--weakness begets strength; This is the best way for blocking the short strike.

A description of the actual parry is missing, but the context implies that some sort of "soft" technique, such as yielding or blending, will set up the student to block a close-in strike.

Introduction

The Chapter on the Fist Canon and the Essentials of Nimbleness:

This craft does not really concern itself with military weapons, but acquiring excess strength is also something which those in the military field ought to practice. Yet even those among the masses who cannot be strong may learn from that which renders an advantage. Thus, I am using this chapter to serve as the conclusion to the other chapters, i.e. number 14.

The fist methods do not seem to concern themselves with the arts of great warfare; nevertheless, to move the hands and feet actively and to work habitually the limbs and body constitutes the gateway to beginning study and entering the art. Therefore I have reserved it for the end so as to complete the whole school.

In studying the fundamentals of the fist, the body methods are active and versatile, the hand techniques are versatile and keen, the foot methods are light yet firm, and the advancing and withdrawal techniques achieve the appropriate positions. The legs can fly and soar--and how marvelous they are! Somersaults and knock-down jabs--how violent they are! Chopping and splitting, striking the fist from the middle--how fast they are! Mobilely

positioning yourself and facing heaven--how pliant it is! Knowledge is equivalent to an oblique lightning bolt.⁶⁷ Therefore I have selected the best among the fist positions, of which there are thirty-two, where they all succeed one another. When one happens upon an opponent and takes control of the situation, one can run through the various positions without exhaustion. Slight and subtle, nobody can fathom the hidden and the dark. That which people are unable to catch a glimpse of is called divine.

There is a common saying: "When the fist strikes, one does not know it." This is like thunder, which allows no time to cover the ears. This is what is meant by the saying, "If the opponent does not parry and does not block, he receives only one blow; if he attempts to resist, then there are ten blows". Once you are laden with records and are broad in study, you will have a lot of machinations and be victorious.

Among the past and present fist specialists, the Song Great Founder⁶⁸ had the Long Fist system with 32 positions. Moreover there are six pace and fist techniques, the Monkey Fist, and the Feinting Fist. The famous positions each have their own names, but in reality they are quite similar and scarcely differ from one another.

⁶⁷An alternative translation would be: "Knowledge withstands [even] an oblique lightning bolt."

⁶⁸Song Taizu^a founded the Song Dynasty in 960 A.D. and reigned until 976 A.D.

Looking at Master Wen in the present day, we have the 72 moving fist methods, the 36 combining and locking techniques, the 24 counter-spy techniques,⁶⁹ the 8 flash flips, and the 12 short strikes. These are the best of the lot. As for Lu Hong's 8 blows, while they are firm, they do not measure up to Min Zhang's short strike. The leg techniques of Shangdong's Li Bantian, Eagle Claw Wang's grappling methods, Thousand Stumble Zhang's stumbling techniques, Zhang Bojing's strikes, the Shaolin monastery stick fighting art, together with the Green Field cudgel methods, all stand as equals. Mr. Yang's spear arts together with the open hand, fist, and quarterstaff skills, are all famous to the present day.⁷⁰

Although each one has its own specific proficiency, still as they are handed down, the traditions are incomplete, some missing the lower part, some missing the upper. Even if victory can be seized from a person, this

⁶⁹The characters *tan ma* as a classical compound mean "spy", presumably one mounted on horseback. Delza translates *gao tan ma*^b (*kao t'an ma*) as "high pat the horse". Tseng translates *gao tan ma* (*kao t'an ma*) as "reaching higher to handle horse". The sketch in the text is similar to the posture shown in Delza and Tseng. Nevertheless, here the full term is *qi tan ma*, where *qi*^c means "to dispose of". Thus, this rendering will keep the "spy" translation throughout, for the technique could have been used in Qi Jiguang's era to reach up and pull a spy off his mount. Modern nomenclature may use the "handle horse" translation because it is easier for today's students to visualize.

⁷⁰These men were apparently martial arts masters who claimed fame at least until Qi Jiguang's day. Qi refers to them by their trade names.

is nothing more than being partial to one corner of four. If one takes each specialty's fist methods and practices them simultaneously, then it is just like the maneuver of the Mount Constancy Snake Formation, where if you strike the head the tail responds, if you strike the tail the head responds, and if you strike the body both the head and tail respond in turn.⁷¹ This is what is meant by the upper and lower parts and the complete whole, without an instance of ceding victory.

For the most part, the fist, quarterstaff, knife, spear, woman's hairpin, rake, double-edged sword, halberd, bow and arrow, barb, sickle, beating shield, etc.--none doesn't first use fist methods to exercise the body and hands. These very fist techniques constitute the source of martial skill. Now I have sketched them in the various postures. I have annotated them with the oral instructions,⁷² thereby opening the avenue for later study.

Once you have acquired the skills, you must test them on an opponent, but in no way should you consider victory or submission to be a cause for shame or pride. Rather, you ought to think, "By what means did I defeat him?" Or,

⁷¹This is the name of an army formation, probably used for marching to the battlefield rather than actually engaging the enemy upon arrival. However, it seems the formation gives an army the ability to counter an ambush on the march. (See discussion in THE TEXT AS UNIQUE section.) The sentence rephrases Sunzi. (*Sunzi Bingfa* 11.199.)

⁷²The text was meant to be used in conjunction with the teachings of Qi Jiguang's training instructors.

"By what means could have I defeated him?" Then you exert and test yourself for a while.

If you are afraid of the opponent, then your skill is still shallow. If you are good at contests, it must be that the art is refined. The ancients said, "When the art is high, the people's courage is great." This is credible.⁷³ When I served in public office in Zhoushan,⁷⁴ I was able to participate in military training with Liu Caotang's striking fists school. It was what was meant by the saying: "Try to parry and block, then it is 10 blows". This art is of the highest caliber, and is one of the methods employing successive stabs and strikes within the quarterstaff field.

⁷³The *San Cai Tu Hui* introduction ends here.

⁷⁴Zhoushan was an island group on the northeast Zhejiang coast, just south of Hangzhou Bay.

Verse 1

Casually hitch up your clothes and let your body assume the Going Out the Door position.

Change to a lowered posture and momentarily take the Single Whip stance.

Respond to your opponent as if you have no courage and advance forward.

Vacantly brighten your eyes and ready your hands for convenient opportunities.

Verse 2

The Golden Rooster: stand on one leg and cock the head askew.

Simultaneously position your leg and center your fist.

Turn your back and assume the Reclined Ox stance, and drop both the arm and the leg in tandem from their elevated positions.

Make contact and cry out "ku" unto the heavens.

Verse 3

The spy techniques⁷⁵ have been handed down from the Grand Ancestor;

Those positions can be used sequentially and can change from one to another.

Advance and attack, withdraw in a flash--weakness begets strength;⁷⁶

This is the best way for blocking the short strike.

Verse 4

Stretch out the whip and using the Yellow Flower close in tightly;

Continually shift weight from foot to foot, ready for an attack from either side.

Charge your steps forward, continuously chopping and recoiling;

⁷⁵See note 69.

⁷⁶An alternate reading would be: "When the opponent advances and attacks, withdraw...." The first translation advocates a mix of attacks and withdrawals, while the second espouses that one withdraw from a blow to set up a block.

Assume the Aloes Wood posture, so as to push and upend Mt. Tai [i.e. keep your center low so as to be heavy like aloes wood so that you could knock over Mt. Tai].

Verse 5

As for the Seven Star strike, the hands and feet complement
each other;

Step close and press the opponent high and low, but beware
his trap.

The gentleman well versed in these arts has quick hands and
legs like the wind;

I myself have the ability to whip my legs and smash things,
as well as split heavy objects with my hands.

Verse 6

Mount the dragon backwards, make a ruse by pretending to
lose and feign flight;

Entice the opponent to pursue and move in, then turn on him
and attack.

If the opponent thinks he can rely on strength and
ferocious steadfastness when he attacks,

How can he withstand my sequence of blows?

Verse 7

Suspend a leg as empty bait and lightly advance to the
opponent;

Having used both legs as bait, stop being light on your
feet.

Broadside the opponent with a palm strike from above,
filled with stellar power;

Who would dare to spar with you twice?

Verse 8

In the Qiu Liu position, trade off the left and right
hands;

Come forward striking with the hands and enter with the
legs, your steps connected to your center.

The fist method for wiping your opponent away is the same
as the spy methods;⁷⁷

Strike the person with one blow and his life is spent.

⁷⁷See note 69.

Verse 9

The lower jabbing position: bring down a single quick leg;
To be able to advance the steps, to stir up the opponent,
or to rely on the enemy's force--there is no distinction
between these tasks.

Hooking the leg and locking the arm do not allow the
opponent to break away;
The one above is startled and the one in the lower stance
causes him to fall.

Verse 10

The Ambush Crouch posture: it is like using the hunting bow
to lie in wait for a tiger;
To set the trap, use small steps and you will be stable.

Next, release the trigger and unleash a few leg kicks;
The opponent receives the blows, becoming bewildered and
endangered.

Verse 11

Cast the body forward and rush the steps, spread out your
arms and suspend them in the air;
Prepare your legs as you distract the opponent with your
arms--why be afraid that he might recognize the ruse?

The right hand makes a horizontal strike while the left
makes a jab, and both are quick as if flying;
If the opponent tries to block one strike, he will be
knocked dizzy.

Verse 12

Taking the Elbow in Hand position: guard against the
opponent while simultaneously manipulating your leg;
When I intercept the short strike I must be aware of what
is high and low.

In the splitting strike and pushing press, one wants both
the hands and feet to rely on each other;
Don't in the least way hurry the hands and feet.

Verse 13

The One Instant Step pursues opportunity and responds to changes;

The left and right legs land a succession of blows upon the opponent.

If he thinks he can rely on a stance which is firm and hands which are like wind and thunder,
How can he withstand my dazzling surprise and my artful seizure?

Verse 14

The Capture and Grab stance: form a trap with the legs;
The left and right press the opponent and are just like the Four Level positions.

If he comes directly with a strike he encounters my unleashing [of blows],
And if he tries to use a quick leg he is unable to penetrate through.

Verse 15

The middle Four Level position really pushes that which is
solid;
With a hard attack or advance, the opponent's quick leg has
difficulty coming in.

Your two hands press the opponent's one hand;
The short strike relies on unconventional trickery.

Verse 16

In the Crouched Tiger posture, angle the body off the
center line and work the leg;
Whenever the opponent engages me, I stretch out to the
front.

When I see my opponent poised, his stance is not stable;
Then I sweep his single supporting leg--the result is clear
and decisive.

Verse 17

The upper Four Level position: the body takes on a model of
liveliness and changing;
To the left and the right the short strike goes out and in
as if it were flying.

When I block the opponent, his hands and feet cannot
penetrate to me,
But at my convenience I can kick my legs and fling my own
fists at him.

Verse 18

The Reverse Stabbing position does not fall into the
conventional category of parries and blocks;
Instead it relies on the leg being swift enough to overcome
the other's potential victory.

The Back-Facing Bow stance: advance the steps and in no way
tarry or delay;
The successive strikes are like canyon sounds, for they
echo each other.

Verse 19

Advance directly with the Well Railing four-wise balanced;
 Scissor the calf and kick the knee against your adversary's
 head.

The rapid Boring Split relies on a one-hook swipe;
 Even the ironcast model generals will flee.

Verse 20

The Ghost Kicking Foot rushes the person and makes first
 contact;
 Follow the kick by moving forward with the body and with a
 revolving sweep against him raise a red fist [i.e. open
 palm].⁷⁸

The back is like a bow, then do a fall recovery: open out,
 raise the arm and rise;
 The elbow that bores the heart [i.e. strikes the sternum or
 gut] depends on a subtlety that is difficult to convey in
 writing.

⁷⁸An alternate translation would be: "In the Demon Kick, the foot assaults the person and makes first contact; To recover from it, recover your poise in front, make a sweeping rotation and raise a red fist."

Verse 21

The Finger Opposition posture is a technique for the virile man;

The adversary finds it difficult to advance, while I myself am good at approaching the front.

Kick him with the knee and suddenly jump on top of him;
Quickly step back and land a short red fist strike [i.e. open-palmed slap].

Verse 22

The Beast Head position is like a shield drawing near and appears to be a defensive posture;

Thus I let his fast foot meet with my apparent flustered timidity.

From startlement below, on high I take advantage of what my enemy has trouble defending against;

Connect and unleash the short red fist and strike upward.

Verse 23

The Spirit Fist is opposite the adversary's face and drives downward;

Advance your steps and fuse your heart.

If you meet a skillful opponent, grasp him and take him down;

It will be too fast for the opponent to feel.

Verse 24

The Single Whip--level and straight--open it out and strike;

Advance both legs opposite the opponent's face and inflict injury on him.

I do not fear that he has brute strength or great courage,
For my skill favors blows that penetrate my⁷⁹ spirit.

⁷⁹The text includes no possessive, only *tong shen*,^d or "penetrate [the] spirit". It can translate as either "my spirit" or "his spirit". Blows that "penetrate my spirit" would mean strikes that originate from the spiritual center, thus having more energy or *qi*^e behind them. Blows that "penetrate his spirit" would refer to strikes that cause deep internal damage so as "to reach the spirit", or blows that have an unsettling effect on the opponent's psyche and confidence in his fighting abilities.

Verse 25

The Coiled Leg method of the Grounded Sparrow Beneath the Dragon [i.e. when you are on the ground with the opponent towering over you]:

In front, raise your arm and get up behind the opponent, then render him a red-fisted [i.e. open palm] blow.

Although I am performing a fall recovery, when the adversary steps back

And rushes upon me, my short strike should stop his extension.

Verse 26

The Yang-Facing^f Hand: turn the body sideways to guard against a kick;

Do not grapple, but press and withdraw from your brave and heroic opponent.

The Knockdown posture: render your opponent one kick; It would knock the wind out of even the well-disciplined teacher.

Verse 27

In the Wild Goose Wings stance, cant the body oblique to
the center line and move in closely;
With fleet legs walk and do not tarry or delay.

Once you've overtaken your opponent, bore and level him
with a leg;
You will want to add a clipping split and push him with a
red fist [i.e. open palm].

Verse 28

The Straddling Tiger posture: move and shift to the side
and let loose a kick;
You want the leg to go but not let the opponent be aware of
it.

As for left and right heel sweeps, use them continuously;
The Lose Hands Scissor maneuver [i.e. doing a scissor
motion to deny the opponent use of his hands] is very easy.

Verse 29

Join together the *Luan*^{g 80} Elbows, step out and land a chop;

Move a palm below and pluckingly strike the enemy's heart.

Take the Eagle Seizes the Rabbit position and firmly draw the bow;

The hands and feet must invariably respond to each other.

Verse 30

The Canonball Against the Head maneuver assaults the person's fear;

Advance your steps with tiger-like erectness and drive in with both fists.

The opponent withdraws and in a flash I land another blow and vanquish him;

Even if you don't take him down or knock him over, he is still flustered.

⁸⁰The *luan* is an esteemed mythical bird.

Verse 31

Synchronize the *Luan Elbows*, rely on the body shifting and striking--

As for the flowing and swift, the opponent has trouble screening and blocking them.

Again twist and brush to the outside, recover and do the *Shuan Shou*^h strike to his stomach;

After you cause one fall, who would dare to come forward and contend with you?

Verse 32

The Banner and Drum posture: press and advance to the left and the right;

Draw near to the adversary, let your hands chop and split, moving as a pair.

The object of the twist is to trip a person, and have that person acknowledge he's been had;⁸¹

⁸¹In this rendering, the character *kao*ⁱ is taken in the sense of "to rely on", implying the twist (*jiao*^j) derives its purpose from tripping the opponent. Taking the character *kao* more literally as "to lean", one may translate this phrase as: "Twist and lean to trip the person [i.e. the opponent] and the person will acknowledge he's been had."

When the tiger embraces the head [i.e. when you have him in a headlock], though he may want to retreat, there is no avenue for escape.

APPENDIX A:
CHINESE CHARACTERS

I. ABOUT THE AUTHOR

^a Qi Jiguang	戚繼光
^b Qi Jingtong	戚景通
^c wokou	倭寇
^d Tan Lun	譚綸
^e Jixiao Xinshu	紀效新書
^f Sunzi Bingfa	孫子兵法
^g Lianbing Shiji	練兵實記
^h wanli	萬歷
ⁱ Zhang Juzheng	張居正
^j wuyi	武毅

II. THE TEXT

^a Quanjing Jieyao Pian	拳經捷要篇
^b Zhuzi Jicheng	諸子集成

III. THE TEXT AS UNIQUE IN MILITARY LITERATURE

^a wuzi	吳子
^b Wujing Zongyao	武經總要

IV. POSSIBLE INFLUENCES UPON THE TEXT

^a Liu Caotang	劉草堂
^b taijiquan	太極拳
^c gongfu	功夫
^d San Cai Tu Hui	三才圖繪
^e Hua Tuo	華佗
^f wu qin xi	五禽[之]戲
^g yu nü quan suo	玉女穿梭
^h shifu	師父
ⁱ Taijiquanjing	太極拳經
^j Wang Zhongyue	三宗岳
^k Wu Heqing	吳河清
^l T'ai Chi Ch'üan T'u Hsieh	太極拳圖解
^m Tseng Chiu-yen (Tseng Chao-jan)	曾昭然
ⁿ Zhang Sanfeng	張三丰
^o Zhang Songqi	張松溪
^p nei jia	內家
^q Shaolin	少林
^r Wang Zhengnan Muzhi Ming	王征南墓誌銘
^s Ningbofu Zhi	寧波府志
^t Quanbo	拳搏
^u Wang Zong	王宗
^v Yang Fukui	楊福魁
^w Huang Di	黃帝

xChi You	黃元
yNanlei Wenan	南雷文案
zTaijiquan Quanshu	太極拳全書
aaquan bo	拳搏
abTang Taizong	唐太宗
acWang Shichong	王世充
adMeng Yuanlao	孟元老
aeDong Jing Meng Hua Lu	東京夢華錄
afHui Zong	徽宗

V. THE TEXT IN TRANSLATION

aSong Taizu	宋太祖
bgao tan ma	高探馬
cqi	棄
dtong shen	通神
eqi	氣
fyang	楊
gLuan	鸞
hShuan Shou	拴手
ikao	靠
jjiao	絞

APPENDIX B:
COMPARISON OF "QUANJING" TECHNICAL NAMES
TO MODERN TAIJIQUAN NOMENCLATURE*

Qi: "Quanjing"	Tseng: T'ai Chi Ch'üan T'u Hsieh	Delza: Body and Mind in Harmony**	Cheng Man-Ch'ing form***
Dan Bian 單鞭 Single Whip	Tan Bien (sic) 單鞭 Single Whip	Tan Pien Single Whip	Single Whip
Jin Ji 金雞 Golden Rooster	Chin Ji Tu Li 金雞獨立 Golden Cock Perches on One Leg	Chin Ji Tu Li Golden Cockerel Stands on One Leg	Golden Pheasant Stands on One Leg
Tan Ma 探馬 Spy Technique	Kao Tan Ma 高探馬 Raising Higher to Handle Horse	Kao T'an Ma High Pat the Horse	---
Qi Xing Quan 七星拳 Seven Star Strike	Shang Pu Chi Hsing 上步七星 Step Up to Form Seven Stars	Shang Pu Ch'i Hsing Step Up to Form Seven Stars	Step Forward to Form Seven Stars

*Written in the romanization used by the respective authors.

**No characters given.

***No Chinese rendered. Only English terms available.

Qi: "Quanjing"	Tseng: T'ai Chi Ch'üan T'u Hsieh	Delza: Body and Mind in Harmony	Cheng Man-Ch'ing form
Kua Hu Shi 跨虎勢 Straddling Tiger Position	Tui Pu Kua Hu 退步跨虎 Retreat as if Riding a Tiger	T'ui Pu K'ua Hu Retreat step and Ride the Tiger	Step Back to Ride the Tiger
Yan Zhi 雁翅 Wild Goose Wings	Pai Ho Liang Chi 白鶴晾翅 [White] Stork Airs its Wings	Pai Hao Liang Ch'ih White Stork Flaps its Wings	Stork Cools/ White Crane Spreads its Wings
Xia Shi 下勢 Lower Posture	[Tan Pien] Hsia Shih 單鞭使下勢 Right Foot Squats Down	She Shen Hsia Shih Snake Creeps Down	Snake Creeps Down
Nian Zhou Shi 拈肘勢 Take Elbow in Hand Position	Chou Ti Kan Chui 肘底看捶 Seeing Fist Under Elbow	Chou Ti K'an Ch'ui Fist Under Elbow	Looking at Fist Under Elbow

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AN ENGLISH TRANSLATION OF GENERAL QI JIGUANG'S
"QUANJING JIEYAO PIAN"
(CHAPTER ON THE FIST CANON AND THE ESSENTIALS OF NIMBLENESS)
FROM THE
JIXIAO XINSHU
(NEW TREATISE ON DISCIPLINED SERVICE)

Clifford Michael Gyves, M.A.

The University of Arizona, 1993

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Qi Jiguang is recognized as one of the most successful generals of the Ming dynasty. Noted for his severe discipline and intense training, Qi led an army comprised of uniformed regulars and civilian auxiliaries against Japanese pirates in Zejiang province. His unprecedented victories earned Qi a reputation as a training expert. He composed his first military treatise, the *Jixiao Xinshu* (New Treatise on Disciplined Service) in 1560 while serving in Zejiang. The text discusses command and control, tactics, and training.

Chapter 14, the "Quanjing Jieyao Pian" (Chapter on the Fist Canon and the Essentials of Nimbleness), endorses unarmed combat exercises as physical training for troops. No literary precedent for such a work has been discovered. Historical evidence suggests, however, that pre-Ming armies

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have used some forms of martial arts in training or demonstrations. Also, similarities between the "Quanjing" and modern *taijiquan* raise questions about a possible common martial arts heritage.