

# T'ai-Chi Sword Form: Notes

by

Kevin O'Grady

© February 1998

**CAUTION:**

***The reader should consult a physician for advice before attempting the activities described in these notes. The author is not responsible for any injury which may result from the practice or performance of these activities.***

## Introduction

There is much more to the art of T'ai-Chi Ch'uan than mechanical technique. However, as with other arts, an awareness of the mechanical form is an integral part of learning and practicing T'ai-Chi. These notes are an attempt to describe key structural elements in the Yang Style, T'ai-Chi, single-person, sword form. This process is subjective, requiring the observer to describe, at a particular point in the motion, just where the hands, feet, body, and sword are relative to the room, to the opponent, and to each other. Although this process is greatly simplified by the division of the postures into one or more segments (counts), there is still much room for judgment in the description process. Be that as it may, these notes provide an approximate skeletal sketch of the motions. I hope they capture enough static information to portray the essence of the motion without detracting from the fluidity of the form.

Given the limitations of the observer and the inadequacy of the written word in describing fluid motion, perhaps these notes will be of most use to those who have studied, or are studying, the sword form in the studio and who now need a few pointers to jog the memory. Video tapes of the form can be a good compliment to these notes. However, there are no good substitutes for studio training with an accomplished instructor.

The single-person sword form comprises 61 postures varying in length and complexity from one to six counts. The first section of the notes lists the names of the postures along with summary information: (i) the count, (ii) the position in which the sword is held upon completion of the posture, and (iii) the direction to be faced upon completion of the posture. This is followed by a section detailing some basic principles with respect to the empty hand, the grip, stances, and sword positioning.

The largest section of the notes is devoted to the description of the movement for each posture. In the final section of the notes, the application of each posture outlined. Actions such as "stab", "chop", and "deflect" are relatively easy to picture; "cut the wrist" is often combined with other actions. Cutting toward an opponent's wrist, if not directly successful, can be effective indirectly in that it may force an opening as the opponent withdraws the wrist to safety; subsequent actions can take advantage of the opening (e.g. *The Junior Star Of The Dipper*).

The description of the motions and the applications assumes that no tassel is attached to the hilt. The absence of a tassel reduces the number of counts for some postures and simplifies the handling of the sword. When a tassel is attached care must be taken to avoid entangling it with the wrists.

I wrote these notes for two purposes. First, I find the process of trying to describe the postures leads me to ask numerous questions which I might not have asked otherwise; as such, these notes have helped me learn (unlearn) the form. Second, I expect that I will, at some point, lay down the sword to devote more time to other aspects of T'ai-Chi. I hope these notes will help jog my memory.

These notes are based on the instruction I received at the Twin Cities T'ai-Chi Ch'uan Studio in St. Paul, Minnesota, beginning in the winter of 1995-96. I thank Ray Hayward and Paul Abdella, both students of Master T.T. Liang, for their patient instruction and encouragement. The richness of what I learned cannot be captured fully by these skeletal notes. I also want to thank Ray, Paul, and Joanne Von Blon for reviewing segments of the text.

These notes are a work in progress and I welcome comments and corrections.

Kevin O'Grady  
St. Louis Park, MN  
February 5, 1998

**Posture Names, Counts, Orientation, and Sword Positions**

|    | Posture                                        | Count | Sword Position | Orientation |
|----|------------------------------------------------|-------|----------------|-------------|
| 1  | Preparation                                    | 2     | -              | N           |
| 2  | Step Forward And Unite The Sword               | 2     | -              | N           |
| 3  | The Immortal Guiding The Road                  | 2     | -              | W           |
| 4  | Triple Bracelets Encircling The Moon           | 4     | -              | W           |
| 5  | The Chief Star Of The Dipper                   | 3     | Chung Yang     | W           |
| 6  | The Swallow Skimming The Water                 | 2     | T'ai Yang      | SW          |
| 7  | Intercept And Sweep, Right                     | 2     | T'ai Yin       | NW          |
| 8  | Intercept And Sweep, Left                      | 2     | T'ai Yang      | SW          |
| 9  | The Junior Star Of The Dipper                  | 2     | Shao Yin       | S           |
| 10 | The Wasp Entering The Hive                     | 2     | T'ai Yang      | SE          |
| 11 | The Vigilant Cat Catching The Mouse            | 3     | T'ai Yang      | SE          |
| 12 | The Dragonfly Sipping The Water                | 2     | Lao Yin        | SE          |
| 13 | The Swallow Entering The Nest                  | 5     | T'ai Yang      | SE          |
| 14 | The Phoenix Spreading Both Wings               | 1     | T'ai Yang      | NW          |
| 15 | The Whirlwind, Right                           | 3     | T'ai Yang      | SW          |
| 16 | The Junior Star Of The Dipper                  | 2     | Shao Yin       | S           |
| 17 | The Whirlwind, Left                            | 3     | T'ai Yang      | SE          |
| 18 | The Fishing Posture                            | 1     | Shao Yin       | NW          |
| 19 | Poke The Grass And Search For The Snake, Right | 2     | T'ai Yin       | W           |
| 20 | Poke The Grass And Search For The Snake, Left  | 2     | T'ai Yang      | W           |
| 21 | Poke The Grass And Search For The Snake, Right | 2     | T'ai Yin       | W           |
| 22 | Embrace The Moon                               | 1     | Chung Yang     | S           |
| 23 | Send The Bird To The Bush                      | 1     | T'ai Yang      | W           |

|    | Posture                                        | Count | Sword Position | Orientation |
|----|------------------------------------------------|-------|----------------|-------------|
| 24 | The Black Dragon Wagging Its Tail              | 1     | T'ai Yin       | W           |
| 25 | The Wind Rolls Up The Lotus Leaf               | 3     | T'ai Yin       | W           |
| 26 | The Lion Shakes Its Head, Right                | 2     | T'ai Yin       | E           |
| 27 | The Lion Shakes Its Head, Left                 | 1     | T'ai Yang      | E           |
| 28 | The Lion Shakes Its Head, Right                | 1     | T'ai Yin       | E           |
| 29 | The Tiger Embraces Its Head                    | 2     | T'ai Yang      | E           |
| 30 | The Wild Horse Leaps Over The Mountain Torrent | 3     | T'ai Yang      | E           |
| 31 | Turn The Body To Check The Horse               | 2     | T'ai Yang      | W           |
| 32 | The Compass                                    | 1     | T'ai Yang      | W           |
| 33 | Brush Off Dust Against The Wind, Right         | 2     | T'ai Yin       | W           |
| 34 | Brush Off Dust Against The Wind, Left          | 2     | T'ai Yang      | W           |
| 35 | Brush Off Dust Against The Wind, Right         | 2     | T'ai Yin       | W           |
| 36 | Drift With The Current                         | 3     | Shao Yin       | N           |
| 37 | The Meteor Pursues The Moon                    | 1     | Chung Yin      | N           |
| 38 | The Skylark Flies Over The Waterfall           | 1     | Chung Yin      | N           |
| 39 | Raise The Curtain                              | 2     | Shao Yin       | N           |
| 40 | Left-Right Cartwheel Sword                     | 3     | T'ai Yang      | NE          |
| 41 | The Swallow Holds Mud                          | 1     | Chung Yin      | NE          |
| 42 | The Roc Spreading Its Wings                    | 1     | T'ai Yang      | SW          |
| 43 | Drag The Moon From The Sea Bottom              | 2     | Chung Yang     | E           |
| 44 | Embrace The Moon                               | 1     | Chung Yang     | N           |
| 45 | Yak Sha Searches The Sea                       | 1     | Lao Yin        | N           |
| 46 | The Rhinoceros Peeps The Moon                  | 1     | Chung Yang     | N           |
| 47 | Shoot The Goose                                | 1     | Lao Yin        | NW          |

|    | Posture                                               | Count | Sword Position | Orientation |
|----|-------------------------------------------------------|-------|----------------|-------------|
| 48 | The Blue Dragon Stretches Its Claw                    | 1     | T'ai Yang      | NW          |
| 49 | The Phoenix Spreading Both Wings                      | 1     | T'ai Yang      | SE          |
| 50 | Right And Left Cross And Intercept                    | 2     | Chung Yang     | E           |
| 51 | Shoot The Goose                                       | 2     | Lao Yin        | SE          |
| 52 | The White Ape Offers Fruit                            | 2     | T'ai Yang      | E           |
| 53 | The Falling Flowers Posture                           | 6     | Lao Yin        | E           |
| 54 | The Fair Lady Weaves At Shuttles                      | 2     | T'ai Yang      | N           |
| 55 | The White Tiger Twists Its Tail                       | 3     | Shao Yang      | N           |
| 56 | The Carp Leaps Over The Dragon Gate                   | 4     | T'ai Yang      | E           |
| 57 | The Blue Dragon Twists The Pillar                     | 5     | T'ai Yang      | E           |
| 58 | The Immortal Guiding The Road                         | 2     | Chung Yang     | E           |
| 59 | The Wind Sweeps The Plum Flowers                      | 2     | T'ai Yin       | N           |
| 60 | Holding The Tablet                                    | 2     | T'ai Yang      | N           |
| 61 | Embrace The Sword And Return To The Original Position | 4     | -              | N           |

### *Some Principles*

Brawn is of little benefit in using the T'ai-Chi sword effectively. The sword is a delicate and deadly weapon rewarding strategic use. As such, historically it has been the weapon of scholars, women, and generals; rank and file foot soldiers would use heavier weapons and receive less training.

There are three main rules to keep in mind when using the sword:

- (i) don't touch the blade,
- (ii) don't let the blade come close to you, and
- (iii) don't allow the blade to pass over the top of your head.

The first two are relatively straightforward in their intent: avoid cutting yourself. The intent of the third rule is, perhaps, less obvious or acceptable to the Western mind. It was (is?) believed that passing the sword over the head would sever the flow of energy between the individual and heaven, thus weakening the strength of the combatant.

The blade of the double-edged sword comprises three distinct regions. One third of the blade, at the tip, is razor sharp for cutting; the middle third is less sharp and is used for hacking; the third segment closest to the hilt is dull and is used for blocking.

### **Sword Grip**

The sword should be held in a "live" grip, as opposed to a "dead" grip where all fingers grip tightly. In a live grip the two middle fingers should grasp the handle tightly with the thumb overlapping them from the opposite side. The two outer fingers should grasp the handle loosely to allow flexibility and control, that is, to put life into the sword. The sword, itself, is considered to be yang; holding the sword in a live grip adds yin. It is much more difficult to knock the sword from someone's hand if the sword is held in a live grip.

### **Sword Fingers**

The "sword fingers" refers to a configuration of the wrist and fingers of the empty hand; the index and middle fingers, held together, point in line with the forearm while the thumb overlaps the other fingers in the palm. The sword fingers are an effective weapon when used to stab the opponent in such sensitive areas as the eyes, neck, and armpits. The sword fingers can also draw the attention of opponents and entice them to act.

## Helping Hand

With the sword in the right hand, the left hand is sometimes referred to as the helping hand or the empty hand. It is an integral part of the form playing a crucial role in balance, control, and force. The helping hand acts as a counterbalance to the sword. Additionally, the helping hand can be used to advantage by grasping, pushing, or striking the opponent. Nine different functions of the helping hand are described below with reference to specific postures. In any given posture the helping hand may serve more than one of these functions.

**Balance:** Some postures require forward stabbing and cutting motions; extending the helping hand rearward aids in balance as the body shifts forward (*The Fishing Posture; Yak Sha Searches The Sea*).

**Safety:** Although the helping hand plays an active role in many postures it can sometimes get in the way of the sword. As such, in a number of postures the helping hand is kept out of the way by holding it above the line of vision, by holding it behind the back, or by keeping it in contact with the sword wrist (*Intercept And Sweep, Left; The Junior Star Of The Dipper*).

**Bellows:** Postures where the arms alternately extend away from the body (expand) then withdraw toward the body (contract) act like bellows to move energy throughout the body (*The Falling Flowers Posture*).

**Power:** In some postures both arms sweep outward away from the body (*The Phoenix Spreading Both Wings; The Falling Flowers Posture*). This increases the force behind the outward sweeping cut. In some postures the arms sweep inward toward the center and front of the body (*Poke The Grass And Search For The Snake, Left; The Falling Flowers Posture*). This, too, increases the force behind the sweeping cut. The power generated in these postures derives from expanding and contracting motions.

In some postures power is developed by way of a pushing or pulling motion of the helping hand. With the left hand covering the right hand on the sword hilt, both hands can be used to push forward (*The Compass; The Carp Leaps Over The Dragon Gate*). Pulling power is used in *The Blue Dragon Stretches Its Claw*; the helping hand pulls toward the body while the sword hand stabs forward. Pulling power is also used in the final counts of *The Fair Lady Weaving At Shuttles* and *The Swallow Entering The Nest*; as the helping

hand is raised above the forehead it aids in pulling the sword hand to stab forward.

**Striking:** The helping hand can be used to strike an opponent in the eyes, neck or other vulnerable areas (*The Immortal Guiding The Road* (posture #3); *Shoot The Goose*).

**Grabbing:** The helping hand can also be used to grab the opponent's arm or clothing as in the final count of *Drift With The Current* or in *The Chief Star Of The Dipper*.

**Blocking:** An opponent may attack with a blow. The first count of *Triple Bracelets Encircling The Moon* involves a block to the right with the right forearm (at this point the sword has not yet been transferred to the right hand). The sweeping motion of the left arm in *Drag The Moon From The Sea Bottom* is also a block (or a grab).

**Aim:** Placing the fingers of the helping hand in contact with the wrist of the sword hand improves the control of the sword and can increase the accuracy of a stabbing movement (*The Wind Rolls Up The Lotus Leaf*).

**Coordination:** The helping hand is also useful in coordinating the body motion while turning. Bringing the arms inward to the front and center of the body during the spin portion of *The Whirlwind, Left* helps to maintain balance and direction during the spin.

### Sword Positions

Throughout the form the sword is held in a variety of positions. These positions can be divided into eight categories depending upon the angle the sword is held relative to the floor and upon the alignment of the cutting edges (upward, downward, left or right). The term "finger edge" refers to the edge of the sword aligned with the central knuckles of the gripping hand. "Thumb edge" refers to the other edge, the edge aligned with the thumb.

**Chung Yin:** the sword is parallel to the floor, with the finger edge cutting downward as in *The Meteor Pursues The Moon* and *The Swallow Holds Mud*.

**Chung Yang:** the sword is parallel to the floor, with the finger edge cutting upward as in *The Chief Star Of The Dipper*, *Embrace The Moon*, and *The Rhinoceros Peeps The Moon*.

**T'ai Yin:** the sword is parallel to the floor, with the finger edge cutting to the right as in *Intercept And Sweep, Right* and *The Lion Shakes Its Head, Right*.

**T'ai Yang:** the sword is parallel to the floor, with the finger edge cutting to the left as in *Intercept And Sweep, Left* and *The Lion Shakes Its Head, Left*.

**Lao Yin:** the sword points downward at 45° to the floor, with the finger edge cutting downward as in *Shoot The Goose* and in counts #2, 4, and 6 of *The Falling Flowers Posture*.

**Lao Yang:** the sword points upward at 45° to the floor, with the finger edge cutting upward as in counts #1, 3, and 5 of *The Falling Flowers Posture*.

**Shao Yin:** the sword points downward at 45° to the floor, with the finger edge cutting upward as in *The Fishing Posture* and *The Junior Star Of The Dipper*.

**Shao Yang:** the sword points upward at 45° to the floor, with the finger edge cutting downward as in *The White Tiger Twists Its Tail*.

There is an infinite variety of positions in which the sword can be held and the breakdown into the eight categories described above is not precise. In some cases the sword should not be held exactly parallel to the floor or pointing up or down at exactly 45°. Allowing only these three directions is much too restrictive. Ultimately, the application will dictate the best position.

### Stances

Throughout the description of the postures reference will be made to a number of positions, or stances, for the feet. These stances are described below. Reference is made to main compass points solely to aid in description of the stances. Body weight distribution is indicated by the proportion of the weight carried by each leg. For example, 70L-30R indicates that 70 percent of the weight should be on the left foot with the remaining 30 percent on the right foot.

**Natural Stance:** with the body facing N the heels are placed together with the left and right feet, respectively, pointing to the NW and NE; the body weight is distributed 50L-50R.

**Attention Stance:** with the body facing N the feet are placed side by side pointing N; the body weight is distributed 50L-50R.

**Wu-Chi Stance:** with the body facing N the feet are placed parallel to each other, at shoulder width, pointing N; the heels are aligned on the same E-W line; the body weight is distributed 50L-50R.

**Horse Stance:** with the body facing N the feet are placed parallel to each other, pointing N, at a distance of about twice the shoulder width; the heels are aligned on the same E-W line; the body weight is distributed 50L-50R.

**Bow Stance:** in a left bow stance facing N the left foot points N while the right foot is placed to the S and E with the foot pointing NE; the heels are shoulder width apart on an E-W line; on a N-S line the feet are as far apart as is comfortable; the body weight is distributed 70L-30R; the right bow stance is a mirror image of the left on a N-S line.

**In-Line Bow Stance:** this stance varies from the standard bow stance in that the heels are positioned on the same N-S line.

**T-Stance:** in a left T-stance the body faces N with the left foot pointing NW; all weight is on the left foot with the right toes lightly touching the floor immediately to the right of the arch of the left foot; the body weight is distributed 100L-0R; the right T-stance is a mirror image of the left on a N-S line.

**Cat Stance:** in a left cat stance the body faces N with the left foot pointing NE; all weight is on the left foot with the ball of the right foot lightly touching the floor about 12 to 18 inches to the N of the heel of the left foot; the body weight is distributed 100L-0R; the right cat stance is a mirror image of the left on a N-S line.

**Crane Stance:** in a left crane stance the body faces N with the left foot pointing NE; all weight is on the left foot with the right knee lifted so the thigh is roughly parallel to the floor; the right toes point loosely to the floor; the body weight is distributed 100L-0R; the right crane stance is a mirror

image of the left on a N-S line; this stance is sometimes referred to as the Chicken Stance.

**Back Stance:** in a left back stance with the torso facing N, both feet point N with the left foot a comfortable distance to the rear of the right foot; the feet are shoulder width apart on an E-W line; the body weight is distributed 100L-0R; the right back stance is a mirror image of the left on a N-S line.

**Cross Leg Stance:** in a right cross leg stance the right foot and the body face N; the left leg is crossed behind the right with the ball of the left foot touching the floor to the SE of the right foot; with the outside of the left knee placed against the outside of the right calf, the knees are bent so the body sits quite low; the weight is distributed 0L-100R; the right cross leg stance is a mirror image of the left on a N-S line.

### Orientation

The single-person sword form comprises 61 postures varying in length and complexity from one to six counts. Each of the posture descriptions consists of (i) an outline of the movement in terms of "up", "down", "right", "left", and the main compass points, (ii) the stance (implying body weight distribution and foot positioning - see the section on stances), (iii) the direction to be faced upon completion of the posture, and (iv) the position in which the sword is held upon completion of the posture. The terms "clockwise" and "counter clockwise" are used to describe the vertical dimension of the form. Thus, a clockwise motion of the sword assumes the clock is hanging on a wall, not lying on the floor.

Although the final position of the body is noted for each posture, typically, no mention is made of the direction of vision. For almost all postures it is desirable to keep the tip of the sword within the field of vision, even if peripheral.

Our spoken and written communication requires that our thoughts be presented in sequence. This makes it difficult to describe an action where many motions are occurring simultaneously. To remedy this problem to some extent, each posture is broken down into a number of counts. Generally, all actions described within a count occur at the same time. Thus, the sequence of the descriptions within a count should be ignored. Where the sequence is

important the order is noted. Use your best sense of your own body and the applications to fine tune the sequence of the actions.

## Excerpt: Taijiquan

The Taijiquan form is a series of movements that are performed in a continuous, flowing manner. It is a form of internal martial arts that emphasizes the use of the mind and the body to create a unified whole. The form is performed in a standing position, with the feet together and the arms extended. The movements are performed in a circular fashion, with the arms moving in a clockwise direction. The form is performed in a standing position, with the feet together and the arms extended. The movements are performed in a circular fashion, with the arms moving in a clockwise direction.

## **The 61 Solo-Form Postures**

## **Initial Stance**

To begin the form, face N in a natural stance, arms at the sides; the right palm faces the body, the left palm holds the sword, palm forward; hold the sword with the butt to the floor, the tip pointing upward and with the blade lying flat against the forearm; the index and middle fingers should extend straight, flat against the handle; the thumb and the ring finger and the little finger should grasp the guard, the thumb from the blade side, the fingers from the handle side; the edges should face E and W.

### **1. Preparation**

(i) Sink the weight into the right leg; begin to circle the right arm away from the body and upward and forward in a circle of moderate size; while circling, form the sword fingers with the right hand, palm inward.

(ii) Step to the left, shoulder width, with the left foot pointing N; bring the right toe inward to face N; shift the weight to equalize it over both feet; continue the circling motion with the right arm, bringing the arm down beside the body with the forearm and sword fingers pointing N and down at 45° to the floor. [wu-chi stance, face N]

### **2. Step Forward And Unite The Sword**

(i) Step N with the left foot, raising the sword arm so the butt points N, parallel to the floor, palm up.

(ii) Begin to lower the sword arm rotating the wrist inward; as the left arm drops to the side continue to rotate the wrist while circling the arm outward, upward, forward, then downward; with the left palm facing W, the sword should come to rest flat against the arm, pointing upward; as the left arm is descending, step N with the right foot into a wu-chi stance; as the left arm descends to a position near the thigh, circle the right arm outward, forward, and upward so that it mirrors the circling of the left arm; the sword fingers and forearm should point forward and down at 45° to the floor as at the end of *Preparation*. [wu-chi stance, face N]

### **3. The Immortal Guiding The Road**

(i) Shift all weight to the right bringing the left foot, toes down, toward the right ankle into a T-stance; circle the left arm outward, upward, and forward across the mid-chest; circle the right arm rearward and upward in a large circle bringing the sword fingers to a position near the right ear; the left arm should be bent at the elbow with the sword flat against the forearm, palm down, the sword pointing W.

(ii) With the left foot step to the W into a bow stance facing W; continue to circle the left arm bringing it down to the left side, palm facing S, so the blade points upward and is flat against the arm from the wrist to the shoulder; bring the right arm forward so that the sword fingers, palm inward, and forearm point W and upward at 45° to the floor with the fingertips at nose height. [left bow stance, face W]

### **4. Triple Bracelets Encircling The Moon**

(i) Shift the weight back to the right leg; turn the body to the SW and turn the left foot outward, pivoting on the heel; allow the left arm to move with the body so that it hangs nearly straight down with the sword flat against the arm from the wrist to the shoulder, edges facing N and S; turning the palm to face upward, move the right forearm with the body to point roughly SW, parallel to the floor.

(ii) Shifting the weight to the left foot, step forward with the right foot so that it points N; bring the left arm up and forward to place the hilt on the sword fingers at heart level; the left arm should be bent at the elbow, palm down, so that the sword is flat against the forearm with the forearm across the mid-chest; the sword should be pointing S.

(iii) Turn the body to the right to face N; sink (low) all weight on the right leg with the ball of the left foot on the floor to the SE of the right foot in a right cross leg stance; separate the hands so the right arm and sword fingers point E nearly parallel to the floor, palm down; the left arm should point W at shoulder level with the sword flat against the back of the arm and shoulder; the sword tip should point E with the cutting edges facing up and down.

(iv) Rising, turn the body to the left stepping with the left foot into a bow stance facing W; bend the left arm at the elbow holding it across the mid-chest, palm down; open the right palm and bring the palm forward past the right ear to lightly grip the hilt near the butt end; the sword should be pointing S. [left bow stance, W]

## **5. The Chief Star Of The Dipper**

(i) Simultaneously grip the hilt with the right hand and remove the left hand from the sword; form sword fingers with the left hand and place the sword fingers on the right wrist; rotate the right wrist outward so the sword points upward, finger edge to the W; the right hand should allow the sword handle to slip downward so the hand can grip the sword near the guard; shift all weight to the left leg lifting the right leg into a crane stance; the upper right leg and the right arm should point W, parallel to the floor.

(ii) Turning the body to the right, step rearward with the right foot so the foot points NW; drop the sword arm to the right to cut downward and rearward; during this arm motion, when the right arm is pointing approximately toward the floor, rotate the wrist outward so the palm faces away from the body; abruptly raise the tip to cut upward to the NE; the right arm should extend toward the floor with the sword pointing NE and upward at 45° to the floor, finger edge down; the left arm should extend W to balance the right arm.

(iii) Turning the body to face W, shift all weight to the right leg raising the left leg into a crane stance; bring the sword upward and forward so that the hand, palm outward, is above and to the rear of the right ear at a moderate distance from the head; the sword should be parallel to the floor, pointing W, finger edge facing up; the left arm should point W bent at the elbow such that the forearm and sword fingers point upward at 45° to the floor, fingertips at nose level. [right crane stance, W, Chung Yang]

## **6. The Swallow Skimming The Water**

(i) Turning the body to the right, begin to cut downward to the NE; the sword should point NE and upward at 45° to the floor, finger edge down; the left arm should extend W to balance the right arm.

(ii) Step SW with the left foot into a bow stance facing SW; continue the sword-arm sweep bringing the sword tip down and to the left in a large arc, finger edge leading, with the sword tip dropping to 6 to 12 inches from the floor at the lowest point of the arc; continue the sweep bringing the sword to point SW with the tip at throat level, palm up; bring the sword fingers inward to touch the right wrist. [left bow stance, SW, T'ai Yang]

## **7. Intercept And Sweep, Right**

(i) Turn the body slightly to the right, shifting the sword tip to the right also; circle the tip of the sword in a counter clockwise fashion, finger edge leading, upward, to the left, and down, turning the body slightly to the left as the sword moves left; maintain the sword fingers on the right wrist.

(ii) Step forward with the right foot into a bow stance facing NW; with the finger edge leading, separate the hands and sweep with the sword downward to the right so the arm, palm down, and the sword are extended to the NW with the tip of the sword at knee height; the finger edge should face NE; the left arm should point S and toward the floor at the same angle as the right arm. [right bow stance, NW, T'ai Yin]

Note: The sword motion described above appears repeatedly in the form. The tip of the sword can be seen as moving in the pattern of an upper case 'D' lying on its back. In (i) above the sword tip begins at the center of the back, shifting to the right, then upward, to the left, and down in an half-circle pattern. In (ii) the sword tip begins in the lower, left corner of the 'D', then sweeps to the right to a new position. This maneuver is useful in parrying and in changing the direction of the cut, in this case, from cutting left with the palm up, to cutting right with the palm down.

## **8. Intercept And Sweep, Left**

(i) Turn the body slightly to the left, shifting the sword tip to the left also; circle the sword tip upward in a clockwise motion, finger edge leading (reversing the 'D' pattern described above).

(ii) Step forward with the left foot into a bow stance facing SW; from the right extremity of the 'D' sweep with the sword, arm extended, palm up, so

that the sword points SW with the tip at waist level and the finger edge facing SE; bring the left arm up and inward so that the sword fingers are above the left eye with the forearm pointing NW and upward at 45° to the floor. [left bow stance, SW, T'ai Yang]

### **9. The Junior Star Of The Dipper**

(i) Shifting the weight to the right leg, turn the body to the left to face S, and turn the left foot out, toes up, pivoting on the heel; bring the sword fingers down behind the back so that the back of the hand rests against the small of the back; rotating the right wrist outward, drop the sword tip to the right then circle it upward in a counter clockwise manner; from the peak of its circle bring the sword down to chop to the left; the sword should point SE, at 45° to the floor, with the finger edge down.

(ii) Step to the right with the right foot into a cat stance facing S; bring the left hand from behind and place the sword fingers on the right wrist; drop the tip of the sword down; bring the sword hand down, to the right, then up to a position in front and to the right of the face in an upward slicing motion; the right hand should be a foot or more from the face; the back of the hand should face the right cheek and the sword should point E and downward at 45° to the floor with the finger edge facing up. [right cat stance, S, Shao Yin]

### **10. The Wasp Entering The Hive**

(i) With minimal movement of the sword tip, move the sword hand in a circling motion forward, to the SW, and downward until the hand reaches the navel area, palm up; the sword should point SE at navel level with the finger edge facing NE; the sword fingers should remain on the wrist during this movement.

(ii) Step forward with the left foot into a bow stance facing SE; bring the left hand forward to cover, palm up, the back of the right hand on the hilt; the thumbs should be crossed on the upper side of the hilt; stab forward with the arms extended SE with the sword tip at knee level, the finger edge facing NE. [left bow stance, SE, T'ai Yang]

## **11. The Vigilant Cat Catching The Mouse**

(i) Raise the sword upward so that it is parallel to the floor, palms upward, at heart level; shift all weight to the left foot and kick upward to the SE with the right foot such that the right leg is extended parallel to the floor and the sword; bend the right leg at the knee so the lower leg points to the floor; at the same time turn the wrists so the sword points straight upward.

(ii) Step forward to the SE with the right foot and drop the tip of the sword, extending the sword away from the body, pointing it at a point below the opponent's waist; step forward with the left foot, in a short skipping step, to the SE drawing the hilt closer to the waist with the tip pointing upward at 45° to the floor.

(iii) Take a large step forward to the SE with the right foot into a bow stance facing SE; because of the forward momentum when taking the right step, it may be necessary to drag the left foot forward slightly to form a comfortable bow stance; drop the tip to extend the sword away from the body with the tip at the level of the opponent's waist; the sword should be held in both hands, palms up, and pointing SE. [right bow stance, SE, T'ai Yang]

## **12. The Dragonfly Sipping The Water**

(i) Shift the weight to the rear leg bending forward so that the arm extends down with the hilt near the right knee; form sword fingers with the left hand and place them on the right wrist; rotate the right wrist inward so the finger edge faces down; the sword should be pointing SE and upwards at 45° to the floor.

(ii) Shift the weight forward into a bow stance; bending the wrist extend the arm and sword such that the tip is at the level of the opponent's knee; the sword should point SE with the finger edge down. [right bow stance, SE, Lao Yin]

Alternatively, when shifting the weight to the rear (left) leg in (i) it is acceptable to bring the right foot back into a cat stance, then to step forward into a bow stance in count (ii).

### **13. The Swallow Entering The Nest**

(i) Turn the body to the left and pivot the left foot to face N (lift the foot if necessary); pivot the right toe inward to face NE (bow stance facing N); bring the sword to a position parallel to the floor, at waist level, palm up, with the tip pointing SE; the sword fingers remain in contact with the right wrist.

(ii) Turn the body to the left shifting the weight to the left foot; maintaining the sword parallel to the floor, sweep it forward to the left and rotate the wrist inward so that the sword points W, palm down; turn to the right and, with the right foot, step into a bow stance facing NE keeping the sword hilt in front of the body; the sword fingers stay in contact with the right wrist.

(iii) Turn the body to the left and step with the left foot such that it points W; with the hands still at waist level, rotate the wrist inward to drop the sword tip so that it points to the floor; the sword fingers are still on the right wrist.

(iv) Turning to the left step with the right foot so that it is N of the left foot and points to the SW (pigeon toed); fan the arms upward and outward so that the sword chops to the NW and the left arm points S with the arm extended slightly toward the floor; the sword tip is at neck height, 45° to the floor, finger edge down.

(v) Turning to the left, step with the left foot into a bow stance facing SE; drop the tip of the sword down and sweep it to the SE with the flat side leading; stab with the sword to the SE at waist level, palm up; raise the sword fingers to a point just above the left forehead area and pointing SW and upward at 45° to the floor. [left bow stance, SE, T'ai Yang]

### **14. The Phoenix Spreading Both Wings**

(i) Shifting the weight forward lift the right foot and place it, pointing NW, to the right (NE) of its original position; begin to turn to the right sweeping the sword to the right, thumb edge leading; bring the sword fingers down to touch the right wrist momentarily as the body is at a point facing roughly SW; continue the sweep to the right so that the sword tip cuts to the neck level, palm up, pointing NW; the sword fingers break contact with the right wrist to point S with the arm extended slightly downward. [right bow stance, NW, T'ai Yang]

## **15. The Whirlwind, Right**

(i) Shift all weight to the left foot stepping back into a cat stance facing NW; bring the sword hilt, palm inward, to a position in front of the chest; place the sword fingers on the inner right wrist; the finger edge of the sword should face upward and the sword should point NW.

(ii) Turning the body to the right step forward slightly with the right foot planting it to point N; begin to drop the tip of the sword down to begin a counter clockwise circle; while turning the body jump slightly to the NW landing on the left foot so that it points NE; complete the counter clockwise motion by chopping downward to the NW; the finger edge should face downward, the sword pointing up at 45° to the floor; the sword fingers stay in contact with the right wrist.

(iii) Continue to turn the body to the right stepping around with the right foot to end in a right bow stance facing SW; continue to move the sword tip to the right as the body turns; when the body is facing roughly E the sword fingers break contact with the wrist; rotate the wrist outward to face palm up and sweep with the sword to point upward to the SW with the tip at neck level; the sword fingers point E with the arm extended slightly downward. [right bow stance, SW, T'ai Yang]

## **16. The Junior Star Of The Dipper**

(i) Shifting the weight to the left leg, step forward to the S with the right foot; bring the sword fingers down behind the back so that the back of the hand rests against the small of the back; rotating the right wrist outward, drop the sword tip to the right then circle it upward in a counter clockwise manner; from the peak of its circle bring the sword down to chop to the left; the sword should point SE, at 45° to the floor, with the finger edge down.

(ii) Step to the right with the right foot into a cat stance facing S; bring the left hand from behind and place the sword fingers on the right wrist; drop the tip of the sword down; bring the sword hand down, to the right, then up to a position in front and to the right of the face in an upward slicing motion; the right hand should be a foot or more from the face; the back of the hand should face the right cheek and the sword should point E and downward at 45° to the floor with the finger edge facing up. [right cat stance, S, Shao Yin]

## **17. The Whirlwind, Left**

(i) Maintain the cat stance and keep the sword fingers touching the right wrist; sink slightly on the right leg; bring the sword hand down to roughly waist level and chop to the SW; the sword should point to the SW and upward at 45° to the floor, the finger edge down.

(ii) Begin to turn the body to the left and step to the E with the left foot, toes pointing roughly E; drop the tip of the sword to the right and sweep to the left at waist height, finger edge leading; during the sweep, while facing approximately S, the sword fingers disengage from the right wrist as the left arm sweeps to the left; the left arm should point nearly N with the arm extended slightly downward; the sword should point SE, palm up, with the tip at waist level; the body should face roughly E.

(iii) Jump from the left foot and spin the body to the left; sweep the sword to the left; during the spin the sword fingers touch the right wrist momentarily while the body is facing roughly N; also, while the body faces N, rotate the wrist so the sword tip makes a complete clockwise circle then continues to sweep left with the finger edge leading; from the spin land with the right foot pointing SW and continue to turn the body, pulling in the right toes, setting the left foot down to form a left bow stance facing SE; the sword fingers should rise up to the left of the forehead with the fingers and forearm pointing to the SW and upward at 45° to the floor; the sword should point SE, the tip at knee level, finger edge to the NE. [left bow stance, SE, T'ai Yang]

## **18. The Fishing Posture**

(i) Turn the body to the right, pivoting the left foot inward to point W; raise the sword hand and place the sword fingers momentarily on the right wrist; begin a clockwise sweep with the sword upward then down to the NW, thumb edge leading; shift all weight to the left foot shifting the right foot to form a cat stance; fan the arms outward such that the right arm and sword extend downward at 45° to the floor, and so the left arm and sword fingers point upward to the S at 45° to the floor; the sword should point to the NW, thumb edge down. [left cat stance, NW, Shao Yin]

### **19. Poke The Grass And Search For The Snake, Right**

- (i) Turn the body to the left to face SW and raise the sword to chest level, parallel to the floor, finger edge up, pointing to the NW; place the sword fingers on the right wrist.
- (ii) Turning the body to the right, sweep the sword to the left, downward, then to the right in a counter clockwise circle, finger edge leading; with the right foot step into a bow stance facing W; the sword should point W with the tip at knee level, palm down; the sword fingers remain on the right wrist. [right bow stance, W, T'ai Yin]

### **20. Poke The Grass And Search For The Snake, Left**

- (i) Shift the weight back and turn the body slightly to the left while sweeping the sword slightly to the left (to the left corner of the D lying on its back; see the note for *Intercept And Sweep, Right*); the sword fingers remain in contact with the right wrist.
- (ii) Sweep the sword upward in a clockwise circle, finger edge leading (to the right corner of the D); as the body turns to the right pivot the right foot outward; step forward with the left foot into a bow stance facing W and sweep the sword to the left, finger edge leading; the sword should point W, palm up, with the tip at knee level; the sword fingers break contact with the right wrist and extend S toward the floor at the same angle as the right arm. [left bow stance, W, T'ai Yang]

### **21. Poke The Grass And Search For The Snake, Right**

- (i) Shift the weight back and turn the body slightly to the right while sweeping the sword slightly to the right (to the right corner of the D lying on its back); the sword fingers touch the right wrist.
- (ii) Sweep the sword upward in a counter clockwise circle, finger edge leading (to the left corner of the D); as the body turns to the left pivot the left foot outward; step forward with the right foot into a bow stance facing W and sweep the sword to the right, finger edge leading; the sword should point W,

palm down, with the tip at knee level; the sword fingers remain in contact with the right wrist. [right bow stance, W, T'ai Yin]

## **22. Embrace The Moon**

(i) Pivot the left toe to face SE, then shift all weight to the left foot to form a cat stance facing S; bring the sword hilt to a position in front of the chest so that the sword is parallel to the floor, finger edge up, pointing W; the sword fingers stay in contact with the right wrist. [left cat stance, S, Chung Yang]

## **23. Send The Bird To The Bush**

(i) Turn the body to the right and step forward to the W with the right foot; drop the sword to stab W at waist level, palm upward, the sword fingers still in contact with the right wrist; shift all weight to the right foot and raise the left leg into a crane stance; raise the tip of the sword to stab W at neck level; the sword fingers should now rise to point S at shoulder level; the sword should point W, palm up, with the tip at neck level. [right crane stance, W, T'ai Yang]

## **24. The Black Dragon Wagging Its Tail**

(i) Turning the body to the left bring the right hand rearward and to the left at chest level; bring the sword fingers to momentarily touch the right wrist; step back with the left foot shifting all weight to the rear sinking into a relatively low cat stance; parry with the sword in a counter clockwise movement to cut upward, to the right, then down to the left; the sword fingers should now be above the left side of the forehead pointing N and upward at 45° to the floor; the sword should be held away from the body to the right pointing to the W and to the floor with the tip at knee level, palm down. [left cat stance, W, T'ai Yin]

## **25. The Wind Rolls Up The Lotus Leaf**

(i) Step back with the right foot placing it beside the left; shift all weight to the right foot; parry with the sword moving the hilt in a moderately large

clockwise circle and bringing the hilt to a position close to, and beside, the right hip, palm up, with the sword pointing W at hip level; the sword fingers momentarily touch the right wrist as the right hand circles upward and to the right; the sword fingers then remain above the left side of the forehead.

(ii) Step forward into a bow stance with the left foot and stab W, palm up, toward the waist; shifting rearward bring the sword hilt rearward and parry in a small counter clockwise circle, thumb edge leading; connect the sword fingers to the right wrist; shift the weight to the rear (right) foot and bring the sword hilt to a position just ahead of the right hip, palm down, pointing W and upward toward the opponent's head.

(iii) Shift the weight forward and stab to the eye; the sword should point W, palm down; the sword fingers remain in contact with the right wrist. [left bow stance, W, T'ai Yin]

## **26. The Lion Shakes Its Head, Right**

(i) Turn the body to the right pivoting the left foot in as far as is comfortable; sweep to the right with the sword, finger edge leading, the sword fingers still in contact with the right wrist; the sword should be about hip level, parallel to the floor, palm down, pointing roughly NE.

(ii) Continuing to turn right, step back with the right foot to a position SW of the left foot; the feet should both point E, shoulder width apart; shift all weight to the right foot; pull the sword hilt to a position to the right of the right hip; the sword fingers remain in contact with the right wrist; the sword should point E at hip level, parallel to the floor, palm down. [right back stance, E, T'ai Yin]

## **27. The Lion Shakes Its Head, Left**

(i) Step back with the left foot keeping the feet parallel and shoulder width apart; shift all weight to the left foot; rotate the wrist outward and, turning the body slightly to the left, cut to the left until the sword hilt comes to a position to the left of the left hip; extend the sword fingers and left arm to point to the N; the sword should point E at hip level, parallel to the floor, palm up. [left back stance, E, T'ai Yang]

## **28. The Lion Shakes Its Head, Right**

(i) Step back with the right foot keeping the feet parallel and shoulder width apart; shift all weight to the right foot; rotate the wrist inward and, turning the body slightly to the right, cut to the right until the sword hilt reaches a position to the right of the right hip; bring the sword fingers to touch the right wrist; the sword should point E at hip level, parallel to the floor, palm down. [right back stance, E, T'ai Yin]

## **29. The Tiger Embraces Its Head**

(i) With the left foot step rearward and to the left so the left foot points to the NE; begin to fan both arms upward and outward, keeping the sword tip in front of the body.

(ii) Completing the fanning motion, bring the hands together at waist level such that the left hand grasps the sword hilt by covering the right hand; the palms face up with the thumbs crossed on the upper side; shift the weight back to the left foot to form a cat stance; the sword should be parallel to the floor at waist level pointing E. [left cat stance, E, T'ai Yang]

## **30. The Wild Horse Leaps Over The Mountain Torrent**

(ii) Kick upward to the E with the right foot such that the right leg is extended parallel to the floor and to the sword; then bend the right leg at the knee so the lower leg points to the floor; at the same time turn the wrists so the sword points straight upward.

(ii) Step forward to the E with the right foot and drop the tip of the sword, extending the sword away from the body pointing it at a point below the opponent's waist; step forward with the left foot, in a short skipping step, to the E drawing the hilt closer to the waist with the tip rising to point upward at 45° to the floor.

(iii) Take a large step forward to the E with the right foot into a bow stance facing E; because of the forward momentum when taking the right step, it may be necessary to drag the left foot forward slightly to form a comfortable bow stance; drop the tip to extend the sword away from the body with the tip

waist level; the sword should be held in both hands, palms up, and pointing E, with the finger edge to the N (as in *The Vigilant Cat Catching The Mouse*). [right bow stance, E, T'ai Yang]

### **31. Turn The Body To Check The Horse**

(i) Shifting the weight rearward, and pivoting the right foot inward, turn the body to the left to face NW, holding the sword pointing forward at waist height.

(ii) Continue the turn to the left until the body faces W; shift the weight rearward into the right foot and shift the left foot to form a right cat stance; the sword should point W at waist level, parallel to the floor, palms up. [right cat stance, W, T'ai Yang]

### **32. The Compass**

(i) Step forward with the left foot so the foot points W; step forward with the right foot into an attention stance; the sword should be held in both hands, palms up, pointing W, parallel to the floor, at waist level. [attention stance, W, T'ai Yang]

### **33. Brush Off Dust Against The Wind, Right**

(i) Turn the body to the left to face SW pivoting the left foot outward so that it points S; raise the sword to heart level, parallel to the floor, finger edge up, pointing to the W; place the sword fingers on the right wrist.

(ii) Turning the body to the right, sweep the sword to the left, downward, then to the right, finger edge leading; with the right foot step into a bow stance facing W; the sword should point W with the tip at waist level, palm down; the sword fingers remain on the right wrist. [right bow stance, W, T'ai Yin]

### **34. Brush Off Dust Against The Wind, Left**

(i) Shift the weight back and turn the body slightly to the left while sweeping the sword slightly to the left (to the left corner of the D lying on its back); the sword fingers remain in contact with the right wrist.

(ii) Sweep the sword upward in a clockwise circle, finger edge leading (to the right corner of the D); as the body turns to the right pivot the right foot outward; step forward with the left foot into a bow stance facing W and sweep back to the left with the sword, finger edge leading; the sword should point W, palm up, with the tip at waist level; the sword fingers remain on the right wrist. [left bow stance, W, T'ai Yang]

### **35. Brush Off Dust Against The Wind, Right**

(i) Shift the weight back and turn the body slightly to the right while sweeping the sword slightly to the right (to the right corner of the D lying on its back); the sword fingers touch the right wrist.

(ii) Sweep the sword upward in a counter clockwise circle, finger edge leading (to the left corner of the D); as the body turns to the left pivot the left foot outward; step forward with the right foot into a bow stance facing W and sweep back to the right with the sword, finger edge leading; the sword should point W, palm down, with the tip at waist level; the sword fingers remain in contact with the right wrist. [right bow stance, W, T'ai Yin]

### **36. Drift With The Current**

(i) Shift all weight to the left leg bringing the right knee up into a crane stance; raise the sword tip to hold the sword vertical, tip up, with the hilt above the right knee, finger edge to the W; the sword fingers remain in contact with the right wrist.

(ii) Turning the body to the right step W with the right foot so that it points N; sweep the sword forward, down, then to the rear; the finger edge leads as the sword cuts downward and, rotating the wrist outward, the thumb edge leads as the sword rises to abruptly cut upward; the sword fingers break contact with the wrist during the sweep; the arms extend down from the shoulders at

45° to the floor; the sword points E and down at 45° to the floor, thumb edge up.

(iii) Continue to raise the sword, thumb edge leading; with the left foot step forward to the W into an in-line bow stance; continue to sweep with the sword above the head to the W; the sword hilt should come to a point above the forehead, the sword pointing to the W and down at 45° to the floor, finger edge up; the sword fingers rise to contact the right wrist. [left in-line bow stance, N, Shao Yin]

### **37. The Meteor Pursues The Moon**

(i) Turning the body to face N, shift the feet to form a horse stance; fan outward and down with the arms until the arms extend down from the shoulders at 45° to the floor; the sword points E, thumb edge up, parallel to the floor at waist level. [horse stance, N, Chung Yin]

### **38. The Skylark Flies Over The Waterfall**

(i) Step to the N with the left foot; allow the sword tip to drop downward and to the rear by rotating the wrist outward; begin to circle the sword bringing it up from behind, over, and forward; as the sword moves forward step forward with the right foot into an attention stance; as the sword descends in front of the body place the sword fingers on the right wrist; the sword should point N with the tip at waist level, parallel to the floor, finger edge down. [attention stance, N, Chung Yin]

### **39. Raise The Curtain**

(i) Turn the body to the left and place the sword fingers behind the small of the back; step to the right rear with the right foot; rotating the wrist outward, drop the tip of the sword down into a counter clockwise circle to cut forward to the NW; the sword should point NW with the tip at chest level, 45° to the floor, finger edge down.

(ii) Shift all weight to the right leg rising into a crane stance facing N; bring the left hand from behind and place the sword fingers on the right wrist; bring

the sword hand down, to the right, then up to a position, in front of, and to the right of the face in an upward slicing motion; the right hand should be a foot or more from the face; the back of the hand should face the right cheek and the sword should point W and downward at 45° to the floor with the finger edge up (as in *The Junior Star Of The Dipper*). [right crane stance, N, Shao Yin]

#### **40. Left-Right Cartwheel Sword**

(i) Turn to the left and step down with the left foot so that the foot points SW; with all the weight on the left leg, turn to the left and sink into a coiled step; stab to the SW at knee level; the sword should point SW parallel to the floor, palm down.

(ii) Turning to the right, rise, uncoil, and step with the right foot into a bow stance facing NE; while turning fan the arms outward bringing the sword to chop down to the NE; the left arm should extend W; the sword hand should be held at navel level, with the sword pointing upward at 45° to the floor, finger edge down.

(iii) Shift the weight back and, turning the body to the right, pivot the right foot outward; sweep the sword to the right to cut at knee level; the sword should point S and downward with the palm up; the left arm extends to the NE. [100L-OR, W, T'ai Yang]

#### **41. The Swallow Holds Mud**

(i) Allow the sword tip to drop downward and to the rear by rotating the wrist outward; step to the NE with the left foot; begin to circle the sword bringing it up from behind, over, and forward to chop to the NE; as the sword moves forward step NE with the right foot into an attention stance facing NE; as the sword descends in front of the body place the sword fingers on the right wrist; the sword should point NE parallel to the floor at waist level, finger edge down. [attention stance, NE, Chung Yin]

## **42. The Roc Spreading Its Wings**

(i) Begin to turn to the right sweeping the sword to the right to cut to neck level, thumb edge leading; step to the rear (W) with the right foot pointing SW and continue turning to end in a right bow stance facing SW; bring the sword fingers to a position near the right shoulder; the sword tip should be held at neck level, palm up, pointing SW [right bow stance, SW, T'ai Yang]

## **43. Drag The Moon From The Sea Bottom**

(i) Turning the body to the right drop the sword arm down, finger edge leading, and begin to sweep the left arm up and to the right.

(ii) Continuing to turn right, step with the right foot into an in-line bow stance facing E; sweep the sword down and to the right, finger edge leading, bringing it up to point E, parallel to the floor, finger edge up, at shoulder level; sweep the left arm down to point NW at shoulder level. [right bow stance, E, Chung Yang]

## **44. Embrace The Moon**

(i) Pivot the left toe to face NW, then shift all weight to the left foot to form a cat stance facing N; bring the sword hilt to a position in front of the chest so that the sword is parallel to the floor, finger edge up, pointing E; bring the sword fingers inward to touch the right wrist. [left cat stance, N, Chung Yang]

## **45. Yak Sha Searches The Sea**

(i) Begin to drop the sword down and step to the E with the right foot raising the left foot into a crane stance facing E; the sword and sword arm should point E and down at 45° to the floor, the tip at knee height, finger edge up; breaking contact with the right wrist, the sword fingers and left forearm should point NW and up at 45° to the floor. [right crane stance, N, Lao Yin]

#### **46. The Rhinoceros Peeps The Moon**

(i) Turning the body to the left, step with the left foot into a bow stance facing N; bring the sword hilt to a position directly in front (N) of the face; bring the sword fingers inward to touch the right wrist; the sword should point SE, parallel to the floor, at eye level, with the finger edge up; look to the W. [left bow stance, N, Chung Yang]

#### **47. Shoot The Goose**

(i) Turning to the left, pivot the right foot to point N; shift all the weight to the right foot to form a cat stance facing NW; cut to the NW and down, bringing the sword to a position to the right of the body pointing NW and down at 45° to the floor, the tip below knee level, with the finger edge down; the hilt should be held to the right and behind the right thigh; extend the sword fingers to the NW with the tip at nose level and the forearm 45° to the floor. [right cat stance, NW, Lao Yin]

#### **48. The Blue Dragon Stretches Its Claw**

(i) Step forward with the left foot, then with the right foot, into an attention stance facing NW; bring the sword up to point NW, parallel to the floor at waist level, palm up; bring the sword fingers down to touch the right wrist. [attention stance, NW, T'ai Yang]

#### **49. The Phoenix Spreading Both Wings**

(i) Shifting the weight forward lift the rear foot and place it, pointing SE, to the right (SW) of its original position; begin to turn to the right sweeping the sword to the right, thumb edge leading; bring the sword fingers down to touch the right wrist momentarily as the body is at a point facing roughly NE; continue the sweep to the right so that the sword tip cuts to the neck level, palm up, pointing SE; the sword fingers break contact with the right wrist to point N with the arm extended slightly downward. [right bow stance, SE, T'ai Yang]

## **50. Right And Left Cross And Intercept**

(i) Turn the body to the left and pivot the left foot to point N (lift the foot if necessary); pivot the right toe inward to face NE (bow stance facing N); bring the sword to a position parallel to the floor, at chest level, finger edge up, with the tip pointing SE; bring the sword fingers inward to touch the right wrist.

(ii) Move the sword tip upward into a counter clockwise circle, finger edge leading, until it points to the NW; turn the body to the right, stepping with the right foot into a bow stance facing E; maintain the sword parallel to the floor at chest level so that it points NW, finger edge up; the sword fingers stay in contact with the right wrist. [right bow stance, E, Chung Yang]

## **51. Shoot The Goose**

(i) Shifting the weight rearward and turning the body to the right, pivot the right foot out to point S; begin to drop the sword downward to the right; hold the sword fingers on the right wrist.

(ii) Shift all the weight to the right foot to form a cat stance facing SE; continue to drop the sword down, bringing the sword to a position to the right of the body pointing SE and down at 45° to the floor, the tip below knee level, with the finger edge down; the hilt should be held to the right and behind the right thigh; extend the sword fingers to the SE with the tip at nose level and the forearm 45° to the floor. [right cat stance, SE, Lao Yin]

## **52. The White Ape Offers Fruit**

(i) Turning the body to the left, step to the left with the left foot so that it points E; while stepping extend the left arm and sweep it to the left at shoulder level with the open palm leading; begin to move the sword hilt away from the body to the right and upward in a small counter clockwise circle.

(ii) Step forward with the right foot into an attention stance facing E; sweep the sword to the left, finger edge leading, and bring the left hand down to grasp the sword hilt covering the right hand; the sword should be held in both

hands, palms up, pointing E, parallel to the floor, at waist level (as in *The Compass*). [attention stance, E, T'ai Yang]

### 53. The Falling Flowers Posture

(i) Sinking and turning slightly to the left bring the sword hilt rearward close to the chest with the tip moving in a counter clockwise circle to the N; bring the sword fingers to a position near the right shoulder; at the bottom of its circle begin to sweep the sword upward and to the right, finger edge leading; while sweeping with the sword, step to the rear with the right foot so that it points E and is parallel to the left foot (as in *The Lion Shakes Its Head*); keep the weight forward; the right arm should extend to the SE and upward at 45° to the floor while the sword points E and upward at 45° to the floor; the finger edge should face up and to the right; as the sword cuts upward the left arm should extend N and downward at 45° to the floor. [100L-0R, E, Lao Yang]

(ii) Step back with the left foot so that it points E parallel to the right foot; sinking, keep the weight to the rear; bring the sword fingers inward to a position near the right shoulder; with the finger edge leading cut downward and to the left with the sword; the sword should point E and down at 45° to the floor, with the hilt held near the middle of the left thigh; the finger edge should face down and to the left. [100L-0R, E, Lao Yin]

(iii) Begin to sweep the sword upward and to the right, finger edge leading; while sweeping with the sword, step to the rear with the right foot so that it points E and is parallel to the left foot; keep the weight forward; the right arm should extend to the SE and upward at 45° to the floor while the sword points E and upward at 45° to the floor; the finger edge should face up and to the right; as the sword cuts upward, the left arm should extend N and downward at 45° to the floor. [100L-0R, E, Lao Yang]

(iv) Repeat (ii).

(v) Repeat (iii).

(vi) Repeat (ii).

#### **54. The Fair Lady Weaves At Shuttles**

(i) Turning the body to the right, step S with the right foot into a bow stance facing S; raise the sword upward in a clockwise circle to bring the sword down to point S and upward at 45° to the floor, with the finger edge down; bring the sword fingers to a position near the right shoulder.

(ii) Drop the tip of the sword down and begin to sweep the tip to the N with the flat side leading; turning the body to the left, step with the left foot into a bow stance facing N; raise the sword fingers to a point just above the left forehead; stab with the sword to the N at waist level, palm up. [left bow stance, N, T'ai Yang]

#### **55. The White Tiger Twists Its Tail**

(i) Turning the body to the left, draw the right foot into a left T-stance; chop to the W while placing the sword fingers on the right wrist; the sword should point W and upward at 45° to the floor, with the finger edge down.

(ii) Turning the body to the right to face N, step to the E with the right foot to form a horse stance facing N; sweep the sword down, to the right, and upward, finger edge leading; as the sword passes to the right of the body rotate the wrist outward so that the finger edge is down; the arms should extend downward to the sides at 45° to the floor; the sword should point E and down at 45° to the floor, finger edge down.

(iii) Abruptly sink, flipping the tip of the sword to point directly upward while maintaining the right arm extended downward from the shoulder at 45° to the floor; abruptly raise the sword fingers to a position above the left ear so that the forearm points upward at 45° to the floor. [horse stance, N, Shao Yang]

#### **56. The Carp Leaps Over The Dragon Gate**

(i) Turning the body to the right, step N with the left foot positioning it to point NE; begin to fan the arms upward and outward, keeping the tip of the sword to the E in front of the body.

(ii) Bring the arms down and inward to grasp the hilt in front of the body; the left hand should cover the right, palms up, with the sword parallel to the floor at waist level; shifting the weight to the left foot kick upward with the right so that the right leg is parallel to the sword and to the floor; bend the right leg at the knee so the lower leg points to the floor; at the same time turn the wrists so the sword points straight upward.

(iii) Step forward to the E with the right foot and drop the tip of the sword, extending the sword away from the body, pointing it at a point below the opponent's waist; step forward with the left foot, in a short skipping step, to the E drawing the hilt closer to the waist with the tip pointing upward at 45° to the floor.

(iv) Take a large step forward to the E with the right foot into a bow stance facing E; because of the forward momentum when taking the right step, it may be necessary to drag the left foot forward slightly to form a comfortable bow stance; drop the tip to extend the sword away from the body with the tip at the level of the opponent's waist; the sword should be held in both hands, palms up, and pointing E (as in *The Vigilant Cat Catching The Mouse*). [right bow stance, E, T'ai Yang]

## **57. The Blue Dragon Twists The Pillar**

(i) Turning the body to the left, pivot the left foot to point N; chop to the NW with the sword while placing the sword fingers behind the small of the back; the sword should point NW and upward at 45° to the floor, with the finger edge down.

(ii) Turning the body to the right to face E, shift all weight to the right foot bringing the left foot forward beside the right; bring the left hand from behind the back and place the sword fingers on the right wrist; bring the sword hand to the right, then up to a position in front of, and to the right of the face in an upward slicing motion; the right hand should be a foot or more from the face; the back of the hand should face the right cheek and the sword should point N and downward at 45° to the floor with the finger edge facing up (as in *The Junior Star Of The Dipper*).

(iii) Shifting all weight to the left foot and turning the body to the right step with the right foot to the rear and right into a bow stance facing SW; fan the

arms upward and outward sweeping the sword in a clockwise circle bringing it down to chop to the SW; the sword should point SW and down at 45° to the floor, finger edge down; the left arm should extend to the E and down at 45° to the floor.

(iv) Turning the body to the left bring the left foot to a position beside the right; sweep the sword to the left to point E, finger edge leading, parallel to the floor, palm up, at waist level, with the hilt near the right hip; raise the sword fingers to a position above and to the left of the forehead.

(v) Step forward with the right foot into a bow stance facing E and stab forward with the sword; maintain the sword fingers above the forehead; the sword tip should be at waste level, palm up. [right bow stance, E, T'ai Yang]

### **58. The Immortal Guiding The Road**

Note: This is the same movement as the *Right And Left Cross And Intercept*.

(i) Turn the body to the left and pivot the left foot to point N (lift the foot if necessary); pivot the right toe inward to face NE (bow stance facing N); bring the sword to a position parallel to the floor, at chest level, finger edge up, with the tip pointing SE; bring the sword fingers inward to touch the right wrist.

(ii) Move the sword tip upward into a counter clockwise circle, finger edge leading, until it points to the NW; turn the body to the right, stepping with the right foot into a bow stance facing E; maintain the sword parallel to the floor at chest level so that it points NW, finger edge up; the sword fingers stay in contact with the right wrist. [right bow stance, E, Chung Yang]

### **59. The Wind Sweeps The Plum Flowers**

(i) Turning the body to the left to face N, bring the right toes in to form a left T-stance; bring the sword hilt to a position to the right of the waist maintaining the sword parallel to the floor so that it points W, palm down; the sword fingers stay in contact with the right wrist.

(ii) Turning the body to the right, step with the right foot to the SE; shifting all weight to the right foot, lift the left foot and spin the body to the right until the body faces N; touch the floor with the left toes to form a right cat stance facing N; during the spin the sword remains in the same position relative to the body as in (i) above. [right cat stance, N, T'ai Yin]

## **60. Holding The Tablet**

(i) Step forward with the left foot and begin to fan the arms upward and outward, keeping the sword tip in front of the body.

(ii) Step forward with the right foot into an attention stance; continue the fanning motion bringing the sword to point forward with both hands on the hilt, the left covering the right; the sword should point N at waist level, parallel to the floor, palms up. [attention stance, N, T'ai Yang]

## **61. Embrace The Sword And Return To The Original Position**

(i) Turning the body slightly to the right place the sword fingers on the right wrist and, rotating the wrist outward, drop the sword tip down and to the outside of the right wrist so the tip completes a full counter clockwise circle.

(ii) Turning the body slightly to the left and, rotating the wrist inward, drop the sword tip down and to the outside of the left wrist so the tip completes a full clockwise circle.

(iii) As the sword tip circles to point forward, hold the right palm up and bring the left palm to face up under the hilt, beside the right palm; grasp the hilt with the left palm; release the grip of the right hand; then step rearward with the left foot so that it points NW; the left hand should grip the hilt as in the first four postures of the form except that only the index finger should extend along the hilt, the middle, ring and little fingers should grasp the guard.

(iv) Step rearward with the right foot into a natural stance; begin to drop the left arm with the sword flat against the forearm, palm down; form the sword fingers with the right hand and drop that hand to circle down and to the right to begin a counter clockwise circle; to complete the form, the left arm should extend straight downward with the palm to the left and the sword pointing

straight upward, the blade flat against the left arm; the sword fingers and forearm should have completed the counter clockwise circle and come to rest beside the body pointing forward and down at 45° to the floor. [natural stance, N]

## **Applications**

Applications of the solo-form postures are presented below. Aside from the obvious importance of the postures as tools of defense, the applications provide a sense of the intent for each movement. This gives the student a focus while practicing the form. Understanding of the intent can also prevent a student from deviating too far from the form when practicing for an extended period in isolation, with no feedback or correction by an instructor.

Most applications are designed for one opponent but there are several that help the student become prepared for multiple opponents. Students will see many similarities between the applications. For example, slight variations of *Embrace The Moon* appear in *The Whirlwind, Right*; *The Rhinoceros Peeps The Moon*; and the *Right And Left Cross And Intercept*. The *Intercept And Sweep* postures are similar to the *Poke The Grass And Search For The Snake* and the *Brush The Dust Off Against The Wind* postures.

A common strategy of defense and offense is apparent in many of the postures. That strategy is: dodge an attack, cut the opponent's sword wrist, then counter with an attack to the body. To cut the sword wrist is to disarm the opponent. An opponent that is not disarmed is a threat until a debilitating cut or stab can be delivered. If a cut to the wrist is successful then a counter attack is likely unnecessary. However, the applications usually include a counter attack after a cut to the wrist as the opponent may successfully withdraw the wrist or otherwise protect it. In many postures the student has the option of blocking a cut or stab instead of cutting the wrist. This option should be used when it is not possible to deliver a cut to the wrist; perhaps there may not be enough time to react with a cut to the wrist. A block can be immediately effective but it leaves the opponent armed.

For the most part, the applications follow the form movements quite closely. But to successfully dodge a cut or stab, it will often be necessary to deviate from the stances of the form. For example, consider *Poke The Grass And Search For The Snake, Right*. If the opponent cut or stabs to the upper body, a successful block can be affected without deviating, in terms of stepping, from the form. Then the student can step forward with the right foot and deliver the cut to the body from left to right. However, if there is enough time, it is preferable to dodge the stab by stepping to the right and turning to the left to cut the opponent's wrist. Thus, it can be useful to deviate from the form although the student should remember that it is a deviation, that the integrity of the form should not be forgotten.

Because the applications follow the form quite closely, it is important to keep the postures in mind when practicing. The descriptions of the applications below assume the student has a firm grasp of the form. In the descriptions the body position at the end of each posture is the position to be taken to begin the application for the subsequent posture.

In the descriptions of the applications the opponents will be referred to as A, B, C, and D. Opponent A will practice the application.

- 1. Preparation:** A sinks and allows energy to flow into the sword.
- 2. Step Forward And Unite The Sword:** This posture is largely for the purpose of bringing the sword and body into a position of readiness.
- 3. The Immortal Guiding The Road:** Opponent B stands to A's left and punches toward A's body. A raises the sword hilt to strike B's wrist or elbow, then turns to the right to strike B's knee. A strikes B's neck or eyes with the sword fingers.
- 4. Triple Bracelets Encircling The Moon:** Opponents A and B face each other. A turns to the left to (i) block B's punch to the left with the right forearm, or (ii) to block B's cut to the body using the sword as it is held against A's left arm. A then turns right and raises the sword hilt to strike B's wrist or elbow. A then sinks into a right cross leg stance and extends the left arm to strike B's groin with the butt of the sword. A turns back to face B, steps toward B with the left foot and raises the sword, parallel to the floor, to cut B's chest or neck.
- 5. The Chief Star Of The Dipper:** Opponent B stands behind A and to A's right; opponent C is directly in front of A. B stabs toward A's body. A steps down and rearward with the right foot and brings the sword down in a sweep to the rear to cut upward toward B's wrist or knee. Now opponent C stabs toward A's body. A lifts the left leg into a crane stance and arches the body away from the cut while bringing the sword above the head to point down (i) to stab B's sword wrist, or (ii) to stab B's neck or body. A can grasp B with the empty hand.
- 6. The Swallow Skimming The Water:** Opponents A and B face each other; B stabs to A's upper body. A, using a small clockwise parrying motion, deflects the stab to the right and cuts B's neck from right to left.

Alternatively, add opponent C positioned to the right and behind A. A cuts downward to (i) deflect a cut or stab, or to (ii) cut C's wrist. A then (iii) cuts B from right to left, (iv) deflects B's stab to the left, or (v) dodges to the right and cuts B's wrist.

**7. Intercept And Sweep, Right:** A and B face each other; B cuts toward the left side of A's head or neck. A shifts back to dodge the cut, then cuts to the left to (i) cut B's sword wrist, or to (ii) block B's sword to the left. A then steps toward B with the right foot and cuts from left to right toward B's knee.

**8. Intercept And Sweep, Left:** This application assumes A was not completely successful in deflecting B's cut. As A cuts toward B's knee, B continues to cut toward A's head. A raises the sword parallel to the floor with the finger edge up to (i) cut B's wrist, or (ii) to force B's sword upward and over to A's right. Then A steps toward B with the left foot and slices B's abdomen from right to left.

**9. The Junior Star Of The Dipper:** Opponents A and B face each other; B stabs or cuts toward A's head. A turns to the left and, cutting to the left, either (i) cuts B's sword wrist, or (ii) deflects B's sword to the left. Then A steps forward with the right foot and slices upward to cut B's armpit or body.

**10. The Wasp Entering The Hive:** A and B face each other with B standing slightly to A's left. B stabs downward at 45° to the floor toward A's left knee. A parries the cut to the right by moving the sword blade, tip down, away from the body and downward. When B's sword has been parried to the right A steps forward with the left foot to stab B's knee.

**11. The Vigilant Cat Catching The Mouse:** Opponents A and B face each other; B stabs toward A's upper body. A lifts the right leg simultaneously lifting the sword tip to (i) cut toward B's sword hand, or (ii) to parry B's sword to the right, down, and to the left in a clockwise motion; once B's sword is to the left of A's knees, A steps forward and stabs B's body.

**12. The Dragonfly Sipping The Water:** Opponents A and B face each other; B stabs toward A's wrist or abdomen. A shifts rearward abruptly pulling the sword back so that the blade now points upward at 45° to the floor; with this motion of the sword A either (i) cuts B's sword wrist, or (ii) parries B's sword slightly to the right. A then shifts forward to stab B's knee.

**13. The Swallow Entering The Nest:** Opponent B stands to A's left; opponent C is directly behind A. B stabs to A's head. A either (i) turns to the left and deflects the stab to the left, or (ii) steps to the left to dodge the stab then cuts toward B's sword wrist. A then cuts B's body from left to right. C stabs toward A's mid body. A turns to the left dropping the tip of the sword to point downward to deflect the cut to the left. A then chops downward to cut to the right side of B's head (B's right). Now opponent D appears directly behind A. A turns to stab D.

**14. The Phoenix Spreading Both Wings:** B is directly behind A. If B cuts toward the left side of A's upper body, then A sweeps to the right such that the mid portion of A's blade cuts B's wrist and the tip cuts B's neck. If B stabs toward A's upper body, A steps to the left with the left foot, while turning, to dodge the stab then proceeds to cut B's wrist and neck with the sweep.

**15. The Whirlwind, Right:** A and B face each other; B stabs to A's upper body. A either (i) blocks the stab to the left, or (ii) steps to the right with the right foot to dodge the stab then cuts toward B's sword wrist. B now attempts to stab A's knee. A drops the tip of the sword to the outside of B's sword and forces B's sword down, to the right, and upward. A then steps toward B with the left foot and cuts toward B's head forcing B's sword to do the same. Opponent C appears directly behind A. A turns to cut C's neck and wrist as in *The Phoenix Spreading Both Wings*.

**16. The Junior Star Of The Dipper:** See the application for posture #9.

**17. The Whirlwind, Left:** A and B face each other; B stabs to A's upper body. A drops the sword hand and rotates the wrist clockwise to (i) block the stab to the right, or (ii) A steps to the left with the left foot to dodge the stab, then cuts to B's wrist instead of blocking the stab. A then attempts to cut B's neck or body from right to left. If B blocks this cut, then A spins to the left to return to cut B's knee.

**18. The Fishing Posture:** B stands directly behind A and stabs toward A's hip or upper body. A turns to the right and arches away from the stab, bringing the sword tip, finger edge down, to cut/stab B's wrist.

**19. Poke The Grass And Search For The Snake, Right:** A and B face each other; B cuts toward the left side of A's head or neck. A cuts to the left

to (i) block B's Sword to the left, or (ii) steps to the right to dodge the cut, then cuts to the left toward B's sword wrist. A then cuts from left to right toward B's knee.

**20. Poke The Grass And Search For The Snake, Left:** This application is a continuation of the previous posture; it assumes A was not completely successful in deflecting B's cut (or simply assume B is cutting to the right side of A's head). As A cuts toward B's knee, B continues to cut toward A's head. A raises the sword parallel to the floor with the finger edge up (i) to force B's sword upward and over to A's right (or to block to the right), or (ii) to cut B's wrist. Then A steps toward B with the left foot and slices B's knee from right to left.

**21. Poke The Grass And Search For The Snake, Right:** See the application for posture #19.

**22. Embrace The Moon:** A and B face each other; B stabs toward A's upper body. A either (i) cuts to the left to deflect the stab to the left, or (ii) steps to the right with the right foot to dodge the stab then cuts to the left to cut B's sword wrist.

**23. Send The Bird To The Bush:** Continuing from the end of *Embrace The Moon*. After deflecting B's sword to the left, A stabs toward B's groin. B arches the pelvis away from the stab. Then A raises the sword tip to stab B's throat.

**24. The Black Dragon Wagging Its Tail:** Continuing from *Send The Bird To The Bush*, B cuts upward to force A's sword upward and to A's left. B now tries to cut A's knee. A continues the counter clockwise movement of the sword to bring the sword down to block B's cut to the right.

**25. The Wind Rolls Up The Lotus Leaf:** Opponents A and B face each other; B stabs to A's throat. Moving the sword to the left and clockwise, and while stepping back with the right foot, A either (i) deflects B's sword upward, or (ii) dodges to the left and raises the sword to cut B's wrist (or at least forces B's wrist upward and over to the right). A then steps forward with the left foot in an attempt to stab B's throat. Now assume B is still able to attack and tries again to stab A's throat. A either (i) deflects the stab to the left with a quick counter clockwise parry, or (ii) dodges to the right and parries to the left to cut B's wrist. A then stabs toward B's eyes or throat.

**26. The Lion Shakes Its Head, Right:** B stands directly behind A and stabs to A's waist or lower. A turns and either (i) deflects the blade to the right, or (ii) dodges to the left and cuts right to B's sword wrist.

**27. The Lion Shakes Its Head, Left:** A and B face each other; B again stabs below A's waist. While stepping back with the left foot, A either (i) deflects the blade to the left, or (ii) dodges to the right and cuts left to the sword wrist.

**28. The Lion Shakes Its Head, Right:** A and B face each other; B again stabs below A's waist. While stepping back with the right foot, A either (i) deflects the blade to the right, or (ii) dodges to the left and cuts right to the sword wrist.

**29. The Tiger Embraces Its Head:** Opponents A and B face each other; B cuts toward A's sword wrist. A steps back with the left foot and pulls the right wrist back, then drops the sword wrist rotating the wrist outward to parry B's cut to the right with a clockwise motion of the sword. A then (i) stabs B, or (ii) cuts across B's body from right to left. If B withdraws in time and tries to stab again, an alternative to (ii) is to (iii) deflect the stab to the right, or (iv) cut to the right toward B's wrist.

**30. The Wild Horse Leaps Over The Mountain Torrent:** See the application for posture #11.

**31. Turn The Body To Check The Horse:** B stands behind A stabbing toward A's back. A turns to the left to either (i) deflect the stab, or to (ii) dodge to the right and cut B's wrist.

**32. The Compass:** Continuing from the preceding posture, A steps forward to stab B.

**33. Brush Off Dust Against The Wind, Right:** This application is the same as that for posture #19 except that A completes the application by cutting toward B's waist instead of the knee.

**34. Brush Off Dust Against The Wind, Left:** This application is the same as that for posture #20 except that A completes the application by cutting toward B's waist.

**35. Brush Off Dust Against The Wind, Right:** See the application for posture #33.

**36. Drift With The Current:** Opponents A and B face each other; opponent C stands directly behind A. B stabs toward A. A cuts upward to either (i) cut B's wrist, or to (ii) deflect the stab upward to the right. A then grabs B's sword wrist with the left hand and turns right to cut upward to either (iii) cut C's wrist, or to (iv) deflect C's sword upward to the right. A then turns left to stab downward toward B's neck.

**37. The Meteor Pursues The Moon:** B stands behind A and stabs toward A's body. A turns to the right and (i) cuts downward to block, or (ii) dodges to the left and cuts B's wrist.

**38. The Skylark Flies Over The Waterfall:** B stands to A's left and stabs toward A. A either (i) cuts down to block the stab, or (ii) dodges to the right (or left), then cuts B's wrist.

**39. Raise The Curtain:** Opponents A and B face each other with B slightly to A's left; B stabs toward A. A deflects the stab or cuts B's wrist. Assuming B is unharmed, B now cuts toward A's left knee. A raises the knee to the right and cuts to the right toward B's wrist.

**40. Left-Right Cartwheel Sword:** A has three opponents. B stands to the rear left, C to the right front, and D to the right (or rear right). A sinks to stab B's knee, then turns right to cut toward C to either (i) deflect a stab, or (ii) cut C's wrist. A then cuts back to the right to (iii) cut D's knee, or (iv) block a low cut or stab.

**41. The Swallow Holds Mud:** Continuing from the *Left-Right Cartwheel Sword*, A cuts downward toward C again to either (i) deflect a stab, or (ii) cut C's wrist.

**42. The Roc Spreading Its Wings:** See the application for posture #14, *The Phoenix Spreading Both Wings*.

**43. Drag The Moon From The Sea Bottom:** B stands to A's left and cuts downward toward A. A turns to the left, grabs B's sword wrist, and cuts upward toward B.

**44. Embrace The Moon:** See the application for posture #22.

**45. Yak Sha Searches The Sea:** Continuing from *Embrace The Moon*, A and B face each other. A has deflected B's sword to the left or cut B's wrist. A now stabs forward and downward to B's knee.

**46. The Rhinoceros Peeps The Moon:** A and B face each other; B stabs toward A's upper body. A dodges the stab by stepping to the left and raises the sword to cut upward to (i) block B's sword upward, or (ii) cut B's wrist.

**47. Shoot The Goose:** B is facing A at A's left side; B stabs toward A's mid body. A withdraws and cuts downward to (i) deflect the stab, or to (ii) cut B's wrist. A can then step forward to strike B with the sword fingers.

**48. The Blue Dragon Stretches Its Claw:** Continuing from *Shoot The Goose*, A steps forward and stabs B's body.

**49. The Phoenix Spreading Both Wings:** See the application for posture #14.

**50. Right And Left Cross And Intercept:** A and B face each other; B stabs toward A's upper body. As in *Shoot The Goose*, A dodges to the left and cuts upward toward B's wrist. B quickly withdraws the wrist and cuts upward toward A's sword wrist. A withdraws the wrist and cuts upward toward B's sword wrist. This sequence can be repeated as a simple drill.

**51. Shoot The Goose:** See the application for posture #47.

**52. The White Ape Offers Fruit:** A and B face each other. In this posture, A offers to join swords with B. This is neither offensive nor defensive. It is a gentle joining of swords.

**53. The Falling Flowers Posture:** A and B face each other; B stabs toward A. Cutting upward, A either (i) deflects B's sword to the right, or (ii) cuts B's wrist; then A cuts downward to B's body. Alternatively, cutting downward, A either (i) deflects B's sword to the left, or (ii) cuts B's wrist; then A cuts upward to B's body.

**54. The Fair Lady Weaves At Shuttles:** Opponent B stands to A's right and stabs toward A's body; opponent C stands to A's left. A cuts downward

toward B to either (i) deflect the stab, or (ii) cut B's wrist. A then turns to the left to stab C.

**55. The White Tiger Twists Its Tail:** Opponent B stands to A's left; opponent C stands to A's right. B stabs toward A. A either (i) deflects the stab, or (ii) cuts B's wrist. A then turns to the right to (iii) cut upward to C's wrist, or to (iv) deflect C's stab.

**56. The Carp Leaps Over The Dragon Gate:** See the application for posture #11.

**57. The Blue Dragon Twists The Pillar:** A is surrounded by three or four opponents. Aiming for the opponents' sword wrists, A cuts to the rear left, then the to the front, and then to the rear right. Then A stabs forward.

**58. The Immortal Guiding The Road:** See the application for posture #50.

**59. The Wind Sweeps The Plum Flowers:** A is surrounded by opponents. By spinning, A forces all opponents to step back.

**60. Holding The Tablet:** A and B face each other; B stabs to A's upper body. A cuts to the right to either (i) deflect the stab to the right, or to (ii) cut B's wrist. A then stabs B, stepping forward if necessary.

**61. Embrace the sword And return To The Original Position:** There is no specific application for this posture.