

Cloud Hands  
T'ai Chi Ch'uan and Qigong

# 32 Sword Form

**Standard 32 Movements Taijiquan Sword Form**  
Chinese National Physical Education Committee 1957 Orthodox 32 Swordplay  
Form  
A Simplified Sword Form in the Yang Style of T'ai Chi Ch'uan Swordplay

Research by  
**Michael P. Garofalo**

[Bibliography](#)   [Links](#)   [List of Movements](#)   [Quotations](#)

[Analysis and Descriptions of the Movements of the 32 Sword Form](#)

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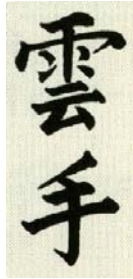
[Comparison of the 32 and 55 Sword Forms in the Yang Style](#)



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## **Disclaimer**

**Warning: Practicing with Sword Weapons Can Be a Dangerous Activity for Adults**



*Cloud Hands Homepage*

太極拳 劍 楊氏

# **Bibliography, Links, Resources**

**T'ai Chi Ch'uan Orthodox Simplified 32 Movements Sword (*Jian*) Form**

Alphabetical Index to the Cloud Hands Taijiquan Website

Analysis and Descriptions of 32 Movements of Orthodox Simplified 32 Movement  
Sword Form

Part One: Movements/Postures 1 - 8

Part Two: Movements/Postures 9 -16

Part Three: Movements/Postures 17-24

Part Four: Movements/Postures 25-32

Movements 1-32, List

### Bagua Zhang Swordsmanship

The Art of Chinese Swordmanship: The Manual of Taiji Jian. By Yun Zhang. New York, Weatherhill, 1998. 287 pages. ISBN: 0834804123. Sifu Yun Xhang was a student of Grandmaster Wang Peisheng (Ying Cheng). A 32 movement Wu short Jian form, by Wang Peisheng is taught. VSCL. This is an good book on Taijiquan Jian!

A Brief Introduction to Practicing Taiji Sword. By Li Tianji.

Chen Style T'ai Chi Ch'uan Swordmanship: Bibliography, Links, Quotes, Notes

### Chinese Swordsmen

Chinese Swordmanship: The Yang Family Taiji Jian Traditions. By Scott M. Rodell. Annandale, Virginia, Seven Stars Books and Video, 2003. 304 pages. Introduction, sword traditions, history, safety, Yang classical form and Michuan Taiji fighting system. Review ISBN: 0974399906. The *Michuan Jian* form is meticulously described and photographed and applications shown on pages 73-184, and the Public Yang Jian is likewise described on pages 185-257. Applications and swordplay with partners are covered. The basic Jian cuts are explained on pages 41-64. Scott Rodell online. It is sometimes difficult to see the details in the small black and white photographs. The movements are unnumbered. VSCL.

Classical Tai Chi Sword. By Petra Kobayashi, Toyo Kobayashi, and Chiang Tao Chi. Charles E. Tuttle, 2003. 176 pages. ISBN: 0804834482. Useful explanation of the 53 movement Yang style sword form. Clear photographs with directional/movement arrows for each of the 53 movements. Good detailed descriptions for each movement. VSCL.

[Classical Tai Chi Sword, List of Movements, Yang Style, 55 Movements, Valley Spirit Taijiquan List](#)

[Cloud Hands Blog: Swordplay Posts](#)

[Cloud Hands: Taijiquan and Qigong](#)

[Comparison of 32 Sword Form with 53 Yang Form](#)

[Fourth Dan Tai Chi 32 Sword. DVD. Demonstration by Li Hui.](#)

Google Searches: [Sword Tai Chi 32 Movements](#), [Standard 32 Sword Form](#)

[Hsing I Quan Swordsmanship](#)

[Instructional Video Online - 32 Sword Form](#)

[Index to the Cloud Hands Website](#)

[Li Deyin 32 Taiji Jian](#). 2 DVDs. "Taiji Sword is one of short weaponry routines of tai chi boxing integrated with tai chi boxing and swordplay techniques. 32-form taiji sword was adapted from Yang-Style Tai Chi Sword by Chinese martial arts master Li Tianji. The set of routines is dissected in 2 sections, 2 returns and 32 movements. The 32-form taiji sword was supported by the National Physical Education Committee." [CGC Mall](#)

[Line drawings](#) (black and white illustrations) of all the movements in the standard 32 sword form.

[List of Movements, Classical Taijiquan Sword, Yang Style, 55 Movements, Valley Spirit Taijiquan List](#)

[List of Movements in the 32 Sword Form](#)

[List of Movements in the 32 Sword Form - In Chinese](#)

[List of Movements in the standard 53 movements Yang Style Sword Form](#)

[List of Movements, First Half, Movements 1 -16, Valley Spirit Taijiquan List](#)

List of Movements of 32 Sword on the [Tai Chi Sword Page](#)

[List of Movements of 32 Sword from Valley Spirit Taijiquan](#)

[List of Movements of 32 Sword Form from Stanford University](#)

[List of Movements of 32 Sword, 61 black and white illustrations](#)

List of Movements for the 32 Sword from [Tai Chi Sword Form](#)

[Names of Movements in the 32 Tai Chi Sword Form](#)

[100 Days of Swordsmanship](#). A blog by Charlie in Boston.

[Online Instructional Video of 32 Sword Form](#)

[Origin of Yang Family \*Jian\*](#). By Dave Chesser.

[Orthodox Taiji Sword](#). Instructional VHS videotape. Presented by Madam Wang Ji Yung. 108 minutes. Step by step teaching of the 32 Form sword set. Produced by Vecom Development Co.. Includes a 26 page instructional booklet titled "The Orthodox Chinese Tai Ji Sword." Versions in Mandarin, Cantonese, Japanese and English. Madame Wang is the Vice Chairman of the Chinese Wushu Association, and Professor at the Shanghai Wushu Investigation Laboratory. Distributed by [Wayfarer](#). Chinese Health Video-Cassettes, # 502. No year of publication given. VSCL.

Orthodox Simplified 32 Form, List of Movements, Complete 1-32, Valley Spirit Taijiquan List (PDF format)

Qigong, Chi Kung: Bibliography, Links, Quotes, Resources, Notes, Instructions

Relaxation (*Sung*) in Tai Chi Chuan

Saber (*Dao*) Tai Chi Chuan: Bibliography, Links, Quotes, Notes

Simplified Tai Chi Sword Form 32. Instructional DVD or videocassette. 60 minutes. Instruction by Master Jesse Tsao, from San Diego, CA. Tai Chi Healthways. Video online version. VSCL.

Simplified Tai Chi Sword 32 Form. Instructional DVD. By Master Guangzhi Xing. Includes 24 Short Form, Yang Style, instruction. Tai Chi for Life. Turtle Press. VSCL.

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Taiji Sword and Other Writings . By Chen, Wei-Ming. Translated by Barbara Davis. Berkeley, California, North Atlantic Books, 2000. Bibliography, 93 pages. ISBN: 1556433336. On pages 71-72 is a list of the Taiji Sword postures, 55 movements, from Chen Wei Ming with numbering provided by Barbara Davis.

T'ai Chi Ch'uan Sword Forms: Bibliography, Links, Quotes, Notes By Mike Garofalo. 227Kb+.

Tai Chi Sword: The 32 Simplified Forms. By Guangqi, Li; Chen, Zhao PhD; and Don G. Shao (Compiler). Agilceed Books, England, 2006. 176 pages. ISBN: 0976118327. Simple and clear line drawings. Large but mediocre quality photos. Large print style of text. Fairly clear, but brief explanations of each movement sequence. Questions and answers. References. List of movement names: literal, figurative, and in Chinese. Brief commentary on Tai Chi swordplay. As far as I know now, the only book in print on the subject in English. Available from Amazon. VSCL.

Tai Chi Sword. Instructional videotape. Presentation by Master Liang, Shou-Yu. Directed by Wu, Wen-Ching. 1999. VHS. ISBN: 1889659053. 60 minutes. Multiple demonstrations of each movement section of the 32 Form taiji sword routine. Wayfarer.

Tai Chi Sword. A detailed analysis of the official Tai Chi Sword form. Clear instruction is also provided in basic double-edged sword techniques. An introduction to two person sword fencing is included. Poster and instructional DVD. Master Mark. CWRI Tai Chi Arts Association.

Tai Chi Sword. By Dan McGrath. 10Kb

Tai Chi Sword Blog By Cheng Zhao.

Taiji Sword, Classical Yang Style: The Complete Form, Qigong and Applications. By Yang, Jwing-Ming. Edited by James C. O'Leary. Boston, Mass., YMAA Publications, 1999. Index, glossary, list of form postures, 205 pages. ISBN: 1886969744. VSCL. The standard 53 Yang sword form.

Taiji Sword, Classical Yang Style: List of Movements HTML or PDF Formats.

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Tai Chi Sword Form

## Tai Chi Sword Page

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32 Step Tai Chi Sword. By Jiang Jian-ye. Instructional VHS videotape. Step by step teaching and demonstrations. 90 minutes. Jiang's Tai Chi Videos. VSCL.

32 Step Taiji Sword Form. Demonstrated by Chen Sitan. 3:00 minutes. Includes names in English and Chinese, and numbering. UTube Video.

32 Sword Form. Line drawing of all movements in the 32 sword form.

Sword - T'ai Chi Ch'uan, 32 Form, Yang Style, Taijiquan Jian. By Michael P. Garofalo. This popular webpage includes a comprehensive bibliography, scores of links to webpages, an extensive listing of the names and name variations for each movement (English and Chinese), a detailed analysis of each posture and movement sequence with explanations and numbered illustrations, instructions, selected quotations, a comprehensive media bibliography, and a comparison of the 32 and 55 sword forms in the Yang style. © Green Way Research, Red Bluff, California, January 2008.

HTML Version: <http://www.egreenway.com/taichichuan/sword32.htm> 165Kb

PDF Version. <http://www.egreenway.com/taichichuan/sword32MPGFull.pdf>  
205Kb, 45 pages, PDF Print Only Version

Yang Style, Standard Orthodox 32 Sword Form, List of 32 Movements, Valley Spirit Taijiquan List:

<http://www.egreenway.com/taichichuan/32SwordFulla.pdf> 15Kb, 1 page,  
PDF Print Only Version

Yang Style Sword Form, Classical Tai Chi Sword, List of Movements, 55 Movements, Valley Spirit Taijiquan List:



<http://www.egreenway.com/taichichuan/sword55.pdf> 55Kb, 25 pages, PDF  
Print Only Version  
Green Way Research: <http://www.egreenway.com/index.htm>

32 Sword Form Chart Laminated Wall Chart

32 Sword Form List of Movements

32 Sword Form, List of Movements, Complete 1-32, Valley Spirit Taijiquan List (PDF format)

Traditional Yang Style Taijiquan 67 Movement Sword Form - List of Postures This is the version of the Taiji sword form currently taught by Master Yang Jun (1968-), 6th generation, head of the International Yang Family Tai Chi Chuan Association. He was taught this sword form by his grandfather, Yang Zhen Duo (1926-, 4th generation).



## Videos Online - 32 Standard Sword Form

Simplified Tai Chi Sword Form 32 4:48 minutes Master Jesse Tsao. Sample of instructional DVD.

Simplified Tai Chi Sword Form 32 4:48 minutes Master Jess Tsao. Sample of instructional DVD.

Simplified Tai Chi Sword 3:30 minutes.

Tai Chi Sword, Traditional Yang Style, 54 Forms 4:33 minutes.

32 Point Sword Form Video 3:04 minutes MetaCafe

32 Step Taiji Sword Form. Demonstrated by Chen Sitan. 3:00 minutes. Includes names and numbering. UTube Video.

32 Sword Form 3:04 minutes YouTube Demonstrated by Simone Sabistiani.

32 Sword Form. Demonstrated by Taiji sword master Xue An Ri. 3:45 minutes. UTube Video.

Yang Style Taiji Sword (32 Forms) 楊式太極劍 3:15 UTube Video, Demonstration.

Yang Tai Chi DVD. Master Xing. 1 minute



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VSCL = Valley Spirit Center Library of Mike Garofalo

Yang Style Sword Form, Classical Tai Chi Sword, List of Movements, 55 Movements, Valley Spirit Taijiquan List

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Yang Style Sword Form, Comparison of 32 and 53 Forms

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Yang Style T'ai Chi Ch'uan Swordsmanship: Bibliography, Links, Quotes, Notes

Yang Style Tai Chi Chuan 3: The 32 Movement Yang Tai Chi Chuan Sword Form.  
DVD, 50 minutes. Featuring Grandmaster Doc Fai Wong. Plum Blossom Instructional Videos.

劍術

# List of Movements

## 32 Movement Standard Simplified T'ai Chi Ch'uan Sword Form

List of Movements, Complete 1-32, Valley Spirit Taijiquan List (PDF format)

On Guard Position, Beginning Stance, Standing in Readiness, Preparation,  
Starting Form, Opening Posture, 預備式:

### **1. Three Rings Around the Moon**

Place Feet Together and Point Sword  
Point Sword with Closing Steps  
Dragonfly Dips Water  
Point Sword with Feet Together

Circling the Moon Three Times  
Stand with Feet Together and Point

三環套月 : Three Rings Envelop the Moon, *San Huan Tao Yue*

## **2. The Big Dipper**

Standing on One Leg and Thrusting the Sword  
Thrust Backward Independently  
Opposite Pierce with One-leg Stand  
Big Dipper Constellation  
The Evil Deity Standing on One Leg  
One-Leg Stance, Circle and Chop Down

大魁星 : Big Chief Star, *Da Kui Xing*

魁星勢 : Big Dipper, *Kui Xing Shi*

## **3. The Swallow Skims Across the Water**

Sweep the Sword with Falling Step  
Crouch Down and Sweep Sword  
Swallow Skims Over the Pond  
Swallow Flying Over the Water  
Crouch Down and then Sweep Sword  
Crouch Stance and Sweep to the Side

燕子抄水 : The Swallow Dips Its Beak in the Water, *Yan Zi Chao Shui*

## **4. Block and Sweep to the Right**

Level Bringing to the Right  
Right Slice with Bow Stance  
Sweep to the Right  
Swallow Moving Right  
Detain and Come Forward Right  
Looking for a Snake in the Grass  
Horizontal Draw to the Right

左右攔掃 : Left Sweep and Right Sweep, *Zuo You Lan Sao*

右边攔掃 : Block and Sweep, Right, *You Bian Lan Sao*

## **5. Block and Sweep to the Left**

Level Bringing to the Left  
Left Slice with Bow Stance  
Sweep to the Left  
Swallow Moving Left  
Detain and Come Forward Left  
Looking for a Snake in the Grass  
Horizontal Draw to the Left  
左右攔掃 : Left Sweep and Right Sweep, *Zuo You Lan Sao*  
左边拦扫 : Block and Sweep, Left, *Zuo Bian Lan Sao*

## **6. Searching the Sea**

The Little Dipper  
Split Independently  
Wheel Chop Sword with One-leg Stand  
Sounding the Sea  
Single Leg Stance Reaching into the Sea  
Stand on One Leg and Cut with Arm Swing  
One-Leg Stance, Circle, and Chop Down  
夜叉探海  
小魁星 : Little Dipper, *Xiao Kui Xing*

## **7. Holding the Moon**

Withdrawing Sword in an Empty Stance  
Sword Withdraws and Feet Retire  
Step Back and Pull Sword  
Embrace the Moon  
Step Back and Withdraw Sword  
Holding the Moon in the Arms  
Step Back and Draw the Sword Back  
懷中抱月 : Embrace the Moon

## **8. The Bird Returns to the Tree at Dusk**

Split Upward Independently  
Upward Pierce Sword with One-Leg Stand  
Sleepy Birds Returning to the Forest  
The Birds Return to the Forest Trees at Dusk

Evening Birds Returning to the Forest  
Stand On One Leg and Thrust  
One-Leg Stance and Stab Up

宿鳥投林 : Sleepy Birds Return to Forest

宿鸟投林 : Birds Lodging in the Forest, *Su Niao Tou Lin*

## **9. The Black Dragon Whips His Tail**

Dragon Sweeping Tail  
Sever Downward with Empty Step  
Empty Stance and Slice Downward  
Black Dragon Whips Its Tail  
Plunge Sword Downward in Empty Stance  
Empty Stance and Intercept Downward

烏龍擺尾 : Black Dragon Whips Its Tail

乌龙摆尾 : Black Dragon Swings its Tail, *Wu Long Bai Wei*

## **10. The Green Dragon Emerges from the Water**

Split with Left Bow Step  
Pierce with Left Bow Stance  
Green Dragon Emerges from the Water  
Green Dragon Coming Out of the Water  
Thrust in Left Bow Stance  
Left Bow Stance and Stab

青龍出水 : Green Dragon Emerges from the Water

青龙出水 : Green Dragon Comes Out of the Water, *Qing Long Chu Shui*

[Yang67 Sword #23]

## **11. Turning Around and Carrying the Sword**

Bring Diagonally and Turn Body  
Pull-back Turn and Skew Slice Sword  
Wind Curls Up Lotus Leaves  
The Wind Blowing the Lotus Leaves  
Turn the Body and Draw on a Slant

風捲荷葉 : Wind Blows the Lotus Leaf, *Feng Juan He Ye*

## **12. The Lion Shakes His Mane**

Bring Diagonally, Shrinking  
Contract Body and Skew Slice Sword  
Stepping Back and Carrying the Sword  
Retreat and Carry the Sword  
The Lion Shakes Its Head  
The Lion Shaking Its Head  
Contract the Body and Draw on a Diagonal

夜叉探海 : Lion Shakes Its Head, *Shi Zi Yao Tou*

## **13. The Tigress Holds Her Head**

Sword Taken Up and Knees Lifted  
Raise Knee and Hold Sword  
Tiger Holds Its Head  
Holding the Tiger's Head  
Lift Knee and Hold Sword with Both Hands  
Raise the Knee and Hold the Sword

虎抱頭 : The Tiger Holds Its Head, *Hu Bao Tou*

## **14. The Wild Horse Leaps Over the Creek**

Level Stab, Jumping  
Jump and Flat Pierce Forward  
Wild Horse Jumps Over the Creek  
Hop and Thrust  
Jump Step and Stab with Flat Sword

野馬跳澗 : The Wild Horse Jumps the Stream, *Ye Ma Tiao Jian*

野馬跳澗 : Mustang Jumps the Ravine

## **15. Cutting Upward in a Left Empty Stance**

Hold Up with Left Empty Step  
Swing Sword with Left Empty Bow Stance  
The Little Dipper Constellation  
The Little Evil Deity Standing on One Leg  
Empty Stance and Slice Upward

小魁星 : Little Dipper Constellation, *Xiao Kui Xing*

## **16. Scooping the Moon from Bottom of the Sea**

Hold Up with Right Bow Step  
Swing Sword with Right Bow Stance  
Swing Up Sword in Right Bow Stance  
Scoop the Sea Bottom for the Moon  
Fishing for the Moon at the Sea Bottom  
Right Bow Stance and Slice Upward

海底撈月: Pick Up the Moon from Sea Bottom, *Hai Di Lao Yue*

## **17. The Rhinoceros Gazes at the Moon**

Withdraw Sword Rotating Body  
Turn and Pull Sword Back  
Turn Around and Withdraw Sword  
Shooting at the Wild Geese  
Turn the Body and Pull Back

犀牛望月: The Rhinoceros Looks at the Moon, *Xi Niu Wang Yue*

預備式: Shooting at Wild Geese

射雁勢: Shooting the Wild Goose, *She Yan Shi*

## **18. The White Ape Offers the Fruit**

Level Stab and Gathering Feet  
Thrust with Feet Together  
Close Steps and Flat Pierce  
White Monkey Presents Fruit  
Stand Upright with Feet Together and Stab with Flat Sword

白猿獻果 White Ape Presents the Fruit, *Bai Yuan Xian Guo*

## **19. Parrying in Left Bow Stance**

Dusting in the Wind, Left  
Block with Left Bow Step  
Obstruct Sword with Left Bow Stance  
Left Bow Stance and Block

迎風揮塵: Dusting in the Wind

左迎風揮塵: Dusting in the Wind, One, *Zuo Ying Feng Dan Chen*



**20. Parrying in Right Bow Stance**

Block with Right Bow Step  
Obstruct Sword with Right Bow Stance  
Dusting the Wind, Right  
Right Bow Stance and Block  
迎風揮塵 : Dusting in the Wind

**21. Parrying in Left Bow Stance**

Block with Left Bow Step  
Obstruct Sword with Left Bow Stance  
Dusting the Wind Left  
Left Bow Stance and Block  
Dusting in the Wind 迎風揮塵

**22. Pushing the Boat with the Current**

Stepping Forward and Piercing Back  
Step Forward and Plunge Backward  
Step Forward and Opposite Pierce  
Twist, Advance, and Thrust Forward  
Step In and Stab Backhand  
Pushing the Boat Into the Current  
Push Boat with the Current  
Pushing the Boat with the Current  
順水推舟: Push Boat with Current

**23. The Comet Chases the Moon**

Turn Body and Split Back  
Reposition and Chop Back  
Turn Around to Cut  
Reverse Body and Chop Behind  
Shooting Stars Chase the Moon [Meteor Runs After Moon]  
The Flying Star Chasing the Moon  
流星趕月: Shooting Stars Chase the Moon

**24. The Heavenly Horse Gallops Across the Sky**

Point Sword with Empty Step

Point Sword with Empty Stance  
Point Sword in Right Empty Stance  
Empty Stance and Point the Sword  
Heavenly Horse Galloping Across the Sky [Heavenly Steed Soars Across the  
Sky]  
Flying the Horse in the Sky  
飛馬行空 : Heavenly Horse Gallops Across the Sky  
天马飞瀑 : Heavenly Steed Flies Over the Waterfall, *Tian Ma Fei Pu*

## **25. Lifting the Door Curtain**

Standing on One Leg and Lifting Sword  
Independent Level Support  
Hold Sword with One Leg Up  
Stand on One Leg and Hold Sword Level  
Hook Up the Curtain  
One-Leg Stance and Lift Horizontally  
挑簾式 : Hold Up the Curtain

## **26. Left Wheeling Chop Into a Right Bow Stance**

Cutting in Bow Stance  
Split with Bow Step  
Hang-up Chop with Right Bow Stance  
Bow Stance, Hook and Chop  
Left Wheeling Sword 左輪劍

## **27. Right Wheeling Chop Into a Right Empty Stance**

Cutting Downward in Empty Stance  
Split with Empty Step  
Wheel Chop with Empty Stance  
Empty Stance, Circle Sword and Chop  
Right Wheeling Sword 右輪劍  
燕子啣泥

## **28. The Phoenix Spreads Its Wings**

Giant Geese Spreading Wings

Counter Attack, Feet Withdrawn  
Retreat Step and Attack Backward  
Step Back to Strike  
Back Step, Circle Sword and Chop  
Phoenix Spreads Its Wings  
Great Roc Spreads Its Wings  
The Condor Spreading Its Wings

大鵬展翅：Phoenix Spreads Its Wings, *Feng Huang Shuang Zhan Chi*

大鵬展翅：Roc Extends its Wings, *Da Peng Zhan Chi*

### **29. The Bee Enters the Hive**

Stepping Forward to Thrust  
Steps Forward Making Level Stab  
Step Forward and Flat Pierce  
Step Forward to Thrust  
Step in and Stab with Flat Sword  
Wasp Enters Its Nest  
Yellow Bee Returns to Nest  
The Hornet Flying Into the Hive

黃蜂入洞：Wasp Enters Its Nest

### **30. Holding the Moon**

Withdrawing the Sword in an Empty Stance  
Draw Back with T Step  
Pull Back Sword with T-Stance  
Withdraw Sword in T-Step  
T-Stance and Pull Back  
Embrace the Moon  
Holding the Moon with the Arms

懷中抱月：Embrace the Moon

### **31. The Wind Sweeps the Plum Blossoms**

Turn and Erase  
Rotate and Flat Slice  
Circle Sword Horizontally  
Turn Around and Smear Horizontally  
Wind Sweeps the Plum Blossoms  
The Wind Sweeping the Plum Flower Petals

風掃梅花 : Wind Blows Away the Plum Flowers, *Feng Sao Mei Hua*

凤扫梅花 : Plum Flowers Being Swept by the Wind

### **32. The Compass Needle**

Stab Straight with Bow Step

Forward Pierce with Left Bow Stance

Thrust Forward in Bow Stance

Bow Stance and Stab Straight

Compass Needle Pointing South

黃龍獻爪

Ending Posture, Conclusion 收勢, Closing Movement, Return to On Guard Posture,  
Closing Position

### **Sources for 32 Sword Form Movement Names:**

32 Form, List of Movements, Valley Spirit Taijiquan

"Tai Chi: The 32 Sword Forms" by Dr. Paul Lam, 1996.

"The Orthodox Chinese Tai Ji Sword" by Madame Master Wang Ji Yung.

"Tai Chi Sword: The 32 Simplified Forms." By Guangqi, Li and Chen, Zhao PhD, 2006,  
p.15-16.

"Tai Chi Sword: The 32 Simplified Forms." By Guangqi, Li and Chen, Zhao PhD, 2006,  
p.135-137.

[Other Names for the Movements from books by Kobayashi, Rodell, Yun, Yang, and  
webpages, etc., cited above.]

The Chinese characters for the movement names can be found in various books and  
webpages cited above.

List of Movements, Complete 1-32, Valley Spirit Taijiquan List

List of Movements, First Half, Movements 1 -16, Valley Spirit Taijiquan List

List of Movements, Second Half, Movements 17-32, Valley Spirit Taijiquan List

Classical Tai Chi Sword, List of Movements, Yang Style, 55 Movements, Valley Spirit  
Taijiquan

Part One: Movements/Postures 1 - 8

Part Two: Movements/Postures 9 -16

Part Three: Movements/Postures 17-24

Part Four: Movements/Postures 25-32

Complete Performance of the Standard 32 Tai Chi Sword Form		
Time	Performer	Source
4:31	Lam, Paul	<i>Tai Chi: The 32 Sword Forms, 1996</i>
	Xing, Guangzhi	<i>Simplified Tai Chi Sword 32 Form, 2005</i>
2:22	Wang, Ji Yung	<i>Orthodox Chinese Tai Chi Sword</i>
	Jiang Jian-ye	<i>32 Step Tai Chi Sword,</i>
	Tsao, Jesse	<i>Simplified Tai Chi Sword Form 32</i>
3:45	Xue An Ri	<u>32 Sword Form.</u> UTube Video Demonstration.
3:00	Chen Sitan	<u>32 Sword Form.</u> UTube Video Demonstration.
2:56	Sabistiani, Simone	<u>32 Sword Form.</u> UTube Video Demonstration.
2:23	Unknown: Carter-Video	<u>32 Sword Form.</u> UTube Video Demonstration.
	Average Performance Time	



# Analysis and Descriptions

## 32 Orthodox Simplified Sword Form Movement Sequence



### 0. Preparation and Opening

Stand with feet together or less than shoulder width. Face to the North (N12). Hold the sword in the left hand, with the sword along the back side of the left arm, sword tip facing up. Rest the hands at the side of the hips. Take up the Wuji meditation posture: stand up straight, relax body and mind (sung), sink energy to *dan tien*, tuck the bottom of the pelvis slightly forward, hold the chin slightly tucked, keep the crown of head held high, keep the lips slightly parted, rest the tongue on the roof of the mouth behind the front teeth, keep your weight centered over hips and legs in central equilibrium (*zhong ding*), etc. This is a preparation posture for beginning to root the feet and legs into the power of the earth, ground the energetic forces (*Qi*) of the body, center and concentrate the mind (*Yi*) on the task at hand, and raise the spirit (Shen) by Returning to the One.

Execute a ceremonial bow as is appropriate to your Taijiquan school's tradition and practice. Many raise hands to chest height, touch hands or cross the hands, bow the head, then return the hands to the side of the hips. Many Yang style players do a "Raise Hands and Lower Hands" movement. They raise both hands, palms down, on an inhale, to about chest height, and then lower both hands back to sides of the hips on the exhale.

Stand quietly in Wuji meditation for awhile to gain mental, physical and spiritual composure. Quiet the mind. Become fully present in both time and place. Focus on being here and now. Wuji stands for "no limit, emptiness, nothingness, without definition, before all movement, spontaneity, freedom and chaos"; whereas, Taiji stands for "at the limit, after movement, multiplicity, space-time emergence, extreme limits, yin and yang evolution, regularity, law and cosmos."

"In Daoist ritual the first act is also called, "calling the qi to order." To call the qi to order one must first invoke the Perfected Warrior, Zhen Wu. This is done by standing still using the physicality of the method described above. It is a totally ready stance—able to

instantaneously issue force in all directions. But Zhen Wu is not just a physicality, *he is a whole way of seeing the world*, and he is the first stage in the practice of *jindan* (golden elixir). Zhen Wu is visualized in his armor with skin like the night sky drawing inward, chain and silk is woven into his hair. He has bare feet and he is energetically on the edge of his seat. Think of him as holding a sword in one hand, without a sheath, the tip of the blade is dragging on the ground. He is the embodiment of the taijiquan concept *song* (or sung, let go, sink) he is utterly fearless, the god of nothing-to-lose."

- Weakness With a Twist - Daoist Ritual Standing

Step to the left (W9) with the left leg. You are now in position 1a as shown below. Settle into a stable centered stance, knees slightly bent, legs about shoulder width apart. You should be facing to the North (N12). Hold the sword in the left hand, tip of the blade point up to the sky, sword behind the left arm. Rest the hands at the side of the hips. The index finger and middle finger are on the side facing forward along with the back of the hand, both fingers extended downward; the thumb, ring finger and little finger all curl around and hold the sword on the hilt.

List of Movements, Complete 1-32, Valley Spirit Taijiquan List (PDF format)

## Part One: Movements/Postures 1 - 8

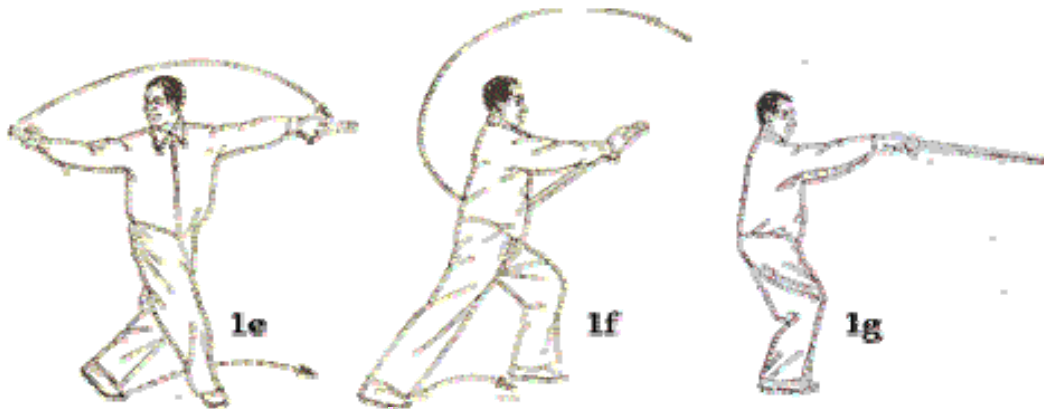
### 1. Three Rings Around the Moon (1a-1g)



This movement, #1, has various names: Three Rings Around the Moon, Circling the Moon Three Times, Place Feet Together and Point Sword, Point Sword with Closing

Steps, Dragonfly Dips Water, Three Halos Around the Moon, Three Rings Envelop the Moon.

Begin by facing to the N12 direction. The sword is in the left hand, with the sword facing upward (1a). The left hand is down along the left hip, with the sword being held in the reversed holding position (*fanwo*). The right hand is held in the sword hand position (index and middle finger pointed, thumb curled and touching the ring finger). The position of the empty hand is also called the "finger sword" (*jianjue, qijian*). Raise both hands to shoulder height (1a). Turn upper torso to the right side to face NE2, raise left hand and sword to eye level (1c), lower right hand to waist. Step with left foot back to face W9, and place left leg in a left bow stance (i.e., 70% of weight in left leg, 30% in right leg). Turn torso to face W9. Extend right arm forward towards W9. Bring left hand and sword to left hip, sword facing upward (1d). Position 1d is sometimes called: The Immortal Points the Way, The Fairy Shows the Way (仙人指路, *Xian Ren Shi Lu*). Moving from 1c to 1d corresponds to the Yang Taijiquan hand form movement called 'Brush Knee.'



[A note on the illustrations.]

Step forward with right leg, right foot facing N12. Bend both knees and squat down a little in a twist step stance, with left knee tucked behind right knee (1e). Open right arm and extend arm to point with sword hand to E3 (1e). Extend left hand to point to W9, sword behind left arm. Look back to E3 (1e).

Step forward with left leg into a left bow stance, turning the torso to facing W9 (1f). Draw sword back and up in clockwise circular manner (1f0 to end with sword facing W9 (1g). Torso is facing W9 (1f). Transfer sword from left hand to the right hand (1f). Bring right foot up to left foot and bend knees, torso facing W9 (1g). Extend arms to W9 at chest height (1g). Lower the tip of the sword towards floor (1g). 1g is called "Point Sword with Feet Together."



All of steps 1a - 1g are done in a flowing, graceful, and slow manner. When a part of the body is moving, all other parts of the body are moving in a smooth coordinated manner. For example, at the "finish" of 1e all parts of the body arrive in their positions at the same time. Emphasize coordinated and timed flowing, and avoiding any jerkiness.

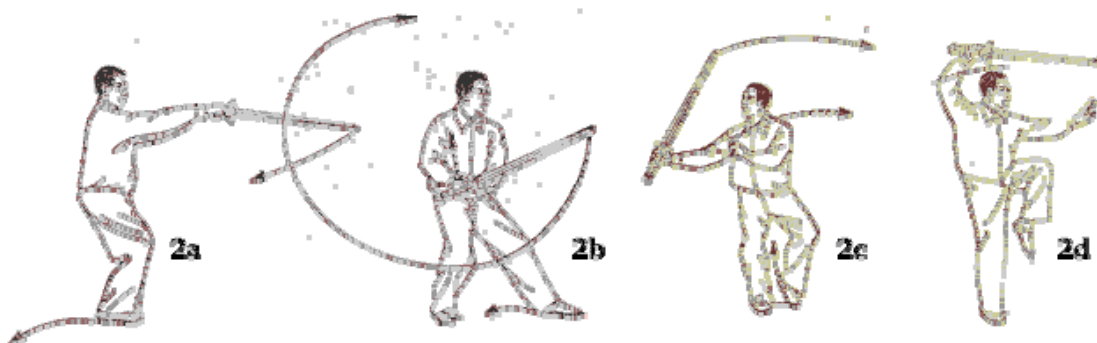
At the end of each movement or posture, the sword blade is held in a specific position. The blade of the sword can be held with the "sharp" edge of the sword held in a vertical or perpendicular position, one edge pointing directly down to the floor the other to the sky, the *zhimian* position. The blade of the sword can be held with the "sharp" edge of the sword held in a horizontal or parallel position relative to the floor, the sword blade flat relative to the ground, the *pingmian* position. Finally, the blade of the sword can be held with the "sharp" edge of the sword held at an angle relative to the floor, tilted to the side, slanted, or angled to the right or left side. In position 1g, the sword blade edge is held in a vertical position relative to the floor, *zhimian*.

In general, during the practice of Taiji sword, the posture is held upright, we stand tall, we keep our back straight, we relax the shoulders and chest, we center the weight in the waist, we draw our chin in slightly, and we keep the crown of the head held high. We strive for nimbleness, alertness, poise, precision, and dignity.

Keep in mind that although the one sentence at a time descriptions that follow might imply a kind of step-by-step or one-two-three mechanical and jerky sort of movement sequence, in actual practice the movements "flow" smoothly together. Sometimes, multiple movements of the arms and legs occur simultaneously. When practicing alone at home, be sure to carefully study the DVDs, VHS, or UTube video demonstrations or instructions (listed above) on how to perform, to move, to play, to dance, to properly perform this 32 sword form. Sword forms are fluid, graceful, controlled, and expressive.

I have chosen to describe the movements using the clock diagram shown on this page, starting the 32 sword from a position of facing N12. Once you know how to do the 32 sword form, you can begin your sword practice facing in any direction that is convenient depending upon time and place. For example, when I practice the 32 sword form outdoors in the early morning, I begin by facing NW10:30 and move along a SW8 and NE2 line, so I don't face the low morning sun as much.

## **2. The Big Dipper (2a-2d)**



This movement, #2, has various names: Big Dipper, Standing on One Leg and Thrusting the Sword, Standing on One Leg to Thrust, Thrust Back Independently, Opposite Pierce with One-Leg Stand, Big Dipper Constellation, Big Chief Star.

Begin by stepping back (2a) with the right leg with foot at N12 (2b). Draw sword in arc down to point to NE1. Raise sword to point directly upward. Turn torso to look to NE1 (2c). Draw left leg back to toe stance. Transfer weight into the right leg. Look to NE1 (2c). Draw left leg in the air, knee facing W9, balancing on right leg. Lift sword over head, and point sword tip to W9, sword parallel to floor (2d). Extend left arm to W9, fingers in the sword hand position. Look towards W9 (2d). Position 2d reminds us of the Yang Taijiquan hand form position called 'Golden Rooster Stands on Right Leg.' In position 2d, the sword blade edge is held in the vertical position relative to the floor, *zhimian*.

"Chen Weiming calls the empty hand (predominately the left hand) literally "the hand pinched into a secret sword (*shou nei jian jue*), which is know elsewhere as "finger sword." I have rendered it "feigned sword." The empty hand keeps the feigned sword position throughout the form, with only a few exceptions that will be noted, such as when supporting the back of the hand holding the sword. In general, the empty hand follows the sword hand. This task serves to counter-balance the sword, to back it up energetically, to support the sword hand physically, and quite practically, to keep the empty hand out of the path of the sword."

- Barbara Davis, *Taiji Sword and Other Writings*, p. xv.

### 3. The Swallow Skims Across the Water (3a-3c)



This movement, #3, has various names: Swallow Skims Across the Water, Swallow Skimming Across the Water, Sweep the Sword with Falling Step, Crouch Down and Sweep Sword, Swallow Skims Over the Pond.

Begin by drawing the left foot down to floor, and step back with left leg to SW7 (3a). Swing sword in arc down and point sword to NE2 (3a). Right leg in bow stance (3b). Touch left hand to right wrist (3b). Turn the torso to face W9 (3c). Pivot on left heel till left foot pointing SW7. Left leg in bow stance (3c). Swing sword from NE1 down and up in arc to point to W9. Sword pointed slightly up at chest height towards W9. Left hand raised above head, left arm out from body, with left palm facing to S6 (3c). Right palm holding sword is up. In position 3c, the sword blade edge is held at an angle relative to the floor.



On the above book cover, Petra Kobayashi demonstrates The Big Dipper (3a) and The Swallow Skims Across the Water (3b). He draws the right knee very low for 3b, and then draws the sword very low along the ground and then upward. The rising movement (2c,2d) and then the deep lowering movement (3a,3b) provides those with more strength, flexibility, and martial arts athletic skills the opportunity to show a more dramatic demonstration of the transition between the movements 2 and 3.

When in group or private classes with a Taijiquan teacher, please very carefully follow your teacher in class and repeat, mimic, and replicate the movements as he or she demonstrates them to you. In most cases, the specific movement sequencing and positioning will be pretty close to what is described herein; nevertheless, when differences occur, follow your instructor's demonstrations and all the details that they teach. Teachers have different styles of teaching: some say very little, some always do the form all the way through every time, some modify the forms somewhat to suit their temperament and physical skills, some will break the form into each movement and have you drill each movement over and over before proceeding, some encourage outside study using media and print resources, some provide more information on the martial arts applications, etc. The student just needs to adapt, be flexible, be open-minded, show respect to the teachers, and always remember the distinction between the purpose/benefits/spirit of the activities and the details of the activities.

#### **4. Block and Sweep to the Right (4a-4b)**



This movement, #4, has various names: Block and Sweep to the Right, Drawing the Sword to the Right, Carrying the Sword to the Right, Level Bringing to the Right, Right Slice with Bow Stance, Sweep to the Right.

Begin by pushing the sword forward a little towards W9 (4a). Turn right palm down and rotate the sword in a tight counterclockwise circle. Step forward with right leg into right bow stance (4b). Left fingers touch right hand holding sword (4b). Front of body faces W9. Position 4a reminds us of the Yang Taijiquan hand form position called 'Fair Lady

Works the Shuttles.' In position 4b, the sword blade edge is held at an angle relative to the floor.

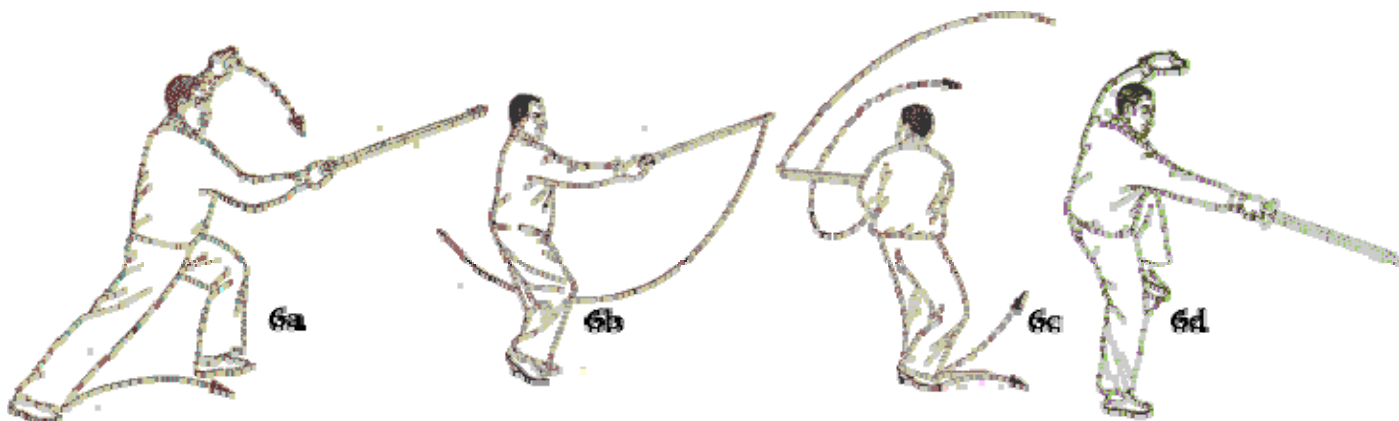
## **5. Block and Sweep to the Left (5a-5b)**



This movement, #5, has various names: Block and Sweep to the Left, Drawing the Sword to the Left, Carrying the Sword to the Left, Level Bringing to the Left, Left Slice with Bow Stance, Sweep to the Left.

Begin by pushing the sword forward a little towards W9 (5a). Turn right palm up and rotate the sword in a tight clockwise circle. Step forward with left leg into left bow stance (5b). Left foot and knee aim towards SW8. Sword is pointed slightly up at chest height towards W9. Left hand raised above head, left arm out from body, with left palm facing to S6 (5b). Right palm holding sword is up. Front of body faces W9. In position 5b, the sword blade edge is held at an angle relative to the floor.

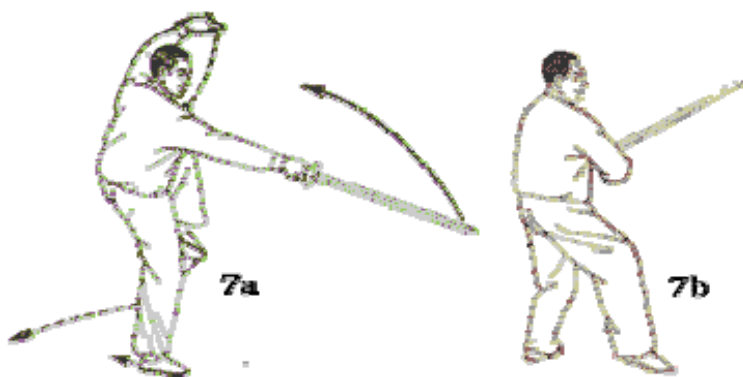
## **6. Searching the Sea (6a-6d)**



This movement, #6, has various names: Little Dipper, Small Star of the Big Dipper, Sounding the Sea, Split Independently, Wheel Chop Sword with One-leg Stand, Small Star of the Literary God.

Begin by stepping forward with the right leg (6a) and placing the right foot by the left foot (6b). Lower the left hand (6a) down to touch the right wrist (6b). Rotate at the waist and turn to look to SE5 (6c) as you draw the sword down in an arc towards SE5 (6b) and then up and moving in an arc (6c) to finally point the sword down to NW10 (6d). Step forward to NW10 with the right leg. Turn the torso to face W9. Raise the left leg up with knee high and the left foot turned inward (6d). Balance on the right leg. Left hand is raised above head, left arm out from body, with left palm facing to SW7 (6d). Point the sword downward, with the blade in a vertical position. Look at the tip of the sword. In position 6d, the sword blade edge is held in a vertical position relative to the floor, *zhimian*.

## 7. Holding the Moon (7a-7b)



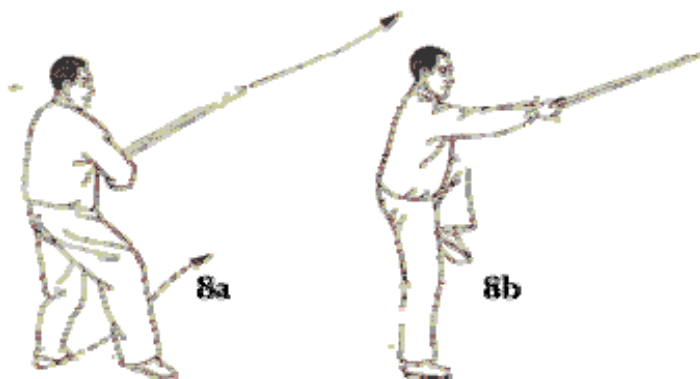
This movement, #7, has various names: Step Back and Pull the Sword, Holding the Moon, Withdrawing Sword in Empty Stance, Sword Withdraws and Feet Retire, Embrace the Moon.

Begin by lowering the left leg and stepping back (7a) with left foot. Draw the left hand down (7a) towards left hip. Bring the right hand back towards the body (7a) and move the end knob and handle down to the left hip. The left fingers touch the right hand. The sword points up at an angle (7b). The body faces to W9. Touch the right toe on the floor, drawing the body weight back into the left leg in a toe stance (7b). Look forward to W9. In position 7b, the sword blade edge is held in a vertical position relative to the floor, *zhimian*.

This posture (7b) is repeated in 30b below.



## 8. The Bird Returns to the Tree at Dusk (8a-8b)



This movement, #8, has various names: Birds Returning to the Trees at Dusk, Split Upward Independently, Upward Pierce Sword with One-Leg Stand, Sleepy Birds Returning to the Forest, Birds Lodging in the Forest.

Begin by stepping forward slightly with the left foot (8a). Shift weight into the right leg, drawing left leg off the ground with the knee high (8b). The left foot is turned inward. Extended both arms with sword pointed upward in W9 direction (8b). Both hands hold the sword, with the palms facing upward. In position 8b, the sword blade edge is held in a horizontal position relative to the floor, *pengmian*. Look forward towards W9 towards the tip of the sword.

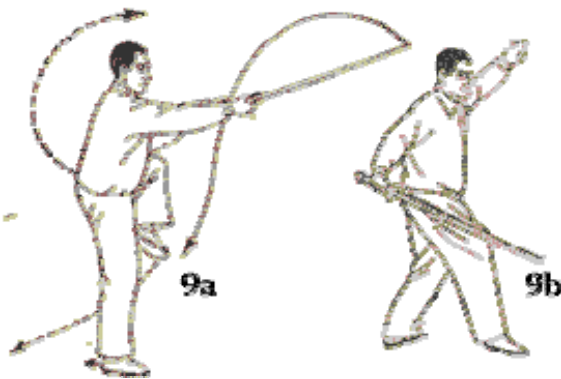






## Part Two: Movements/Postures 9 -16

### 9. The Black Dragon Whips His Tail (9a-9b)

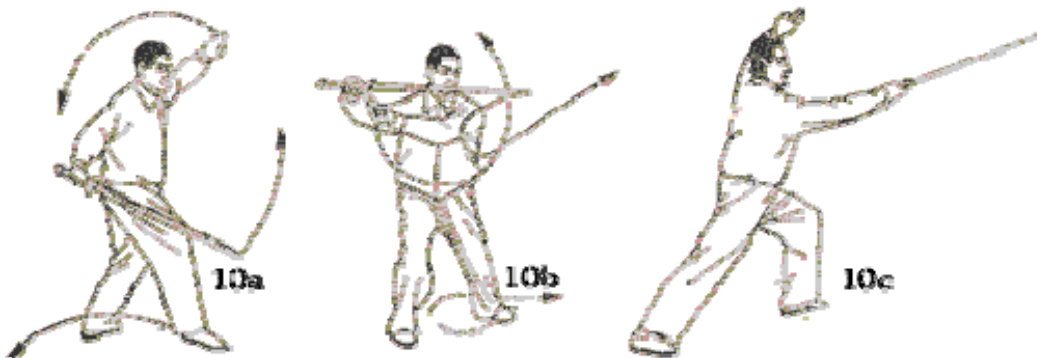


[A note on the illustrations.]

This movement, #9, has various names: Black Dragon Whips His Tail, Dragon Sweeping Tail, Sever Downward with Empty Step, Empty Stance and Slice Downward, Dragon Whips Its Tail, Black Dragon Swings Its Tail.

Begin by lowering the left leg (9a) and moving it back so that the foot faced towards SW7 (9b). As the leg is draw back move the sword in a counterclockwise arc downward (slicing downward) so that the sword ends up pointing towards NW 11, and the sword hand's palm is facing down (9b). The sword hilt is at about hip height. The left hand is moved from the forward position (9a) in a clockwise arc and ends being raised above head, left arm out from body, with left palm facing to SW8. The body is turned at the waist toward NW10 (9b). In position 9b, the sword blade edge is held in a angled or slanted position relative to the floor. The eyes look to NW10. Position 9b reminds us of the Yang Taijiquan hand form position called 'White Stork Cools Its Wings.'

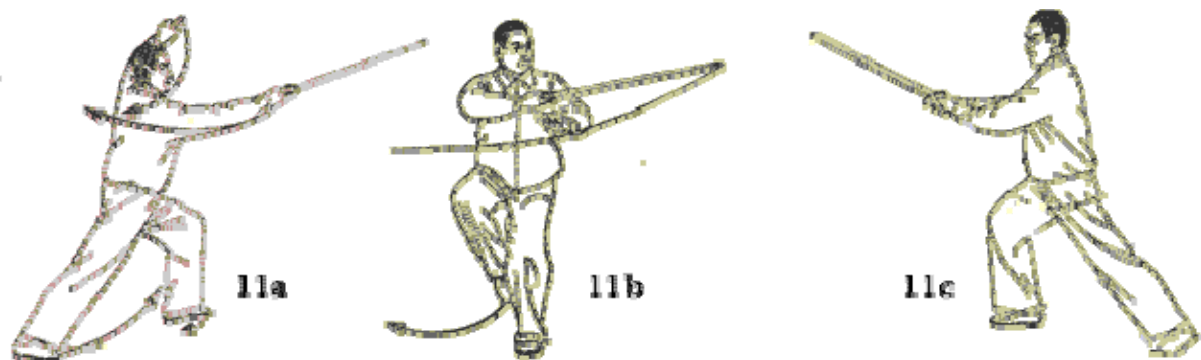
## 10. The Green Dragon Emerges from the Water (10a-10c)



This movement, #10, has various names: Green Dragon Emerging from Water, Split with Left Bow Step, Pierce with Left Bow Stance, Green Dragon Comes out of the Water.

Begin by drawing the right leg back (10a) and place the foot facing N11; as the sword is lifted up and thrust forward. Turn the torso to face N12 (10b). The right hand draws the sword to about face height, with palm facing down, with the sword flat relative to the earth. The left sword finger touches the right wrist. Draw the left foot near the right foot into a left empty stance (10b). Look to W9. Step to the left into a left bow stance (10c). The sword is draw in a clockwise arc (10b) and ends pointing to W9. The left hand is moved in a clockwise arc and ends being raised above the head, left arm out from body, with left palm facing to SW8 (10c). In position 10c, the sword blade edge is held, palm up, in a horizontal position relative to the floor, *pengmian*.

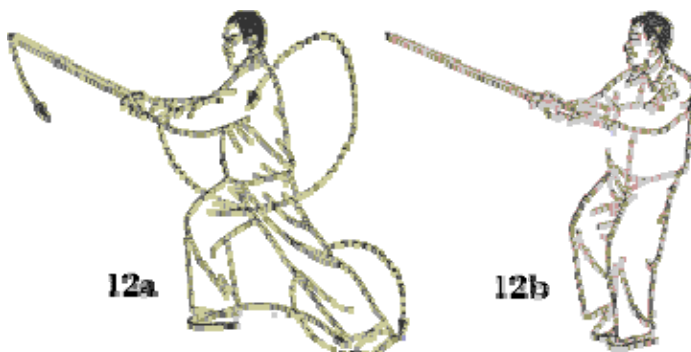
## 11. Turning Around and Carrying the Sword (11a-11c)



This movement, #11, has various names: Turning Round and Carrying Sword, Bring Diagonally and Turn Body, Pull-back Turn and Skew Slice Sword, Wind Curls Up Lotus Leaves, Wind Blows the Lotus Leaf.

Begin by drawing the weight to the right, while remaining upright. Pivot on the left heel, drawing the toes clockwise (11a). Draw the left sword finger hand to touch the right wrist at about chest height (11b). Draw the left leg next to the right leg (11b). Turn from the waist to the right in a clockwise arc. Step with the left leg towards SE4 into a left bow stance (11c). In position 11c, the sword blade edge is held in a horizontal position relative to the floor, *pengmian*. We are turning 195° from 11a to 11c. End in 11c by facing to the SE4. Look at the tip of the sword.

## 12. The Lion Shakes His Mane (12a-12b)



This movement, #12, has various names: Stepping Backward Carrying Sword; Bring Diagonally, Shrinking; Contract Body and Skew Slice Sword, Lion Shakes Its Head, The Lion Shakes His Mane.

I have seen conflicting demonstrations and descriptions of this movement amongst different teachers. Here are two of the options I have seen demonstrated:

1. Begin (12a) by drawing the left foot up next to the right foot, gently touching the toe to the ground. Then move the left foot back (12a). Draw the sword back towards the left side of the body in a counterclockwise arc (12a). Draw the right foot back into a right empty stance (12b). Draw the sword to the center. The torso and sword face towards E3. In position 12b, the sword blade edge is held, palm up, in a horizontal position relative to the floor, *pengmian*. The left sword finger touches the right wrist.

2. Begin (12a) by drawing the left foot up next to the right foot, gently touching the toe to the ground. Then move the left foot back. Step backward with the right foot to near the left foot (12b). Open the arms to the side (arms as in 13a, but feet reversed). The sword finger and sword both point towards the center, forming an inverted "V" shape. Step forward slightly with the right foot into a right empty stance (12b). Draw the sword to the center. The torso and sword face towards E3. The left sword finger touches the right wrist. In position 12b, the sword blade edge is held, palm up, in a horizontal position relative to the floor, *pengmian*.

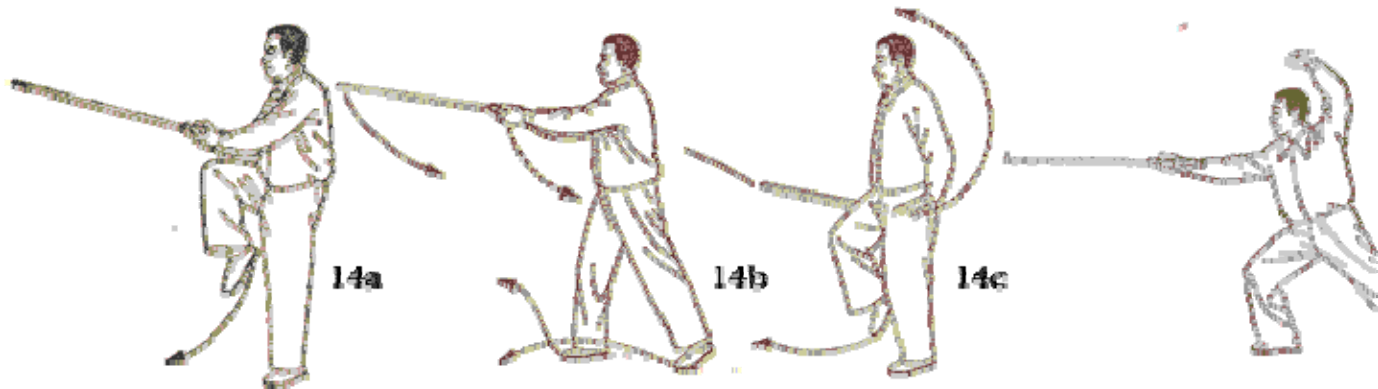
### 13. The Tigress Holds Her Head (13a-13c)



This movement, #13, has various names: Tiger Holding Head, Sword Taken Up and Knee Lifted, Raise Knee and Hold Sword, Tiger Holds Its Head.

Begin (13a) by drawing the right foot back. Settle the weight back into the right leg. Step back just a little with the left toe. Open the arms (13b). The left sword finger and tip of the sword point to a center point in front of the body. The body faces E3. The right sword and sword finger kind of make a reverse V shape. Step forward slightly with the left heel (13b), and draw all the bodyweight into the left foot (13c). Move the right knee up off the ground, knee level with the right hip, right toe down and foot turned inward slightly (13c). Draw the right and left hands together in front of the chest. Place the left hand under the right hand and grasp the right hand. In position 13c, the sword blade edge is held in a horizontal position relative to the floor, *pengmian*. The body is facing E3. Look at the tip of the sword (13c).

## 14. The Wild Horse Leaps Over the Creek (14a-14d)

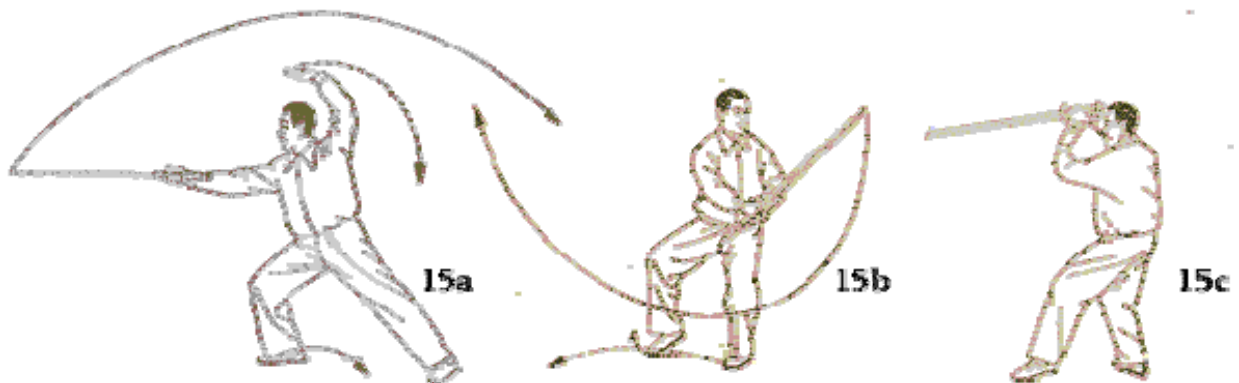


This movement, #14, has various names: Wild Horse Leaping Over Creek; Level Stab, Jumping; Jump and Flat Pierce Forward; Wild Horse Jumps the Stream; Mustang Jumps the Ravine.

Begin (14a) by stepping the right foot forward towards E3. Draw the full weight into the right leg in a deep bow stance. Extend both arms forward, thrusting the sword towards E3 (14b). Lean forward into right leg until you are about to lose balance and fall forward. Leap off the right leg and jump forward with the left foot (14b). Settle all the weight into the left foot, stand up straight, and raise the right toe slightly off the ground (14c). The hands separate from (14b) and are drawn down to the side of the hips (14c). Step forward from (14c) with the right leg into a right bow stance (14d). Extend the right arm forward and thrust the sword tip in the direction of E3 (14d). The right palm is held upward. In position 14d, the sword blade edge is held in a horizontal position relative to

the floor, *pengmian*. The left hand is moved from the left hip (14c) upwards in a clockwise arc and ends being raised above head, left arm out from body, with left palm facing to N12. Look towards E3 at the tip of the sword.

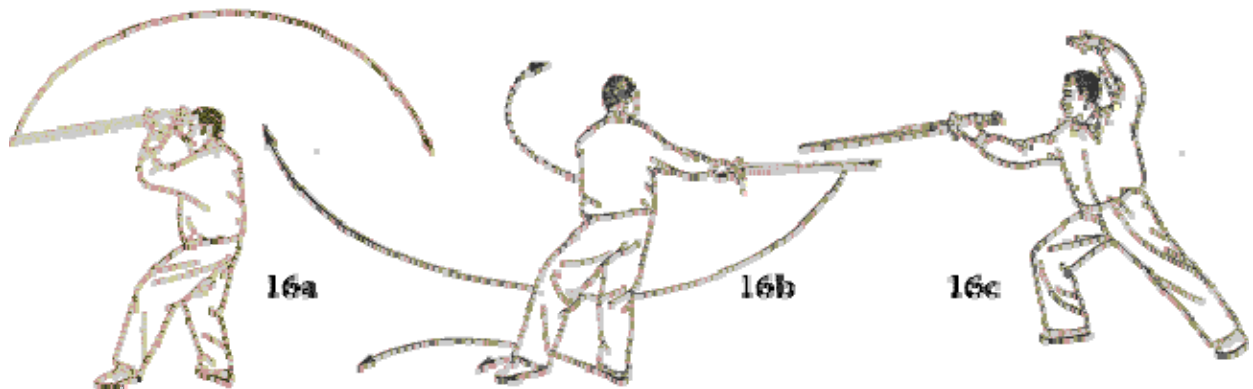
## 15. Cutting Upward in Left Empty Stance (15a-15c)



This movement, #15, has various names: Cutting Upward in Empty Stance, Hold Up with Left Empty Step, Swing Sword with Left Empty Bow Stance, the Little Dipper Constellation.

Begin (15a) by stepping back with the right leg into a right toe stance (15b). Draw the sword in the right hand in a clockwise arc from the right side to the left side of the body, sword point up, drawing the left hand downward in a clockwise arc to about hip height, and hold the sword at about hip height. Bring the left sword fingers to the right wrist (15b). Turn the upper torso to face NW11 (15b), as you step forward with the right leg. Draw the sword downward in a wide counter-clockwise arc. Pivot on the right toe. Step forward with the left leg into a left empty stance (15c). Turn the body to have the torso face towards SE5, with the head and sword facing E3. Draw the sword up to about eye level. In position 15c, the sword blade edge is held in a vertical position relative to the floor, *zhimian*. The sword points to E3 and the eyes look at the tip of the sword (15c).

## 16. Scooping the Moon from the Bottom of the Sea (16a-16c)



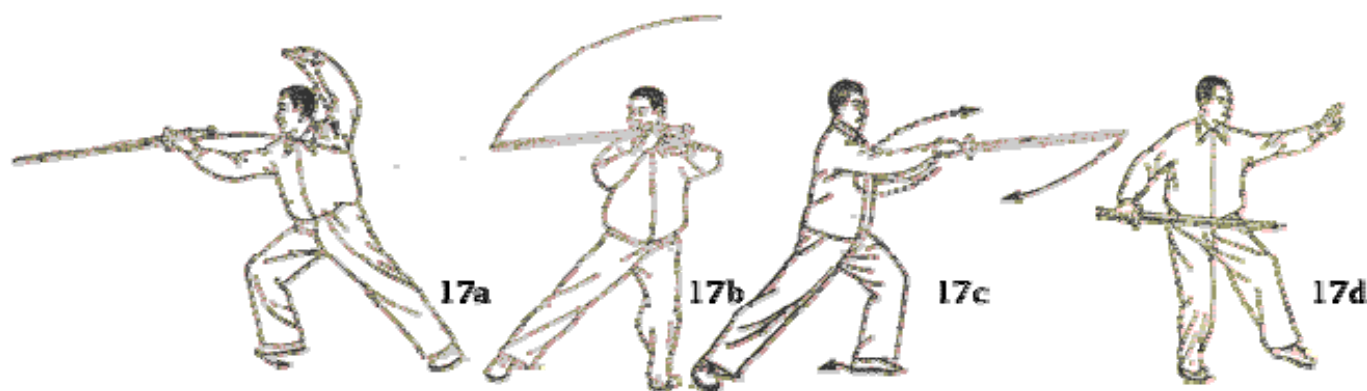
This movement, #16, has various names: Scooping the Moon from the Sea Bottom; Hold Up with Right Bow Step; Swing Sword with Right Bow Stance; Scoop the Sea Bottom for the Moon; Fishing for the Moon at the Sea Bottom.

Beginning in position (16a), step forward slightly with the left foot. Draw the sword in a clockwise arc above the head from front to back, turning the torso to face back towards SW8 (16b). The sword is draw down to waist height, keeping the left sword finger on the right wrist (16b). Step forward with the right leg into a right bow stance, facing E3, as you draw the sword down and forward in a wide clockwise arc (16b). The sword is drawn upward with the wrist turning so that at the end (16c) the wrist is turned up. As you step forward into position 16c, the sword blade edge is held in a vertical position relative to the floor, *zhimian*. The left hand is draw in counterclockwise arc from the far right side (16c) to the left side, and ends being raised above the head, left arm out from body, with left palm facing to N12. Look towards E3 at the tip of the sword.



### Part Three: Movements/Postures 17 - 24

## 17. The Rhinoceros Gazes at the Moon (17a-17d)



This movement, #17, has various names: Rhinoceros Gazing at the Moon, Withdraw Sword Rotating Body, Turn and Pull Sword Back, Shooting the Wild Goose.

Begin (17a) by pivoting on the left heel, and drawing the body weight into the right leg, sinking the right knee, and rotating at the waist so that the chest faces N12 (17b). Draw the sword from the right side to the left side, moving to the center of the body, holding the sword about face level, right sword finger touching left hand, with the sword pointed to R3 (17b). In position 17b, the sword blade edge is held in a vertical position relative to the floor, *zhimian*. Position 17b is called "Rhinoceros Gazes at the Moon."

Draw the sword in a counter-clockwise arc over the body, from left to right, slicing downward with the sword. Lift the body upwards, move the weight into the right leg, and move the left leg back into an empty left stance (17d). As the sword is drawn back to the right hip, sword tip facing more upward (17d), move the left hand out, at chest height, sword finger pointing upward. In position 17d, the sword blade edge is held in a vertical



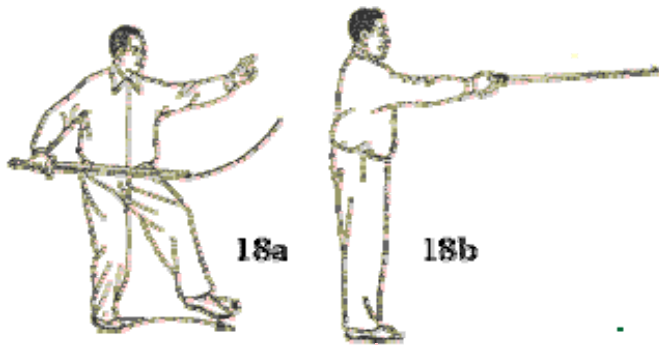
position relative to the floor, *zhimian*. Position 17d is called "Shooting the Wild Goose."

Drawing one arm back and the other forward at shoulder height reminds one of the Yang hand form movement called "Repulse Monkey."



Rhinoceros Gazing at the Moon

## 18. The White Ape Offers the Fruit (18a-18b)

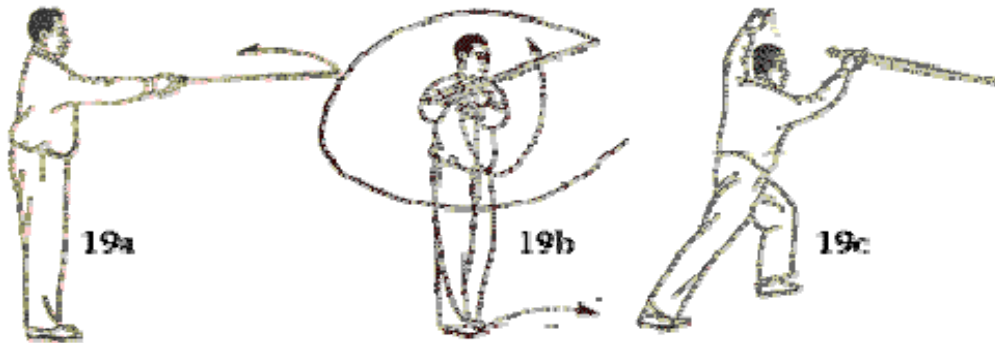


This movement, #18, has various names: White Ape Offering Fruit, Level Stab and Gathering Feet, Close Steps and Flat Pierce, White Monkey Presents Fruit.

Begin (18a) by stepping the left leg to the left, slightly back, and forward, keeping the knee bent slightly. Rotate the torso to the left until the chest faces W9 (18b). Bring the right foot up next to the left foot, again keeping the knees bent. Move the sword up to the center of the body, and place the left hand under the right hand. Slowly rise up to full height from the bent knee position. As you rise up, extend the arms outward at chest height, and thrust the sword forward. In position 18b, the sword blade edge is held in a

horizontal position relative to the floor, *pengmian*. Gaze over the sword tip pointing to W9.

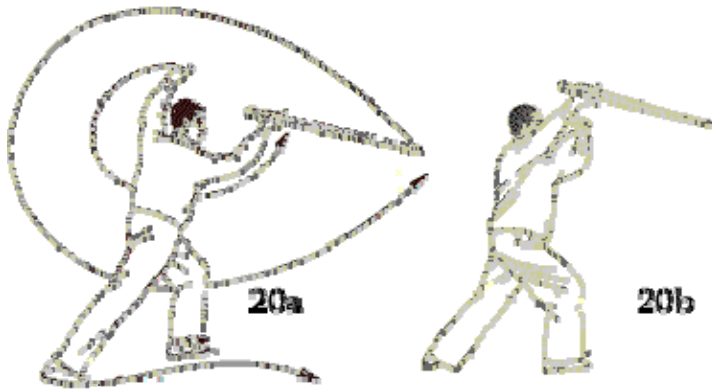
## 19. Parrying in a Left Bow Stance (19a-19c)



This movement, #19, has various names: Parrying in Left Bow Stance, Block with Left Bow Step, Obstruct Sword with Left Bow Stance, Dusting in the Wind.

Begin (19a) by pivoting slightly to the left on the right heel. Turn the torso to face N1 as you move the left hand to the right side to touch the sword finger on the right hand. The sword is drawn in a clockwise arc towards N2, with both hands touching, then down and up toward the left side (19b). Step out with the left leg into a left bow stance with knee and torso facing towards SW8 (19c). The sword is drawn upwards, slicing upwards, palm up, and the sword blade edge is held in a angled position relative to the floor (19c). The right hand is draw in clockwise arc from the far right side (19b) to the far left side (19c), and ends being raised above the head, left arm out from body, with left palm facing to S6. Look towards the tip of the sword. The sword is held high, above the head, with arms away from the body. This position (19c) reminds us of the Yang hand form movement of "Fair Lady Works the Shuttles."

## 20. Parrying in a Right Bow Stance (20a-20b)



This movement, #20, has various names: Parrying in Right Bow Stance, Block with Right Bow Step, Obstruct Sword with Right Bow Stance, Dusting in the Wind.

Begin (20a) by stepping forward with the right leg into a right bow stance, with leg and torso facing NW11 (20b). As the right leg moves forward, the arms carry the sword in a wide counterclockwise arc upwards from right to left and then downwards from left to right (20a). The left arm also follows a counterclockwise arc and comes to rest on the right wrist at the end of the movement (20b). The sword blade edge is held in a angled position relative to the floor (20b). Look towards NW11. The sword is held high, above the head, with arms away from the body (20b).

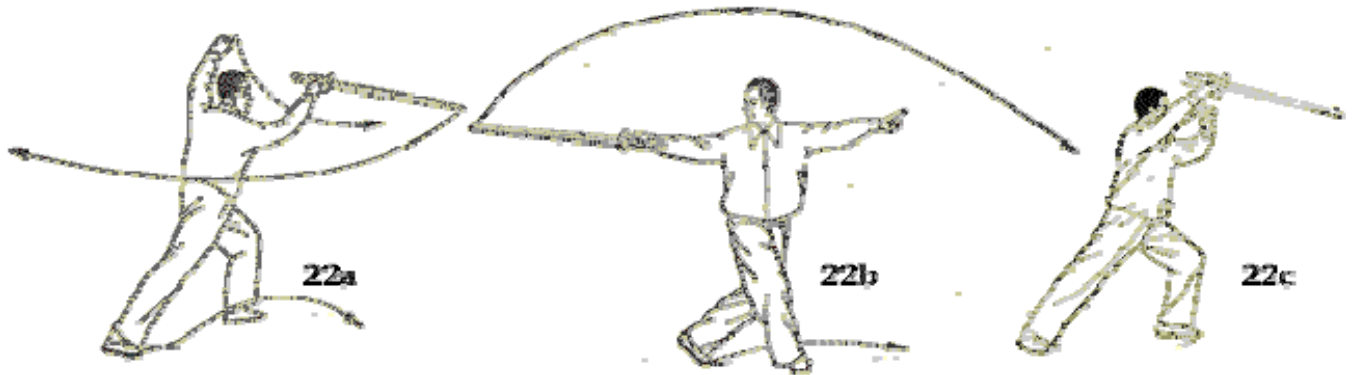
## 21. Parrying in a Left Bow Stance (21a-21b)



This movement, #21, has various names: Parrying in Left Bow Stance, Block with Left Bow Step, Obstruct Sword with Left Bow Stance, Dusting in the Wind.

Begin (21a) by pivoting slightly to the left on the right heel. Turn the torso to face N1 as you move the left hand to the right side to touch the sword finger on the right hand. The sword is drawn in a clockwise arc towards N1, with both hands touching, then down and up toward the left side (21b). Step out with the left leg into a left bow stance with knee and torso facing towards SW8 (21b). The sword is drawn upwards, slicing upwards, palm up, and the sword blade edge is held in a angled position relative to the floor (21b). The right hand is draw in clockwise arc from the far right side (21a) to the far left side (21b), and ends being raised above the head, left arm out from body, with left palm facing to S6. Look towards the tip of the sword (21b). The sword is held high, above the head, with arms away from the body. This position (21b) reminds us of the Yang hand form movement of "Fair Lady Works the Shuttles." Position 21b is a repetition of 19c.

## 22. Pushing the Boat with the Current (22a-22c)

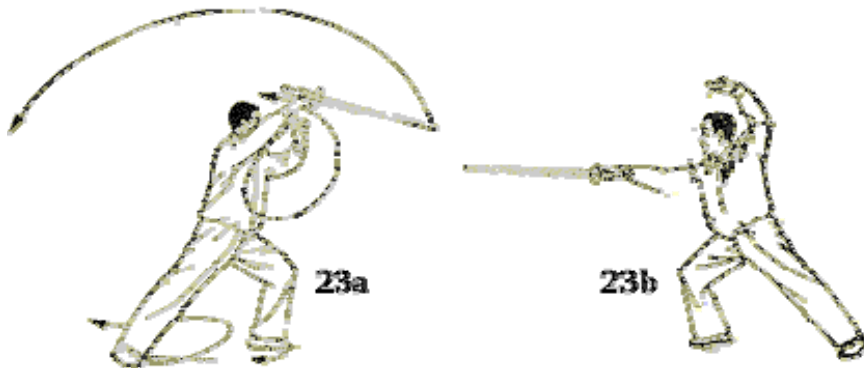


This movement, #22, has various names: Stepping Forward and Piercing Back, Advance and Thrust Forward, Step Forward and Opposite Pierce, Push Boat with the Current; Twist, Advance and Thrust.

Begin (22a) by stepping forward with the right leg into a twist step type of stance with the right knee and foot pointing to N12 (22b). The left knee is tucked behind the right knee (22b). As we step forward with the right leg, we turn the torso to the right bringing the center of the body to face N12 (22b). As the body turns right, the sword is drawn

downward in a counter-clockwise arc movement from the left side to the right side. The sword points to E3 and we look towards E3 (22b). The left arm moves downward and then points to W9 (22b). From 22b, step forward with the left leg, moving into a left bow stance facing W9 (22c). Draw the sword from right to left in a counter-clockwise arc, moving the sword to thrust in the direction of W9 (22c). Move the left hand sword finger to touch the right wrist. Hold the sword about head level and point the sword tip slightly down (22c). The sword blade edge is held in a vertical position relative to the floor, *zhimian*. Look towards the tip of the sword towards W9.

## 23. The Comet Chases the Moon (23a-23b)



This movement, #23, has various names: Comet Chasing the Moon, Turn Body and Split Back, Reposition and Chop Back, Shooting Stars Chase the Moon, The Flying Star Chasing the Moon.

Begin (23a) by transferring the weight of the body into the right leg while bending the right knee. Pivot on the left heel, then gradually turn the torso to the right, clockwise from W9 towards E3. Draw the sword overhead in a clockwise arc as you turn the torso to the right side (23a). Pivot on the right heel, then draw the right leg back towards the left leg in a right empty stance. Continue to turn to the right until your chest faces E3. Step out with the right heel towards E4 and gradually settle into a right bow stance (23b). The sword cuts downward until the blade is at shoulder height, with the tip of the sword facing E3. The sword blade edge is held in a vertical position relative to the floor, *zhimian*. The left hand ends being raised above the head, left arm out from body, with left palm facing to N12. Look towards E3 at the tip of the sword.

## 24. The Heavenly Horse Gallops Across the Sky (24a-24b)



This movement, #24, has various names: Heavenly Horse Flying Across the Sky, Point Sword with Empty Step, Point Sword with Empty Stance, Heavenly Horse Galloping Across the Sky, Flying Horse in the Sky.

Begin (24a) by moving the left leg more towards the right into the center of the body, and then step forward with the left leg into an empty left stance. At the same time, turning the torso counter-clockwise to face N12. The sword is raised up to above the head, palm facing up, with the sword facing E4. The left hand is drawn down to about waist height. (I think that there should be another illustration here between 22a-22b.) Next, bring the weight down into the left leg, and step forward with the right leg into a right empty toe stance. The torso faces at a slight angle towards N1. The sword rises in an arc and then cuts downward. Both arms are extended out at about shoulder height, with the left hand touching the right wrist, palms facing down. The wrists are bent, and the sword is held so that the sword tip is low, pointing to the earth. . The sword blade edge is held in a vertical position relative to the floor, *zhimian*. Gaze towards the tip of the sword.



## Part Four: Movements/Postures 25 - 32

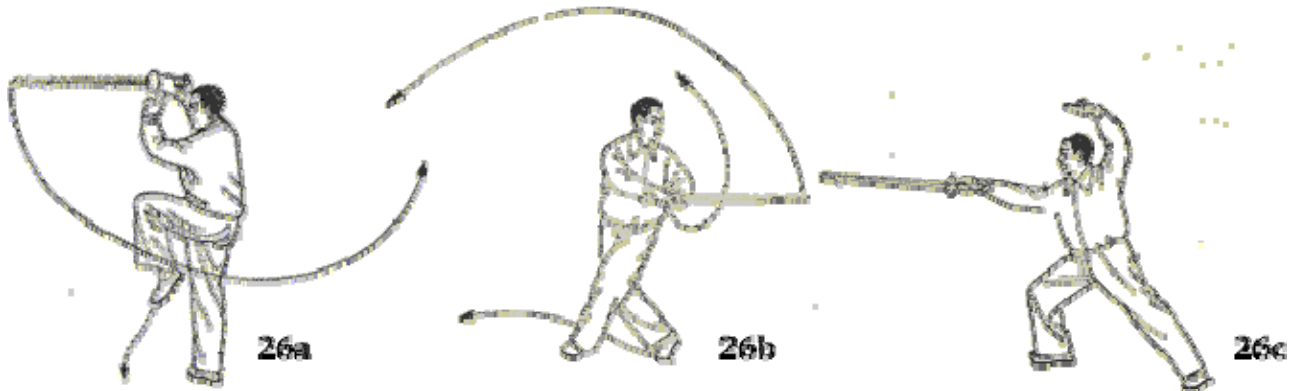
### 25. Lifting the Door Curtain (25a-25b)



This movement, #25, has various names: Standing on One Leg and Lifting Sword, Independent Level Support, Hold Sword with One Leg Up, Hook Up the Curtain, Lifting the Door Curtain.

Begin (25a) by stepping back with the right leg behind the left leg. Bring the right knee behind the left knee in a twist step stance. At the same time as stepping back, bring the sword upward, palms facing up, left hand touching right wrist, and point the sword towards E2. Move the sword in a counter-clockwise arc from right side up towards the left and then down, as the body sinks into more of a squatting position. (I think another illustration is needed here between 25a-25b.) Continue to swing the sword in an counter-clockwise arc from low right to high left. As the sword moves upward, gradually rise up from the squatting position turning the body to face E3, and lifting the left leg up, drawing the knee upwards pointing towards E4, standing on the right leg (25b). The arms move up to slightly above the head. Hold the sword parallel to the floor, with the sword blade edge held in a vertical position relative to the floor, *zhimian*. The right palm faces S6, and the left sword fingers touch the right hand. Gaze towards E3.

## 26. Left Wheeling Chop Into a Right Bow Stance (26a-26c)

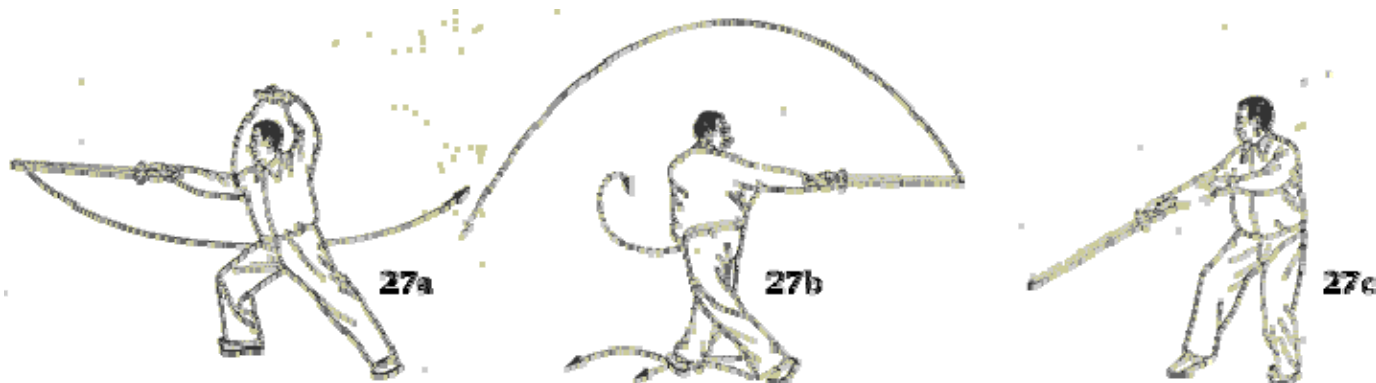


This movement, #26, has various names: Cutting in a Bow Stance, Split with Bow Step, Hang-up Chop with Right Bow Stance, Left Wheeling Sword, Left Cart Wheels Sword.

Begin (26a) by stepping forward with the left leg and placing the right knee behind the left knee in a twist step (26b), as the body turns to face N12. As the body turns to the left the sword is drawn down in a clockwise arc from left to right (26a-26b). The left hand continues to touch the right wrist until the arms reach the waist (26b). The left hand releases from the right wrist at the waist. The sword then continues upward in a clockwise arc (the Cart Wheel or Wheeling Chop movement) and then chops or cuts downward (26b). The left arm is drawn in a counter-clockwise arc to a position above the head. The body turns to face towards E3, stepping forward with the right leg into a right bow stance. The sword stops at shoulder height, sword tip pointing to E3, with the sword blade edge held in a vertical position relative to the floor, *zhimian*. The left hand ends being raised above the head, left arm out from body, with left palm facing to N12. Look towards E3 at the tip of the sword.

## 27. Right Wheeling Chop Into a Right Empty Stance (27a-27c)

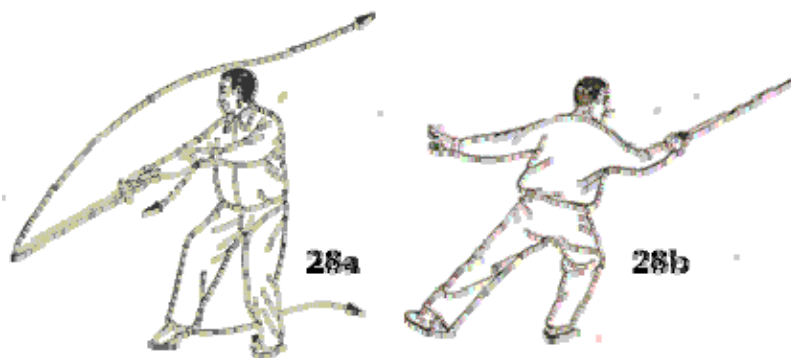




This movement, #27, has various names: Cutting Downward in Empty Stance, Split with Empty Step, Wheel Chop with Empty Stance, Right Wheeling Sword.

Begin (27a) by rotating the right heel to point the foot towards SW4 as you draw the weight slightly back into the left leg.. Step forward with the left leg in a curve until the left foot faces toward NW2. As the body turns to the right the sword is drawn down in a counter-clockwise arc from left to right (27a-27b). The left hand is drawn towards the right shoulder (27b). The head looks to SW7 and the sword points to SW7. Rotate the right palm upward. The sword continues upward in a counter-clockwise arc (the Cart Wheel or Wheeling Chop movement) and then chops or cuts downward (27b-27c). As the sword swings forward and downward (27b), the torso turns to the left, the right leg steps forward into a right empty stance (27c), with the right toe facing N1 (27c). As the body turns, the left arm is drawn in a clockwise circle to the left and then back to center. The sword cuts downward and ends pointing towards the earth at an angle, with the sword blade edge held in a vertical position relative to the floor, *zhimian* (27c). The left sword finger touches the right elbow. The right wrist is relaxed, sword tip pointing downward. The torso is turned towards N1 (27c).

## 28. The Phoenix Spreads Its Wings (28a-28b)

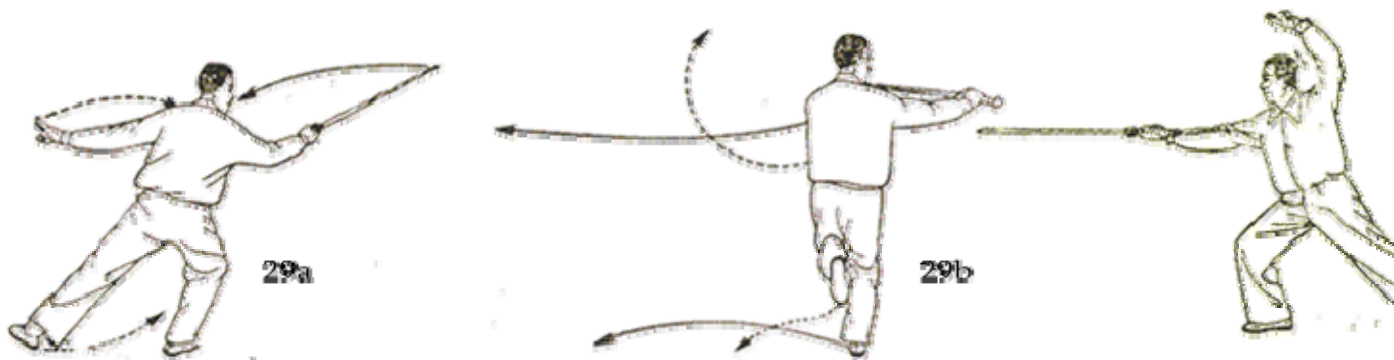


This movement, #28, has various names: Giant Geese Spreading Wings, Counter Attack with Feet Withdrawn, Retreat Step and Attack Backward, Phoenix Spreads Its Wing, Great Roc Spreads Its Wings, The Condor Spreads Its Wings.

Begin (28a) by stepping with the right leg backwards until the right toe faces SW7, ending in a right bow stance (28b). The left leg pivots on the left heel and the left foot turns to the right. The sword slices upward, backwards, in a clockwise arc until the sword is pointing to SW7, at about shoulder height. Pivot on the right heel to the left. The left hand releases from the right forearm and opens so as to point to E2. The sword blade is held at an angle, palm up. Look towards the sword blade (28b).

The movement from 28a to 28b reminds us of the Yang Taijiquan hand form movement called 'Slant Flying.'

## 29. The Bee Enters the Hive (29a-29c)



This movement, #29, has various names: Stepping Forward to Thrust, Steps Forward Making Level Stab, Step Forward and Flat Pierce, Wasp Enters Its Nest, Yellow Bee Returns to Nest, The Hornet Flying Into the Hive.

Begin (29a) by drawing the left leg back to the right leg, and lifting the left foot off the floor, and bringing the knee up. (29b). The torso turns to the left to face S6. Draw the sword blade in a counter-clockwise arc toward the left so as to bring the sword to shoulder height, blade tip pointed to E3 (29b). The left sword finger is drawn toward the right to the right shoulder. Step forward with the left leg and heel towards E3. Then step forward with the right leg into a right bow stance (29c). As the legs move towards E3, the torso also turns to the left until the chest faces E3 (29c), and the left hand is drawn in an arc towards the left side. The sword is thrust forward towards E3, held a shoulder height, palm up, with the sword blade horizontal relative to the floor, *pengmian*. The left hand ends being raised above the head, left arm out from body, with left palm facing to N12. Look towards E3 at the tip of the sword.

### 30. Holding the Moon (30a-30b)



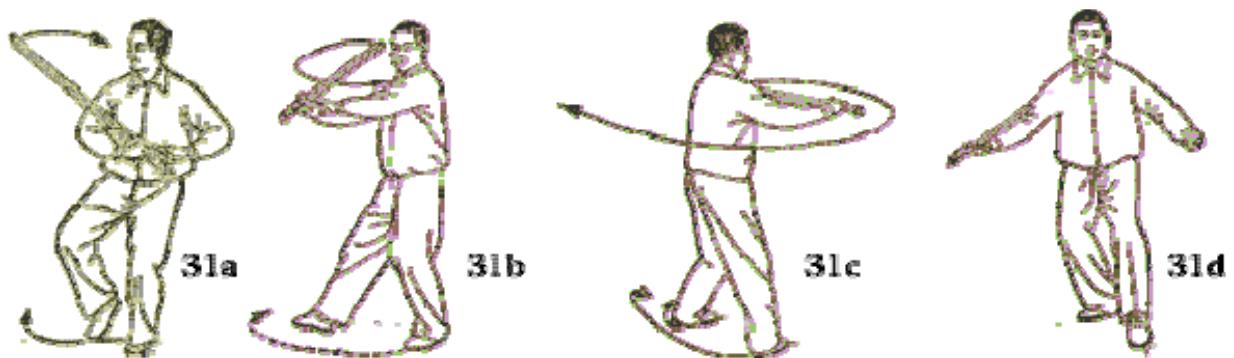
This movement, #30, has various names: Withdrawing Sword, Draw Back with T-Step, Pull Back Sword with T-Stance, Embrace the Moon, Holding the Moon with the Arms, Holding the Moon to the Bosom, Withdrawing the Sword in an Empty Stance.

Begin (30a) by drawing the right hand towards the body and then moving the right hand down to the left hip area. Step back with the left leg into a left empty stance. Turn the torso towards the left side, chest facing N12 (30b). Look towards E3. The sword tip

points upward, the sword blade is held in a vertical position relative to the floor, *zhimian*; and the left sword finger touches the right wrist (30b).

This sequence and posture (30b) also appears in 7b above.

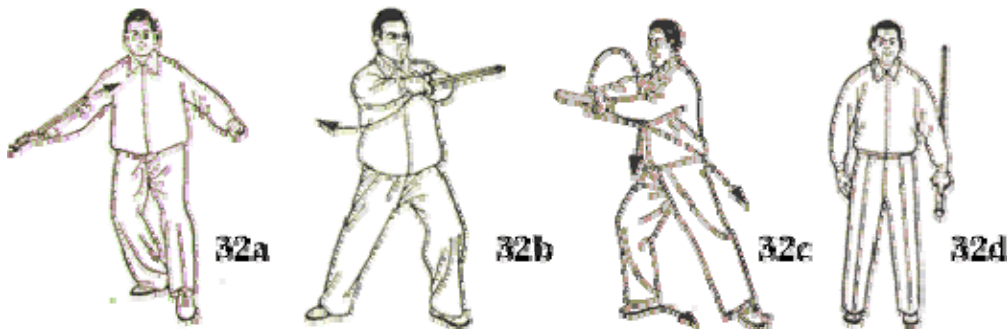
### **31. The Wind Sweeps the Plum Blossoms (31a-31d)**



This movement, #31, has various names: Wind Sweeping the Plum Blossoms, Turn and Erase, Rotate and Flat Slice, Wind Sweeps the Plum Blossoms, The Wind Sweeping the Plum Flower Petals, Plum Flowers Being Swept by the Wind.

Begin (31a) by stepping with the right leg forward and to the right, toe pointing towards SE4 (31b). Rotate sword so that the palm of the right hand is facing down (31a-31b). The left sword fingers are on the right wrist. Turn the body to the right in a clockwise circle, and as the body rotates keep the sword at about chest height, blade parallel with the floor. Swing the left leg in a clockwise arc and then place the left foot so that the toes face W9, as the body rotates to face W9 (31c). Swing the right leg in an arc back to the right and end by placing the foot to point to NE1. The arms open and lower to waist/hip height. The left hand points to NW10 and the right hand to NE2 (31d). The sword tip points to N12, the sword blade at an angle. The chest faces N12. Draw the left leg into the body and take a left empty stance, with the weight in the back right leg (31d).

### **32. The Compass Needle (32a-32d)**



This movement, #32, has various names: Thrusting Forward in a Bow Stance, Step Straight with Bow Step, Forward Pierce with Left Bow Stance, Compass Needle Pointing North/South, The Compass Needle and Closing.

Begin (32a) by stepping forward with the left leg towards NW11 into a left bow stance. Thrust the sword forward at chest height towards NW11 (32b). Draw the weight back into the right leg, pivot on the left foot until the toe face N12. Turn the torso towards NE2 as the sword is drawn back to the body, bending the right elbow (32c). Grab the hilt of the sword with the left hand (32c). The left hand moves forward as the sword is brought back behind the left arm, hilt facing down, sword tip to the sky, as the left hand is brought back beside the left thigh (32d). Bring the right foot forward until the feet are in line, toes and torso facing N12, knees slightly bent, feet shoulder width apart (32d). Draw the right hand up to about the nose, then slowly lower the right sword finger down, palm facing the earth. As the right hand lowers, the knees unbent. When the right hand comes down along the right thigh you should be standing up straight (32d).

## Conclusion, Closing, Ending

Stand in position (32d). Feet are shoulder width. Stand up straight, head held high. Sword is in the left hand, sword tip pointed upwards. The left hand is in the sword fingers position holding the sword hilt behind the hand. Look forward to N12. Right hand is alongside the right leg (32d). Maintain this position for awhile. Step with the left leg and bring the left foot beside the right foot.



### **A note on the black and white illustrations:**

I believe that the illustrations (line drawings) came from the book: "Simplified Taijiquan Sword, 32 Forms." This is a small paperback textbook from the Beijing University of Sports Education, China, 55 pages, b&w. The instructional book included 61 line drawings of the 32 movements. The book was probably first published in the early 1960's, since the form was approved in 1957. I do not have a copy of the publication, as of 10/1/07; but am seeking one.

There is a readily available print publication with a complete set of these 61 black and white illustrations: Tai Chi Sword: The 32 Simplified Forms (By Guangqi, Li; Chen, Zhao PhD; and Don G. Shao (Compiler). Agilceed Books, England, 2006. 176 pages. ISBN: 0976118327.) Also, a complete or partial set of these illustrations are also being distributed on the Internet in .pdf, .gif, or .jpg formats on various webpages, blogs and newsgroups as cited above.

I reorganized the 61 illustrations into groups according to the Simplified 32 sword form movement sequence. I repeated some illustrations to show the sequence of movements better for each movement group. To my knowledge, this arrangement by 32 groups is unique to this webpage. I modified and touched up the illustrations, placed them on a transparent background, and converted them into a more condensed .gif format. I am seeking permission for inclusion of this modified version of these nice illustrations in this webpage from the Beijing University of Sports Education. Hopefully, permission will be granted for educational purposes. Keep in mind, however, that Chinese publishing is not bound by United States copyright laws, and vice versa.

List of Movements, Complete 1-32, Valley Spirit Taijiquan List (PDF format)

## **Disclaimer**

**Warning: Practicing with Sword Weapons Can Be a Dangerous Activity for Adults**

# 劍術

## **Quotations**

### **32 Movement Standard T'ai Chi Ch'uan Sword Form**

#### **Taijiquan Swordsmanship: Quotations, Notes, Tips, Commentary, History, Health, Mental, Principles**

"The 32 sword form is based on the principles of Yang style Tai Chi and is therefore not a vigorous exercise and is suitable for the elderly. With the exception of the preparation position and conclusion, this form contains 32 movements divided into four sections. The complete exercise when learnt lasts about two to three minutes and can be practiced alone or in a group."

- [Tai Chi Australia](#)

"Taiji Sword is one of short weaponry routines of tai chi boxing integrated with tai chi boxing and swordplay techniques. 32-form taiji sword was adapted from Yang-Style Tai

Chi Sword by Chinese martial arts master Li Tianji. The set of routines is dissected in 2 sections, 2 returns and 32 movements. The 32-form taiji sword was supported by the National Physical Education Committee."

- [CGC Mall](#)

"Tai Chi Sword is a weaponry form of Tai Chi practice, in which the sword is viewed as an extension of body, not a separate part of Tai Chi practice. All Tai Chi weaponry forms preserve the same principles of Tai Chi Chuan (the hand form of Tai Chi). The practice of Tai Chi sword requires a person to follow the sword forms correctly, to balance the sword with body well, and to apply power to the right of point of force. It also requires the person to understand and display as well the meanings of offensive and defensive moves within each form. It is important to show accurately shift of body weight, the empty (insubstantial) and solid (substantial) moves, and the variations of sword forms. The ultimate goal is to move the body and sword in unity with right balance and rhythm.

In 1957, the Chinese Sports Committee developed a simplified version of Tai Chi Sword based primarily on the Yang style. This simplified form is a series of 32 sword forms that can be performed in about three or five minutes. It was designed as an easily learned series of movements that could be used by anyone to improve their health."

- Cheng Zhao, Ph.D, Indiana State University, [Tai Chi Sword - The 32 Simplified Forms](#)

## **Taijiquan Swordsmanship: Quotations, Notes, Tips, History, Health, Mental, Principles**





# 劍術

## Principles of Taijiquan Sword Practice

Principles of Tai Chi Ch'uan Swordplay by Mike Garofalo

## Comparison

Comparison of the Orthodox Simplified 32 Sword Form with the Yang Style 55 Taijiquan Sword Form

Sword forms, sword practice routines, sword fencing, swordplay in theater, and sword dances are all of very ancient origin in China. Professor Hermann Bohn told me that "There always has been a distinct differentiation between the sword dancers (like Li Bo and other literati), who did the *wenjian*, lighter and more for self-cultivation; and, on the other side, the martial swordsmen, who did the heavier, warfare orientated *wujian*." Most soldiers and sword fighters were trained to use the curved broadsword or saber (*Dao*), which is heavier, single edged, cheaper to manufacture, and easier to learn how to use.

The Chen style of Taijiquan included broadsword, staff and spear practices starting in the 1670's, but the teachings were not made available to the general public. By the middle of the 1800's, Taijiquan had become recognized in China as a distinct style of martial arts. However, various scholars have reported that there is little documentation or evidence showing how the double edged straight sword (*jian*) was being taught in private Taijiquan schools. By the early 1900's, some teachers began teaching internal martial arts and Taijiquan to the general public, e.g., Sun Lu Tang 孫祿堂 (1861-1933) and Yang Cheng Fu 楊澄甫 (1883-1936).

In 1928, the first small book on the Taijiquan double edged straight sword (*Jian*) form was published: *The Taiji Sword*. Its author, Chen Weiming 陳微明 (real name: Chen Zengze 陳曾則) (1881-1958) was a scholar, historian, and taijiquan instructor. Chen Weiming studied with Sun Lu Tang, and with General Li Jing Lin (Fang Chen) (1885-1931), a Wudang sword master. Chen Weiming was a senior student and close friend of the famous Taijiquan Grand Master Yang Cheng Fu, and collaborated with Yang Cheng Fu when publishing three taijiquan books. We are unclear about the origin of the sword form that Chen Weiming documented in his book, since he says that Yang Cheng Fu "never taught a specific set of sword (*Jian*) fencing." It is likely that the sword routine in Chen Weiming's book has its roots in the Wudang sword tradition. Nevertheless, the sword form described and pictured in the 1928 book, *Taiji Sword*, with 55 movements, has become the public version of the "classical" or "traditional Yang Taijiquan" straight sword form after it was integrated into the Yang style of Taijiquan curriculum in the 1920's.

Chen Weiming's book was translated into English with a commentary by Barbara Davis in 2000. Numerous authors, all cited above, have also written books about the 55 movement classical public Taijiquan sword form in the Yang style, e.g., Petra Kobayashi (2003), Scott M. Rodell (2003), and Yang Jwing Ming (1999). Numerous instructional media also exist for learning the Taijiquan Yang 55 Sword Form.

In 1955, a Taijiquan Physical Education Taijiquan Subcommittee used the "classical" taijiquan sword form in the Yang style, 55 movement form, as documented by Chen Weiming in 1928, and other swordplay sources, as the foundation for creating the Orthodox Simplified Taijiquan 32 Sword Form. In 1957, the Chinese National Physical Education Committee approved the subcommittee's recommendations, and decided that the Orthodox Simplified 32 Sword Form would be used in physical education and wushu classes as an introductory Taijiquan swordplay form. Since then, the standard simplified 32 sword form has become very popular in China and all around the world. Numerous instructional media, books, and webpages exist for learning the 32 Taijiquan Sword Form.

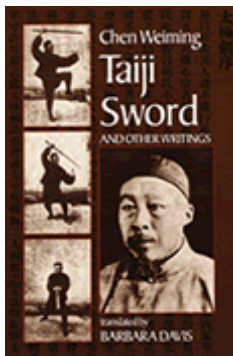
Keep in mind that some Yang style Taijiquan teachers teach 32 sword form and some the 55 sword form, and a few might not appreciate your confusing the two forms. Remember, the 32 sword form was developed by a sports committee sponsored by the Communist Party government. On the other hand, some Taijiquan Masters of the Yang Style from Taiwan or Hong Kong, and those who actively supported the Chinese Nationalist Party in the 1940's, like Professor Cheng Man Ching, significantly influenced Taijiquan sword teaching in the USA. So ... be flexible, sensitive, and 'when in Rome do as the Romans do.' You might learn both the 32 and 55 Yang style sword forms to expand your Taijiquan swordplay horizons, skills, and expertise. The 32 sword form is practiced by many persons, even by those who do not practice Yang Style Taijiquan.

As with most longer Taijiquan sword forms, the ordering of the moves and the numbering sequence differs a little from teacher to teacher in the long "classical"

Taijiquan sword form. You will see the public and common Classical Taijiquan Sword Form, adopted by the Yang Taijiquan tradition, in versions with 50 movements, 51 movements, 53 movements (Petra Kobayashi), 54 movements (Yang Jwing Ming), 55 movements (Chen Weiming), 61 movements (Stuart Alve Olson), and 67 movements (Yang Zhen Duo and Yang Jun). It will depend on whether or not opening and closing movements are included, how some longer movement sequences are defined and numbered, added repetitions, and unique variations, etc. Also, the directions of some of the movements do vary from teacher to teacher.

List of Movements, Complete 1-32, Valley Spirit Taijiquan List

Classical Tai Chi Sword, List of Movements, Yang Style, 55 Movements, Valley Spirit Taijiquan List



<b><u>Simplified Taiji 32 Sword Form (1957)</u></b>	<b><u>Classical Taiji 55 Sword Form (1928)</u></b>
Preparation and Opening	#1. Taiji Sword Beginning Posture
<b><u>Part One: Movements/Postures 1 - 8</u></b>	
1. Three Rings Around the Moon	#2. Three Rings Circle the Moon
2. The Big Dipper	#3. Great Star of the Literary God

3. The Swallow Skims Across the Water	#4. Swallow Searches the Water
4. Block and Sweep to the Right	#5. Right Block and Sweep
5. Block and Sweep to the Left	#6. Left Block and Sweep
6. Searching the Sea	#7. Small Star of the Literary God
7. Holding the Moon	#18, #36. Clasp the Moon to the Bosom
8. The Bird Returns to the Tree at Dusk	#19. Bird Goes to Roost in the Forest
<b><u>Part Two: Movements/Postures 9 -16</u></b>	
9. The Black Dragon Whips His Tail	#20. Black Dragon Wags Its Tail
10. The Green Dragon Emerges from the Water	#21. The Wind Curles the Lotus Leaves
11. Turning Around and Carrying the Sword	#21. Wind Curles the Lotus Leaves, #21. Lion Shakes Its Head
12. The Lion Shakes His Mane	#22. Lion Shakes Its Head
13. The Tigress Holds Her Head	#22, #48. Tiger Holds Its Head
14. The Wild Horse Leaps Over the Creek	#24. Wild Horse Jumps the Mountain Stream
15. Cutting Upward in Left Empty Stance	
16. Scooping the Moon From the Bottom of the Sea	#35 Fishing the Moon Out from the Bottom of the Sea
<b><u>Part Three: Movements/Postures 17-24</u></b>	
17. The Rhinoceros Gazes at the Moon	#38. Rhinoceros Gazes at the Moon #39, #43. Shooting the Wild Goose
18. The White Ape Offers the Fruit	#40, #44. White Ape

	Presents the Fruit
19. Parrying in Left Bow Stance	#28. Shaking the Duster in the Wind
20. Parrying in Right Bow Stance	#28. Shaking the Duster in the Wind
21. Parrying in Left Bow Stance	#28. Shaking the Duster in the Wind
22. Pushing the Boat with the Current	#29. Following the Current, Pushing the Boat
23. The Comet Chases the Moon	#30. Shooting Star Catches Up with the Moon
24. The Heavenly Horse Gallops Across the Sky	#31. Heavenly Horse Travels the Void
<b>Part Four: Movements/Postures 25-32</b>	
25. Lifting the Door Curtain	#32. Roll Up the Screen
26. Left Wheeling Chop Into a Right Bow Stance	#33. Left and Right Cart Wheels Sword
27. Right Wheeling Chop Into a Right Empty Stance	#33. Left and Right Cart Wheels Sword
28. The Phoenix Spreads Its Wings	#34. Great Peng Spreads Wings #41. Phoenix Spreads Its Wings
29. The Bee Enters the Hive	#11. The Wasp Enters the Cave
30. Holding the Moon	#36. Clasp the Moon to the Bosom
31. The Wind Sweeps the Plum Blossoms	#52. Wind Sweeps the Plum Blossoms
32. The Compass Needle	#54, #27. The Compass
Withdrawing the Sword and Closing	#55. Enfolding the Sword, Return to the Beginning



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Michael P. Garofalo's E-mail

## Valley Spirit Taijiquan

Red Bluff, Tehama County, North Sacramento Valley, Northern Central California, U.S.A.  
Cities in the area: Oroville, Paradise, Durham, Chico, Hamilton City, Orland, Willows, Corning,  
Rancho Tehama, Los Molinos, Tehama, Proberta, Gerber, Manton, Cottonwood,  
Anderson, Shasta Lake, Palo Cedro, and Redding, CA, California.

Biography of Michael P. Garofalo

Cloud Hands: Taijiquan and Qigong

# ***Valley Spirit Taijiquan***

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