

Yang Taiji Jian

Annotated Translation of Sword Posture Names
Zheng Manqing version



Translation and Annotations
by Lee Fife, Summer 2015

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The Postures

太极剑

Taiji Jian

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Discussion of Individual Postures

We've received multiple versions of the sword posture names. We learned the names from a translation used in Shr Jung in New York. Presumably, this translation was done by Tam or Ed and was based on a list from Zheng Manqing (Cheng Man-ching -- I've used pinyin transliteration consistently in this document even though we usually follow the family's preference and refer to the Professor as Cheng Man-ching). This set of names was written down and passed on to Shr Jung students -- we reference this list as the "Received Translation" below.

After Bataan passed away, we found copies of this list together with handwritten Chinese in his papers. A [scanned copy of this list](#) is included at the end of this document.

Bataan also gave us a copy of an unpublished work by a fellow student, Saul Krotki. Saul took the received list, including the Chinese, and developed an original translation of the names. Most importantly, Saul has then captured stills of Zheng Manqing doing the sword form and collected those together with the names. This is an impressive work, especially at the time, containing analysis of all the postures and key stills of the form. Saul's list has a couple divergences from the Received Translation, most likely typos, and we note those below.

Barb Davis translated Chen Weiming's book on the sword (Davis 2000). She includes Chinese and an original translation for each move. In some cases, Chen Weiming's names and order differ slightly from the Received list -- we note these differences below. In general, Davis defers to the names in the Received Translation even when those names diverge from the original Chinese. This translation is referenced as "CWM" below.

Finally, the Yang family US organization (based in Seattle) has also published a list of sword names, in Chinese and English. These postures are largely in the same order with the same names as our Received List with some interesting differences as discussed below. (See: <http://www.yangfamilytaichi.com/about/forms/sword-67>) This list is referenced as "YF" below.

In translating the posture names, I've based my names on the Received Translation, although where it doesn't match the Chinese, I've tried to stay true to the original Chinese. In addition, I've provided references and annotations to help deepen our understanding and appreciation of the worldview behind the sword postures.

Looking at the images and allusions contained in the sword posture names is fascinating. The names weave together Daoist alchemical and transformational notions, references to the Chinese worldview, family structure, and social relationships, and historical, cultural and literary allusions that would be obvious to original Chinese practitioners. In the posture-by-posture notes that follow, I've tried to draw our attention to these images and allusions and have given references to follow for further information.

Starting Posture

Chinese	pinyin	Our Translation	Received Translation
1. 起勢	Qǐ shì	Starting Posture	Starting Position

起 (*Qi*) is straightforward: it means beginning, first, initial.

勢 (*Shi*) opens the door to a broad range of issues and meanings. *Shi* is frequently translated as “posture” and occurs in one of the alternate names, the “thirteen postures”, for our art *taijiquan*.

The taijiquan “classic” attributed to Zhang Sanfeng discusses *Shi* in the passage on achieving advantage (*shi*) via timing:

“The foot, leg, and *yao* must always be integrated by one *qi*

Then stepping forward or back you catch the opportunity and gain the advantage (*de ji de shi*)

Failing to catch the opportunity and gain the advantage, the body becomes scattered and disordered (*sanluan*)

Seek the error in the *yao* and legs. “ (my translation)

Zheng Manqing reports oral instruction from his teacher emphasizing the role of achieving timing and advantage (*de ji de shi*) in issuing energy.

(<http://www.rockymountaintaichi.com/zmq-13-13-9>)

Shi is one of the core ideas explored in the Sunzi (Art of War). In Roger Ames’s translation of the Sunzi (*reference*), he provides an extensive discussion of *Shi*. Here are a couple notable excerpts from that discussion (I’ve slightly abridged these extracts for clarity and updated transliteration from Wade-Giles to pinyin):

The key idea, *shi*, is as complex as *shen*, “spirituality/divinity,” and, fortunately for our grasp of the tradition, as revealing of the underlying sense of order. We must [consider] how *shi* can combine in one idea the following cluster of meanings:

1. “aspect,” “situation,” “circumstances,” “conditions”
2. “disposition,” “configuration,” “outward shape”
3. “force,” “influence,” “momentum,” “authority”
4. “strategic advantage,” “purchase”

...

The Sun Bin (a related work, but not the same as Sunzi’s Art of War, Ames’s translation) states:

Thus, animals not equipped with natural “weapons” have to fashion them for themselves. Such were the contributions of the sages.... Yi created the bow and

crossbow and derived the notion of strategic advantage (*shi*) from them.... How do we know that the notion of strategic advantage is derived from the bow and crossbow? An archer shoots from between shoulder and chest and kills a soldier over a hundred paces away who does not even know where the bolt came from. Hence it can be said: the bow and crossbow exemplify strategic advantage (*shi*).

....

Sunzi 5.120: Disorder is born from order; cowardice from courage; weakness from strength. The line between disorder and order lies in logistics (*shu*); between cowardice and courage, in strategic advantage (*shi*); and between weakness and strength, in strategic positioning (*xing*). [My note: *xing* is what we'd call "shape" or "expression" in taijiquan]

....

If we allow that there are several different ways in which we can look at *shi*, it enables us to bring its cluster of meanings together. When looked at spatially from outside of one's own "skin," *shi* is that set of conditions that is defining of one's situation. It is one's context in relationship to oneself. When looked at from an internal perspective, *shi* is one's own place and posture relative to one's context. When looked at temporally, taking into account the full calculus of dispositions, *shi* is the tension of forces and the momentum that brings one position in immediate contact with another.

Given all this, the name 十三势 (*shi san shi*) might better be translated as "the thirteen advantages", "the thirteen powers", or "the thirteen situations".

And we could translate the name of this initial posture as The Power Of Beginning, or The Initial Situation.

So, what about the word for "posture"? The more natural word for "posture" is 式 (*shi*). This *shi* means posture, style, pattern, form. And it's the word typically associated with the postures in the form, empty-handed or sword form. In our received list, whenever a posture name would otherwise have only two characters, the name is filled out to three characters by adding 式 (*shi*) to the end of the name. Thus we have 等鱼式, the posture of awaiting the fish rather than just 等鱼. And 挑帘式, the posture of raising the screen rather than just 挑帘.

The Yang family list includes one move before *Qi Shi*: 预备势 (*Yu bei shi*), "Ready Posture". The Yang family list also uses *shi* (advantage) instead of *shi* (posture/style) to fill out two character names.

Step Forward Together with Sword

Posture	pinyin	Our Translation	Received Translation
2. 上步合剑	Shàng bù hé jiàn	Step Forward Together With Sword	Step Forward Moving Sword and Hand Together

Note: This name is not included in either the CWM or YF lists.

Immortal Points The Way

Posture	pinyin	Our Translation	Received Translation
3. 仙人指路	Xiānrén zhǐ lù	Immortal Points the Way	Divinity Points The Way

仙人 (*xianren*) is the term for a Daoist immortal. The first character, *xian*, indicates a person together with mountain and references stories of solitary Daoists in the mountains.

The word we translate here as Way, 路 *lu*, is not the same word as 道 *dao*. *Lu* means road or path, so the immortal is pointing out the road or direction. *Lu* is also used in taiji forms to indicate the various sections of the form. E.g., the section we call “the first third” is also known as the “first road (*lu*)”.

Note: In the CWM and YF lists, this posture is included as part of the following (three rings around the moon). In the received list, the posture name appears twice, near the beginning and end of the form, attached to slightly different postures. CWM and YF list it only at the end.

Three Rings Around The Moon

Posture	pinyin	Our Translation	Received Translation
4. 三环套月	Sān huán tào yuè	Three Rings Around The Moon	Three Rings Around The Moon

This is a most puzzling posture name. In the form as we’ve learned it, it is attached to two separate moves, one similar to “press” and one similar to “wardoff”. So, why “three rings”? I tend to understand it as left and right versions of the same move and associate the three rings with three circular motions included in each move.

If we followed CWM and YF and included the previous move (immortal points the way), then we’d have three final postures, easily associated with the three rings in the name.

In Yang-style theory, the torso is divided into three rings: the bottom ring is associated with the hips and lower back, the middle ring with the solar plexus area, and the top ring with the shoulders. These rings are also associated with the *sanguan* or three gates in the spine (*weilu* or *ming men* in the tailbone or lower back, *jiaji* between the shoulder blades, and the *yuzhen* or jade pillow at the based of the skull). We have a practice known as “three rings of qi” that includes visualizations and movement of qi associated with the three rings of the torso.

In Daoist symbolism, the moon is associated with the lower dantian. The three rings around the moon may related to the three rings of qi circulating around the dantian.

Great Star of the Literary God

Posture	pinyin	Our Translation	Received Translation
5. 大魁星	Dà kuíxīng	Great Star of the Literary God	Major Literary Star

The names of this posture and the related posture *Xiǎo kuíxīng* (Small Star of the Literary God) are rich in allusion and symbolism. The deity Kuixing is associated with the constellation we call the Big Dipper -- Kuixing either represents one of the stars in the ladle part of the constellation or sometimes all four stars in the ladle.

As a god, Kuixing is the god of examinations, and he is associated with Wenchang, the god of literature. Kuixing is typically represented as a monster or deformed person: he either stands on one leg holding the other in the air or only has a single leg. And he typically holds a brush over his head, in a shape very similar to this sword posture. His body is often represented using Chinese characters and he stands on an *Ao* - a mythic dragon/turtle creature.

The character *Kui* 魁 is made up of the characters *gui* 鬼 and *dou* 斗. *Gui* means ghost or demon; *dou* is a dipper and is also used in the Chinese name, *beidou* (Northern Dipper), for the constellation. And *xing* is the character for star. So, Kuixing is literally “Dipper Star”.

Here are some pictures.

A rubbing of a stone engraving: from the Beilin Museum in Xian:



("God of Literature" by Hunter Amor)

A porcelain brushpot with a glazed drawing of Kuixing (1700s). He's holding a brush over his head and a "grain measure" or dipper in his other hand and standing on a very dragon-like Ao.



("BLW Brush Pot with Kui Xing" by David Jackson)

Together, Kuixing and Wenchang are associated with literature, culture and the imperial examinations. *Wen* literally means literature and culture. Wenchang is also strongly associated with the Big Dipper constellation -- he also lives in the ladle or represents a crescent set of stars right above the ladle. The two gods are often shown together.

In this picture, Wenchang is the porcelain figure in the middle and Kuixing is the bronze statue to the side:



("Quanshan Tudi Gong Gong - statues - DSCF8317" by User:Vmenkov)

The other god frequently associated with these two is Guan Yu: the god of war. Guan Yu was a historical figure in the Three Kingdoms period who later became a popular deity. Here's a Qing dynasty painting of all three of Kuixing, Wenchang, and Guan Yu. Kuixing is in the clouds overhead, Guan Yu together with attendants is on the left side, and Wenchang with attendants is on the right side.



(Freer - Sackler Gallery. Accession number F1911.286)

The Big Dipper constellation, 北斗 *beidou* (literally the Northern Dipper -- one of 5 “dipper” constellations), is closely associated with Daoism. Being in the north, it symbolizes primordial origin and unification of yin and yang. Within the body, the Big Dipper is located in the three dantiens and thus represents the *neidan* process of inner transformation. “Walking the dipper”

(*bugang tadou* or walking the pattern and treading on the stars of the dipper) is the name of a Daoist practice of ritual patterned movement.

It may seem surprising to have Kuixing associated with both the gods of culture (*wen*) and war (*wu*). But the polarity of *wen* and *wu*, the civil and the martial, occurs frequently in Chinese thought. The Yang family document known as “the 40 Chapters” includes several sections on Wen and Wu. Chapter 14 (Yang Banhou) discusses Taiji’s Wen and Wu aspects and includes this passage, casting Wen and Wu as substance and application:

文者體也
武者用也
文功在武用於精氣神也
為之體育
武功得文體於心身也
為之武事夫

The civil (*wen*) is the substance.

The martial (*wu*) is the application.

The civil training [*gong* like *gongfu*] exists within the martial application and concerns *jing*, *qi*, and *shen*.

It concerns the substance of self-cultivation.

The martial training realizes the civil substance and concerns the mind (*xin*) and body.

It concerns the martial affairs of people.

(*my translation*)

In the end, I chose to follow Barb Davis and translate this move as “Great Star of the Literary God” -- this isn’t quite literal but captures some of the multiple layers of allusion in the name.

Note: YF lists this as 魁星勢 (*Kui xing shi*) and translates it as “Dipper Posture”.

Swallow Snatches Water

Posture	pinyin	Our Translation	Received Translation
6. 燕子抄水	Yànzi chāo shuǐ	Swallow Snatches Water	Swallow Beats the Water With Its Wings

This posture name is interesting -- the word 抄 *chao* means to copy, lift, plagiarize, or grab. In this move, I think of the swallow grabbing a mouthful of water as it swoops.

Here’s a video showing swallows drinking while in flight. The path of the swallow, swooping down to the water and back up, is similar to the shapes made in this move.

<https://youtu.be/8z-wiJa2x-l?t=1m7s>

Left and Right, Block and Sweep Away

Posture	pinyin	Our Translation	Received Translation
7. 左右拦扫	Zuǒ yòu lán sǎo	Left and Right, Block and Sweep Away	Block And Sweep Right And Left

This name illustrates a Chinese pattern: where we would say “right and left”, Chinese has “left and right (*zuo you*)”. This is true in all the postures which occur on both sides: they’re always called “left and right” even when, as in this move, the form sequence has the right-side variant happening before the left-side variant.

A common saying in taijiquan is that “taiji has no blocks”, meaning that we never meet force with force trying to “block” the other’s action. Instead, we go with the action and then redirect or transform it. So, why does this sword move have “block” (*lan*) in its name?

The same word block, *lan*, also appears in the empty-handed form. The punch at the end of the first section and again at the end of the full form is named 進步搬拦捶 (*jin bu ban lan chui*), often translated as “step, parry, punch”. *Jin bu* is one of the “five steps” and references a forward or advancing step. *Ban* is to take away, remove, or move aside and is presumably what is meant by “parry”. *Lan* is the problematic “block”, meaning to bar, block, hold back, or obstruct, and is conveniently left out of the translated name. *Chui* means to beat (with the fist), hammer, or bang on something.

In this sword move, the last character 扫 (*sao*) means to sweep away, clean up, or disperse.

And note that without the left and right characters, this move would become a two character name (simply *lan sao*) and so presumably would become *lan sao shi* (block and sweep posture). Happily, it has left and right variants and so clears the three character naming threshold.

Small Star Of The Literary God

Posture	pinyin	Our Translation	Received Translation
8. 小魁星	Xiǎo kuíxīng	Small Star of the Literary God	Minor Literary Star

See discussion of the Great Start Of The Literary God above.

Wasp Enters Cave

Posture	pinyin	Our Translation	Received Translation
9. 黄蜂入洞	Huángfēng rù dòng	Wasp Enters Cave	The Wasp Enters The Cave

Huangfeng is literally yellow-bee or yellow wasp. We tend to call them yellow-jackets. Chinese art has a long tradition of visual puns: illustrating plants and animals whose names create a pun on a common saying.

For example, here's a Qing dynasty example:



(my photo, SF Asian Art Museum. Accession number: B64J5)

showing a monkey (*hou*) riding a horse (*ma*) with a wasp (*feng*) on its side. The visual pun is on the phrase *mashang fenghou* (may you be elevated in rank!). Bees or wasps appear to be frequent elements in visual puns having to do with good luck.

This section of the form has significant differences in ordering and naming among the various sources. CWM gives the order as Swallow Enters The Nest, Agile Cat Catches Mouse, Dragonfly Dots Water, and then Wasp Enters the Cave (where we have Swallow Enters The

Nest). YF lists this section as Swallow Enters The Nest, Agile Cat Catches Mouse, Phoenix Lifts Its Head, and Wasp Enters Cave.

There are a lot of different kinds of wasps and hornets that live in hives of various sizes and locations. Some live in small groupings of 10 or 20 wasps, others live in giant colonies with thousands of members. In our region, “yellow jackets” usually live in smaller colonies, some building nests on walls and others underground. I suppose you could make an argument for either the first or last move of this sequence being Wasp Enters The Cave depending on whether the wasp is a ground dwelling wasp or one that lives above ground. Swallows, however, always build their nests up high. To my mind, this argues that the received order we have is correct and the initial downward move in the sequence should be named Wasp Enters Cave/Hollow and the final upward move referencing the swallow.

Alert Cat Catches Mouse

Posture	pinyin	Our Translation	Received Translation
10. 灵猫捕鼠	Líng māo bǔ shǔ	Alert Cat Catches Mouse	The Alert Cat Catches The Mouse

Ling or alert, agile, spirited is one of those words that references a whole cluster of related concepts. *Qing Ling*, light and nimble, is one of the main goals of taijiquan practice, referenced in the first line of the classic Taijiquan Jing attributed to Zhang Sanfeng:

In motion, the entire body must be *qing ling*
And most important, threaded together.

Qing Ling is also one of the pairs of words in the Yang family 8 character formula. (see <http://www.rockymountaintaichi.com/8wordformula>)

Ling by itself means clever, spirit, nimble. In Daoist terminology, it’s often translated as “numinous”, eg. one of the major branches of Daoism is Lingbao or “Numinous Treasure”. In the term *Lingbao*, *ling* (spirit, numinous) refers to Heaven and *bao* (treasure, gift) refers to Earth. The two are united in the body of practitioners.

This posture name also recalls the line from the classics (Exposition of Insight into the 13 Postures):

One’s spirit is like a cat catching a rat.
CWM commentary: a cat catching a rat waits for the right moment and then moves
(Davis translation)

Dragonfly Dots Water

Posture	pinyin	Our Translation	Received Translation
11. 蜻蜓点水	Qīngtíng diǎn shuǐ	Dragonfly Dots Water	The Dragonfly Strikes The Water

Dian, dot, is one of the few called out techniques in our sword transmission. Some lineages have a list of specific techniques associated with the various postures. I've seen lists of 13 sword techniques, which seems an obvious attempt to create parallelism with the 13 “techniques” (*shi*) of the empty handed form. Our teaching calls out only a few techniques among which is dotting. Dotting involves a light touch on the sword, with *jin* sent to the tip of the sword. The tip and hilt of the sword move in opposite directions, as opposed to a “chop” where the hilt and the tip move in the same direction. This technique is perfectly illustrated in this move and by the image of a dragonfly dotting the water with its tail.

Dian is also a calligraphy technique producing a dot of ink. The dot is created using the tip of the brush with various shapes involving the body of the brush.

Dian also appears in the martial art of acupuncture-point strikes, *dianxue* (*dimmak* in cantonese). Literally “dotting points”.

Dragonflies are a common occurrence in Chinese art and poetry. They are associated with summer, delicacy, transience and purity. A common Ming dynasty motif shows dragonflies hovering over water and implies purity and stability. (Welch, pg 96)

Here is an image of a dragonfly (*qingting*) with a lotus seed (lotus is *he*). It represents a visual pun on the phrase *heqing haiyan* used to describe “peaceful times”. *Heqing* is a phrase referring to a time when the muddy Yellow River turns clear and *haiyan* describes the stormy sea becoming calm.



(Asian Art Museum, Accension number: 2553.)

Swallow Enters Nest

Posture	pinyin	Our Translation	Received Translation
12. 燕子入巢	Yànzǐ rù cháo	Swallow Enters Nest	The Swallow Returns To The Nest

Ru (enter) does not have any implication of returning. Instead, it means to enter into something, to join, to go through a doorway.

Phoenix Spreads Both Wings

Posture	pinyin	Our Translation	Received Translation
13. 凤凰双展翅	Fēnghuáng shuāng zhǎn chì	Phoenix Spreads Both Wings	The Phoenix Spreads Its Wings

The Phoenix, *Fenghuang*, is a bird symbolizing yin/yang unification. Its name originally referenced two birds -- the *feng* or male phoenix and the *huang* or female phoenix -- although in recent times they are thought of as one single, usually female, bird. The Phoenix is the head of the “bird clan” and is often paired with the Dragon, head of the “fish clan”, as for example in this Qing dynasty plate showing a paired phoenix and dragon:



(my photo , SF Asian Art Museum. Accession Number: B60P269)

This move is similar in shape to Diagonal Flying in the empty handed form. It occurs twice in the sword form, with a very similar variant, called “Roc Spreads Wing”, occurring once. Phoenix Spreads Both Wings includes the word *shuang* to indicate that both wings open. Roc Spreads Wing does not and as we’ve learned it, only opens one wing.

YF list includes Left and Right variants of this move with a Small Star Of The Literary God in between, perhaps using the Right variant in place of Right Whirlwind (see below).

Left Whirlwind, Small Star Of The Literary God

Posture	pinyin	Our Translation	Received Translation
14. 左旋风 小魁星	Zuǒ xuànfēng xiǎo kuíxīng	Left Whirlwind, Small Star of the Literary God	(missing)

Xuanfeng is a whirlwind, cyclone, or tornado. *Feng* is wind or air ala *fengshui*, the art of wind and water. *Xuan* is whirl, revolve, or spring. So, literally, *Xuanfeng* is “whirl wind”.

An interesting question about this move and the next is whether the Left and Right Whirlwind portions are separate moves or should be included as part of the primary associated posture (Small Star Of The Literary God and Awaiting The Fish). The Right Whirlwind portion is similar to Wasp Enters Cave but really feels like part of the Awaiting Fish Posture. Similarly Left Whirlwind feels like the beginning of Small Star of the Literary God.

In Chen Weiming’s book, he includes the names together as in our received list. Davis numbers them separately as two moves, but the text includes only a single description for each and a single picture of the final posture. Supporting the argument for them being two moves is the inclusion of 式 *shi* in Awaiting Fish Posture: the *shi* is only needed to fill the posture name out to three characters. If Right Whirlwind were part of the posture name, then the *shi* wouldn’t be needed.

In Saul’s translation, he has Right and Left reversed, an easy error to make given the differing right-left/left-right patterns between English and Chinese.

Right Whirlwind, Awaiting Fish Posture

Posture	pinyin	Our Translation	Received Translation
15. 右旋风 等鱼式	Yòu xuànfēng děng yú shì	Right Whirlwind, Awaiting Fish Posture	Recorded as two moves: Clockwise Whirling Wind Attitude Of Awaiting The Fish

When learning the sword form, we always wondered what was up with this “attitude of awaiting the fish”. Attitude is actually a good translation of 式 *shi*. But, it’s really not clear why this was the only *shi* move called out with attitude in the received translation.

I've been introduced to a way of understanding the empty-handed form as a series of attitudes and gestures. The attitudes correspond to "final postures" and presumably represent *shi*. Attitudes are connected by one or more "gestures". Each gesture represents an initial energetic impetus and the subsequent playing out of that impetus. Just as the playing out completes, the next gesture's impetus appears. The final attitude represents the fulfillment of the gestures leading up to it. For example, considering the transition from Press to Push in the form, one can identify 2 or 3 separate gestures leading to the final Push. Similarly from Push to Single Whip, one can count up to 6 or 7 separate gestures.

I've found this same approach useful in understanding the sword form. This list contains the final attitudes, the form itself contains all the linking gestures.

Move Grass To Search For Snake

Posture	pinyin	Our Translation	Received Translation
16. 拨草探蛇	Bō cǎo tàn shé	Move Grass to Search for Snake	Dividing The Grass In Search Of The Snake

Bo, move, is a verb with rich allusions in taijiquan. It doesn't have any implication of parting or dividing as indicated in the received translations. *Bo*'s most famous occurrence is in the phrase from the Taijiquan Lun 四兩撥千斤: 4 *liang* (ounces) *bo* (moves) a thousand *jin* (pounds). A number of translators use "deflects" for *bo* in the famous formula, but that seems to me to narrow the meaning more than is justified. In personal communication with Louis Swaim, he indicated that *bo* has a meaning of "movement with a particular intention or purpose". Zheng Manqing provides commentary on this formula in his 13 Treatises (see translation and discussion: <http://www.rockymountaintaichi.com/zmq-13-13-12>)

I've left *bo* simply as move in translating the posture name.

CWM has a minor difference in the name, using 尋 *xun* (search) in place of 探 *tan*).

The YF list is quite different. In the Chinese the move is listed as 右左龙行势 *zuo you long xing shi*, but translated as "Poking Grass To Seek Snake". (Poke would be a fine translation of *bo*). The chinese actually translates to "Left Right Dragon Moving Posture", which doesn't match the English.

Embrace The Moon

Posture	pinyin	Our Translation	Received Translation
17. 怀中抱月	Huái zhōng bào yuè	Embrace the Moon	Embracing The Moon

This name is literally “Bosom Center/To Hold Moon”. Davis translates it as “Clasp the Moon to your Bosom”. I’ve followed the received translation.

Huai is one of those words that are hard to understand as an English speaker. It means, bosom, chest, arms. It also means to cherish, keep in mind, think of, or yearn for. And it appears in compounds referencing feelings, e.g. to hold onto hard feelings, nurse resentment, fondly reminisce, cherish memories.

According to [A Dictionary of Chinese Buddhist Terms](#) by Hodous and Shoothill (pg471), *Huai* means to hold feelings or thoughts in the heart-mind. It’s also part of a Chinese Buddhist term for the Moon: 怀兔, *huai tu*. Tu is rabbit, so the Moon is the Rabbit Embracer or Holder of the Hare. Chinese culture sees a rabbit in the moon where European culture sees the “man in the moon”. The moon rabbit lives with the moon goddess Chang’e and pounds herbs to create elixir (*dan*) for her and the other immortals.

Birds Return To The Forest

Posture	pinyin	Our Translation	Received Translation
18. 宿鸟归林	Sù niǎo guī lín	Birds Return to the Forest	The Birds Return To The Forest

Niao gui lin is straightforward: literally, birds return-to forest. *Su* means night or overnight lodging, so this could mean that night-birds return to the forest or that birds return to the forest for overnight lodging. (I haven’t found a particular type of bird called a *suniao* or night-bird.) Davis translates this as “Birds Roosting in the Forest”. I’ve stayed closer to the received translation.

Amusingly, the word *niao*, bird, apparently also has a slang meaning of fuck or penis (it’s pronounced *diao* in this case). So, this posture name could also mean Returning To The Forest For An Overnight Screw.

The YF list has 投 *tou* in place of 归 *gui*. *Tou* means to hurl, cast, or throw oneself. I suppose the birds could be hurling themselves into the forest at nightfall. This version of the name certainly suggests a more urgent return to the forest.

Black Dragon Wags Its Tail

Posture	pinyin	Our Translation	Received Translation
19. 乌龙摆尾	Wū lóng bǎi wěi	Black Dragon Wags Its Tail	The Black Dragon Wags Its Tail

The YF list has another move following this before wind rolls lotus leaf: 青龙出水, green dragon comes out of water.

Wind Rolls Lotus Leaf

Posture	pinyin	Our Translation	Received Translation
20. 风卷荷叶	Fēng juǎn hé yè	Wind Rolls Lotus Leaf	The Wind Rolls The Lotus Leaf

Juan is to roll up, sweep away, carry off. Davis uses “curls” (Wind Curls Lotus Leaf).

I was trying to find more symbolism for this move and came across the excerpt from Kameleon Man by Kim Barry Brunhuber. The narrator is trying to find a place to live. He ends up outside a building where's there's supposed to be a room available for rent:

A grey man is doing tai chi in the parking lot. I recognize a few of the forms: White Crane Spreads Its Wings, Push The Boat With The Current, Cloud Hands, Yellow Bee Returns To Nest. I took a couple of tai chi classes by mistake in college. By mistake because I confused tai chi with tae kwon do. When I didn't hit anybody by the third class, I dropped out and took karate until somebody hit me. The man teaching our tai chi class always talked of being effortless and yielding, quoted the *Tao Te Ching*, taught us the proper way to embrace tigers and repulse monkeys. But he was only a master's student, no older than I was, bad pimples, and was failing Introduction to Neurobiology and Behavior. So, what could he know about yellow bees and white cranes? In the class, all our movements were rusty, jerky, as if we were breakdancing, popping and locking, doing the Robot. The man in the parking lot is a crane, actually possesses cloud hands, I don't want to interrupt him, but it's getting dark and I need a home.

“Sorry to disturb you, but do you live in this building.”

He doesn't answer. Golden Cock Stands On One Leg.

“Maybe you could tell me what this building's really like.”

I watch him go through the forms: Wind Rolls The Lotus Leaves, Swallow Skims The Water. Maybe he doesn't speak English. Maybe he's one of those monks who's achieved the Tao and is no longer ruled by his senses. Maybe he's trying to answer my question another way. I look for hints, a hidden message disguised in the movements --

Roaches Scuttle Along The Floors perhaps, or Faucets Drip Through The Night -- but he's inscrutable.

I can't wait forever. I need a place to live, and this one looks as good as any I've seen. There are no police cars outside the building, no laundry strung from the balconies. The address is 555 Munchak Drive. In tai chi, five is a magic number. Five Repulse Monkeys. Five Cloud Hands. To me, the magic number is \$650 a month. That's my budget.

Lion Shakes Its Head

Posture	pinyin	Our Translation	Received Translation
21. 狮子摇头	Shīzi yáo tóu	Lion Shakes Its Head	The Lion Shakes Its Head

CWM's descriptions and pictures of this and the next several moves are quite different from the form as we've learned it.

Tiger Holds Its Head

Posture	pinyin	Our Translation	Received Translation
22. 虎抱头	Hǔ bào tóu	Tiger Holds Its Head	The Tiger Holds Its Head

Dragons and Tigers have been a paired set of images since antiquity, occurring in burial plaques, prominent in Daoist imagery, and featured in cosmological and internal contexts. Here are two images from sarcophagus panels from the Northern Wei (panel dated ~500 CE): one features a dragon, the second a tiger:



(my photo, Denver Art Museum)



(my photo, Denver Art Museum)

For our purposes, the role of tiger and dragon in Daoist alchemy is probably most important. The phrase “subduing dragons and taming tigers” (降龙伏虎) references the inner alchemical process of transformation. Dragon and tiger are associated with many features of the internal landscape:

- tiger with the lower dantian, dragon with the middle (heart area).
- fire and water. This two images allude to the hexagram After Completion since the dragon (water) is above the tiger (fire). Before Completion, the dragon bloats the lower dantian with water and the tiger enflames the heart and emotions with its fire.
- *shen* and *qi*, or *qi* and *jing*.

Here's an image of internal alchemy: dragon and tiger combining essences in the alchemical cauldron (dantian).

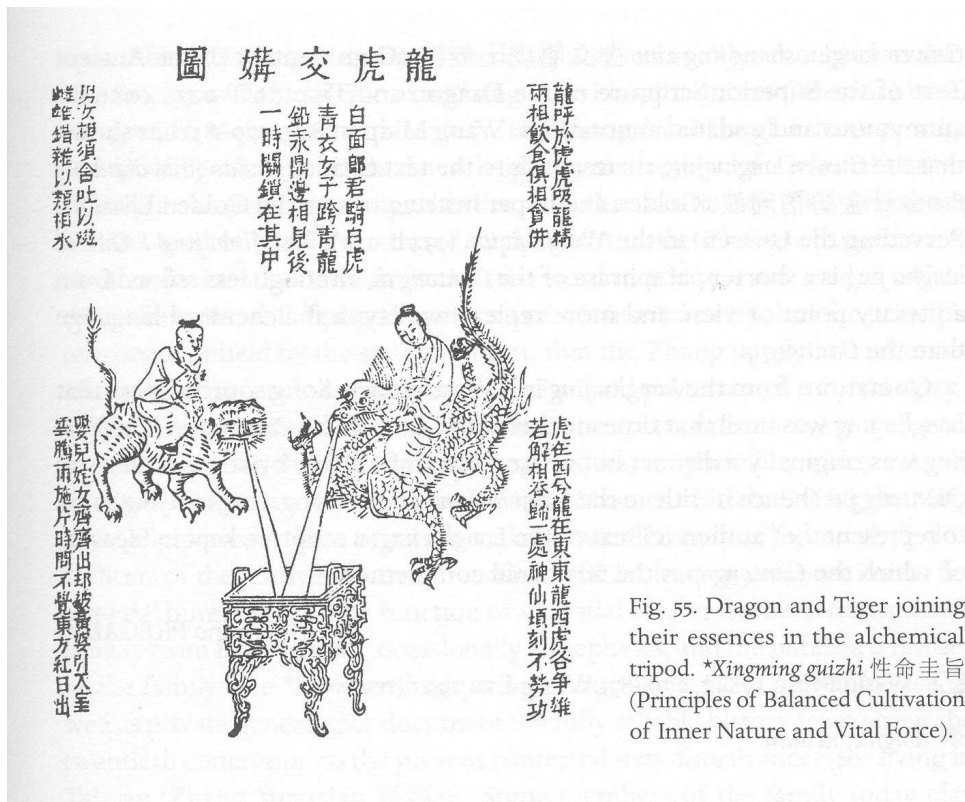


Fig. 55. Dragon and Tiger joining their essences in the alchemical tripod. **Xingming guizhi* 性命圭旨 (Principles of Balanced Cultivation of Inner Nature and Vital Force).

(ET, pg 701.)

Wild Horse Leaps Over The Mountain Stream

Posture	pinyin	Our Translation	Received Translation
23. 野马跳涧	Yěmǎ tiào jiàn	Wild Horse Leaps Over The Mountain Stream	The Wild Horse Leaps The Stream

This is the second of the leaps in the sword form. In the Daoist canon, the notion of “taming a wild horse” or “taming the horse of the will” occurs frequently and represents one of the steps of self-cultivation.

Daoism and Chinese Buddhism may have traded ideas about wild horses back and forth. The Daoist notion of taming the wild horse may have arisen together with or in contrast to the classic Chan Buddhist pictures of ox herding. In both cases, the process is a roadmap to internal transformation and cultivation.

A couple links for more info:

- video lecture on Daoist horsetaming:
<https://www.youtube.com/watch?v=LDLWKJMG5cE>
- discussion of Chan oxherding pictures: <http://www.exeas.org/resources/oxherding.html>

Turn Body, Rein In Horse

Posture	pinyin	Our Translation	Received Translation
24. 翻身勒马	Fān shēn lè mǎ	Turn Body, Rein In Horse	Rein In The Horse

A first step in taming the wild horse is to rein in that horse. *Le* means to rein-in or to tie or bind something tightly.

The YF list leaves off the *fan shen* (turn body) and thus has to add a *shi* to the end of the posture name since otherwise it would have only two characters.

Step Up, The Compass

Posture	pinyin	Our Translation	Received Translation
25. 上步指南针	Shang bu Zhǐnánzhēn	Step Up, The Compass	The Compass

The amusing part of this posture name, from an American point of view, is the name for the compass: *Zhinanzhen* literally means the “pointing-south-needle”. When I introduce this move, I often tell students that compasses point south in China. When they’re surprised, I note that compasses point south here too; we just put the mark on the other end of the needle.

A typical feature of Chinese maps was that they placed South at the top of the map, rather than North as we do. I’ve been told that the rationale for this was that the sun is overhead, and in the northern hemisphere, slightly south of directly overhead. Thus South must be the “up” direction.

Our received list and the YF list both omit the *Shang bu*, step up, part of the posture name.

Facing the Wind, Brushing Off Dust

Posture	pinyin	Our Translation	Received Translation
26. 迎风挥尘	Yíng fēng fu chén	Facing The Wind, Brushing Off Dust	Wave The Whisk Broom Against The Wind

There are a lot of slightly different variants to the name of this posture:

Saul has 揮 *hui* (scatter, disperse) in place of 拂 *fu*.

YF has 掸 *dan* (brush off) instead of *fu*.

I'm not sure where the whisk brooms in the received translation came from: I can only imagine that someone asked what *fu* meant and the answer included an example of using a whisk broom to brush off dust. So, the move name became focused on the broom rather than the whisking. Of course, if you think about, you'd never face into the wind to clean up a whisk broom -- that would just blow all the dust into your face. But, you might face into the wind and shake or brush your clothes in order to get dust off of them.

Going With The Current, Push The Boat

Posture	pinyin	Our Translation	Received Translation
27. 顺水推舟	Shùn shuǐ tuī zhōu	Going With The Current, Push The Boat	Push The Boat With The Current

This name is a fun one to unpack. *Tui* is push just like in *tui shou*, push hands. *Shun* means to go with or walk along with. Idiomatically, *shui* means to take advantage of a situation to one's own benefit. *Shui* is water or current. *Shunshui* as a compound literally means downstream.

I've kept it as "going with the current" rather than saying "push the boat downstream" to call out the term *shun*. *Shun* is a key step in skilfull taijiquan interaction and represents an essential step in the meet, go-with, transform, return paradigm.

Shun appears in the Taijiquan Lun:

人剛我柔。謂之走。我順人背。謂之粘:

My opponent is hard (*gang*), I am soft (*rou*), this is called yielding (*zou*). I go with (*shun*), my opponent goes against (*bei*), thiis is called sticking (*zhan*)

Chen Weiming's commentary on this line says:

When I yield and neutralize (*zou hua*), if the opponent's strength misses the mark, he goes against (*bei*). If my position finds the mark, I go with (*shun*) him. If I go with him and stick to where he goes against, then though he has strength he cannot use it.

(Davis 2004)

Davis adds in her notes that Wu Tunan has *ni* in place of *bei*. And she then goes on to say:

The terms *shun* and *ni* are used in many Chinese fields of study, including Daoist meditation, *qigong*, medicine and the *Yijing*. Chinese painting uses the two terms to describe brush techniques: *shun* is to brush the "normal" direction, that is with the brush

hairs trailing. *Ni* refers to brushstrokes that go against the hairs, which create a tangled effect.

Shooting Star Overtakes The Moon

Posture	pinyin	Our Translation	Received Translation
28. 流星趕月	Liúxīng gǎn yuè	Shooting Star Overtakes The Moon	The Shooting Star Chases The Moon

Gan is to catch up with, overtake, and rush towards.

Celestial Horse Flies Over The Waterfall

Posture	pinyin	Our Translation	Received Translation
29. 天马飞瀑	Tiānmǎ fēi pù	Celestial Horse Flies Over The Waterfall	Pegasus Over The Spraying Waterfall

Celestial Horses (*tianma*, literally heaven horse) are a major feature of the Jade Emperor's court. In the Journey to the West, when Sun Wukong (Monkey King) arrives in heaven, he's given the job of managing the Jade Emperor's stable and later, upon discovering that this post is a lowly one in the heavenly hierarchy, Wukong goes on to cause havoc in Heaven.

Here's a picture of some of the herd of celestial horses freely cavorting, painted in the Ming dynasty (~1300):



(Freer-Sackler Gallery. Accension number: F1909.198. Additional views of this painting available at http://www.asia.si.edu/collections/edan/object.cfm?q=fsg_F1909.198)

CWM lists this move as 天馬行空 *tian ma xing kong*, Heavenly Horse Travels The Void, which is an awfully cool name.

Saul calls the horse 野馬 *yema*, wild horse, instead of *tianma*, heavenly horse. I suspect this is just an error.

Raise The Screen Posture

Posture	pinyin	Our Translation	Received Translation
30. 挑帘式	Tiāo lián shì	Raise The Screen Posture	Roll Up The Screen

Lian is screen or curtain. Screens were used in Chinese architecture to separate larger spaces into smaller rooms. So, this name could be Raising the Screen or Lifting the Curtain.

Sha Wujing (“awakening to purity”), also called Sha Monk, from Journey to the West was originally a member of the heavenly bureaucracy known as the Curtain Lifting General.

A screen was used to control the Emperor’s audiences. The Emperor would come out and sit in his throne behind a screen. Then when it was time to receive petitioners, the screen would be rolled up. When the Emperor was done with the audience, the screen would be dropped.

Another interesting allusion for the screen is to the Empress Regents who “ruled from behind the screen” (垂帘听政 *chui lian ting zheng*). There are a number of stories of politically powerful

women who functioned essentially as the rulers of China without being declared the public ruler. These women would receive ministerial reports, listen to affairs of state, and issue imperial decisions from behind a screen. One story is of the Empress Wu (~625 - 705 CE) who ruled from 655 to 683 from “behind the screen” in the name of several heir apparents, who died under suspicious circumstances or left the court for an eventual suicide. In 690, the son currently in the heir apparent position abdicated, following which Wu had the screen “rolled up”, founded a new dynasty (the Zhou) and ruled as China’s first and only female Emperor. (Ebrey, pg 82.)

Left and Right Cartwheels Sword

Posture	pinyin	Our Translation	Received Translation
31. 左右车轮剑	Zuo you chelun jian	Left and Right, Cartwheels Sword	Wheels Left And Right

Chelun is a wheel of a vehicle, such as a cart, hence cartwheel.

Saul’s list has this move as “车轮剑 (左右二式) *Chēlún jiàn (zuǒyòu èr shì)*”. This is essentially the same as what’s in our list. Translated literally: “wheeling sword (left right two styles)”.

Swallow Holds Mud In Its Beak

Posture	pinyin	Our Translation	Received Translation
32. 燕子啣泥	Yànzi xián ní	Swallow Holds Mud In Its Beak	The Swallow Holds Mud In Its Beak

Xian is to hold in one’s mouth. Since it’s a swallow doing the holding, we’ve used “beak” in place of mouth.

CWM does not include this move -- presumably counting it as part of the previous posture.

Great Peng Spreads Wing

Posture	pinyin	Our Translation	Received Translation
33. 大鹏展翅	Dà péng zhǎn chì	Great Peng Spreads Wing	The Roc Spreads Its Wings

As noted above, this is one of the three instances of a “diagonal flying” style move in our form. The first and last are both named “phoenix spreads both wings”. This move is distinguished in that the bird spreads only a single wing.

Note: Chinese does not distinguish singular nouns from plural nouns, so the *chi* here could mean either wing or wings. In CWM's list, the move explicitly references a single wing: 大鵬單展翅 *da peng dan zhan chi*. 單/*dan* is single, solitary.

So, what's a Roc, which I, at least, think of as a Indian or Persian mythic bird, doing in a Chinese sword form? Like the Phoenix (*Fenghuang*), the Peng is a bird that directly embodies yin/yang unity. The first chapter of the Zhuangzi tells us about the Peng's dual nature as an enormous bird (hence the Roc) and as an enormous fish:

IN THE NORTHERN DARKNESS there is a fish and his name is Kun. The Kun is so huge I don't know how many thousand *li* he measures. He changes and becomes a bird whose name is Peng. The back of the Peng measures I don't know how many thousand *li* across and, when he rises up and flies off, his wings are like clouds all over the sky.

The Universal Harmony records various wonders, and it says: "When the Peng journeys to the southern darkness, the waters are roiled for three thousand *li*. He beats the whirlwind and rises ninety thousand *li*, setting off on the sixth month gale." Wavering heat, bits of dust, living things blowing each other about-the sky looks very blue. Is that its real color, or is it because it is so far away and has no end? When the bird looks down, all he sees is blue too.

If water is not piled up deep enough, it won't have the strength to bear up a big boat. Pour a cup of water into a hollow in the floor and bits of trash will sail on it like boats. But set the cup there and it will stick fast, for the water is too shallow and the boat too large. If wind is not piled up deep enough, it won't have the strength to bear up great wings. Therefore when the Peng rises ninety thousand *li*, he must have the wind under him like that. Only then can he mount on the back of the wind, shoulder the blue sky, and nothing can hinder or block him. Only then can he set his eyes to the south.

The cicada and the little dove laugh at this, saying, "When we make an effort and fly up, we can get as far as the elm or the sapanwood tree, but sometimes we don't make it and just fall down on the ground. Now how is anyone going to go ninety thousand *li* to the south!"

If you go off to the green woods nearby, you can take along food for three meals and come back with your stomach as full as ever. If you are going a hundred *li*, you must grind your grain the night before; and if you are going a thousand *li*, you must start getting the provisions together three months in advance. What do these two creatures understand? Little understanding cannot come up to great understanding; the short-lived cannot come up to the long-lived.

(Burton Watson translation, slightly abridged and updated to use pinyin in place of WG)

Scoop The Moon From The Bottom Of The Sea

Posture	pinyin	Our Translation	Received Translation
34. 海底撈月	Hǎidǐ lāo yuè	Scoop The Moon From The Bottom Of The Sea	Pick Up The Moon From The Bottom Of The Sea

One of my favorite passages from Journey to the West is early in the book when Wukong (Monkey King) is studying with a Daoist master wanting to learn longevity practices to achieve immortality. His master offers to teach him a variety of Daoist practices that can lead to enlightenment and after describing each practice, Wukong asks if this practice will lead to immortality. The master each time says no, likening the idea that the practice could lead to immortality to an absurd idea like thinking a pillar will last longer than the building it's in or that an unfired brick would last in the rain. Monkey refuses to learn each of the practices.

Finally, the Daoist offers to teach Monkey alchemical practices (internal and external, *neidan* and *weidan*) and when Wukong again asks if these practices will bring about immortality, the Master replies

“To obtain immortality from such activities,” said the Patriarch, “is like scooping the moon from the sea.”

“There you go again, Master!” cried Wukong. “What do you mean by scooping the moon from the sea?”

The Patriarch said, “When the moon is high in the sky, its reflection is in the water. Although it is visible therein, you cannot scoop it out or catch hold of it, for it is but an illusion.”

“I won't learn that either!” said Wukong.

(Yu, 2nd chapter, vol 1)

Saul has an apparent typo here. He gives both traditional and simplified characters for the moves. In this name, he has the correct traditional character for scoop, 撈 / *lao*, but for the simplified character uses 涝 // *lao* which means waterlogged or flooded.

Embrace The Moon

Posture	pinyin	Our Translation	Received Translation
35. 怀中抱月	Huái zhōng bào yuè	Embrace The Moon	Embracing The Moon

See discussion above.

Night Demon Explores The Sea

Posture	pinyin	Our Translation	Received Translation
36. 夜叉探海	Yèchā tàn hǎi	Night Demon Explores The Sea	The Dragon Spirit Searches The Sea

Yecha is the Chinese version of the sanskrit term *Yaksha* (*yakkha* in Pali). *Ye* means night or evening so I've translated it as Night Demon.

Yaksha in Hindu or Buddhist texts are usually benevolent spirits. In Buddhist texts, they are the attendants of the Medicine Buddha or the Guardian of the North. In Chinese stories, they are often malevolent spirits. *Yecha* can also reference a hideous or ferocious person.

The YF list has 哪吒 *Nazha* in place of *yecha*. *Zha* is a suffix given to mythical beings. I haven't been able to find a being called *nazha*. This might be a mis-hearing of *yecha* or perhaps references some other demon.

Rhinoceros Gazes At The Moon

Posture	pinyin	Our Translation	Received Translation
37. 犀牛望月	Xīniú wàng yuè	Rhinoceros Gazes At The Moon	The Rhinoceros Gazing At The Moon

In this move, the gaze is downward, towards the tip of the sword held behind you. This makes me think that there's an implied parenthetical addition to the posture name: Rhinoceros Gazes At The Moon('s Reflection), which would nicely connect with the notion of scooping the moon's reflection from the sea.

When we first learned this move, I was surprised to hear about rhinos in China. As it turns out, rhinos were widespread in China in antiquity. Images of rhinos are frequent in bronze age artifacts. And they have a long association with martial arts and warfare in China. In the Bronze Age (Shang and Zhou dynasties), rhinos were killed for their tough hides which were used to

create armor and shields. In later times, e.g. Warring States period, rhino hides and horns were melted down to create glue used in making composite bows.

In later eras (Ming dynasty and beyond), Rhino horn became a desired ingredient in Chinese herbal medicines. As a result of these uses of rhinos and especially rhino horn together with hunting and widespread intensive agriculture, the rhinoceros was essentially wiped out in China. Chinese demand for rhino horns continues to be a major endangering factor to remaining rhinoceros populations worldwide.

Here are some rhino images.

Han dynasty bronze rhino (~200 CE):



(Freer-Sackler Gallery, Accession number: RLS1997.48.292)

Burial figurine from a Han Dynasty tomb (~100CE):



(Metropolitan Museum of Art, Accession number: 68.149.5)

Burial figurine from a Western Jin tomb (~300CE):



(Metropolitan Museum, accession number: 68.149.15)

Qing dynasty water dropper with image of a Daoist immortal in a boat. Used for calligraphy. Carved from rhino horn:



(Asian Art Museum, Accession number: B68M9)

Shoot The Wild Goose Posture

Posture	pinyin	Our Translation	Received Translation
38. 射雁式	Shè yàn shì	Shoot The Wild Goose Posture	Shoot The Flying Goose

Geese and particularly wild geese carry a wide range of symbolic meaning in Chinese culture. Wild geese flying overhead are a symbol of changing seasons, particularly of spring and autumn. The v-pattern of geese flying “in formation” serve as a metaphor for both civil and military order. Geese are thought to form monogamous couples and so they can stand for marital relationships and faithfulness. And correspondingly, a single goose is a symbol of loss and loneliness. A traditional courtship offering was for the man to bring a wild goose he’d killed to his prospective bride’s family. Finally, wild geese soaring high overhead are a symbol of spiritual attainment and detachment.

These themes occur frequently in Chinese poetry. Here are a couple selections from the poetry classic (Book of Odes) that illustrate them. (Legge translation for all. Sourced from c-text.org/book-of-poetry)

Bitter Gourd Leaves

匏有苦葉：

雝雝鳴鴈、旭日始旦。士如歸妻、迨冰未泮。

The wild goose, with its harmonious notes,
At sunrise, with the earliest dawn,
By the gentleman, who wishes to bring home his bride,
[Is presented] before the ice is melted

Shu Has Gone Hunting (Great Shu In The Field)

大叔于田：

叔于田、乘乘黃、兩服上襄、兩驂雁行。

叔在藪、火烈具揚。

叔善射忌、又良御忌、抑磬控忌、抑縱送忌。

Shu has gone hunting,
Mounted in his chariot with four bay horses.
The two insides are the finest possible animals,
And the two outsides follow them regularly as in a flying flock of wild geese.
Shu is at the marshy ground; -
The fire blazes up all at once,
A skillful archer is Shu!
A good charioteer also!
Now he gives his horse the reins; now he brings them up;
Now he discharges his arrows; now he follows it.

Goose Feathers

鷖羽：

肅肅鷖羽、集于苞栩。

王事靡盬、不能蓺稷黍、父母何怙。

悠悠蒼天、曷其有所

Su-su go the feathers of the wild geese,
As they settle on the bushy oaks.
The king's affairs must not be slackly discharged,
And [so] we cannot plant either our millet or our sacrificial millet;
What will our parents have to rely on?
O thou distant and azure Heaven!
When shall we be in our places again?

We've referenced [Journey To The West](#) a number of times. It describes a mythologized version of a monk's journey from China to India ("the west") to bring Buddhist scriptures back to China. The story is based on a historical figure, Xuanzang, who did indeed travel to India where he collected scriptures and other relics that he brought back to China. The famous Great Wild Goose Pagoda, pictured below, was built in 652 by the Tang Emperor upon Xuanzang's return to house the scriptures and relics Xuanzang brought back.



("Giant Wild Goose Pagoda" by Alex Kwok)

Closely associated to wild geese are their feathers. Goose feathers serve as a metaphor for lightness (*qing*). Zheng Manqing uses this metaphor when discussing the need to be light in order to avoid receiving the opponent's force:

Achieve the skill of "*qing* (light) as a goose feather",
then (you) won't fall when pushed!
(<http://www.rockymountaintaichi.com/zmq-13-13-8/>)

Probably the most famous reference to goose feathers is in Sima Qian's aphorism

人固有一死，或重于泰山，或轻于鸿毛

A person has only one death.

The meaning of that death is either heavier (*zhong*) than Mount Tai or lighter (*qing*) than a goose feather.

Mao Zedong referenced this aphorism in a eulogy he gave for Zhang Side. Mao said:

All men must die, but deaths can vary in their significance. In ancient China there was a scholar named Sima Qian who said, 'Death may be weightier than Mount Tai or lighter than a goose feather.' To die for the interest of the people is weightier than Mount Tai, but to work for the Fascists and to die for exploiting and oppressing the people is lighter than a goose feather. Comrade Zhang Side died for the people, so his death is indeed weightier than Mount Tai.

(Schram, pg 617.)

I find this particularly interesting since Mao is explicitly placing himself and his cohort in a Confucian context and re-interpreting Sima Qian's aphorism as part of class struggle and the revolution.

The original Sima Qian aphorism comes from a letter he wrote to a friend on the occasion of Sima facing a choice of castration or execution. Sima had offended the emperor by defending a defeated general and was given the choice of death or humiliation through castration and ended up choosing castration as he wasn't ready to die yet. Sima explained his choice to his friend:

A man has only one death. That death may be as weighty as Mount Tai, or it may be as light as a goose feather. It all depends upon the way he uses it...It is the nature of every man to love life and hate death, to think of his relatives and look after his wife and children. Only when a man is moved by higher principles is this not so. Then there are things which he must do....

The brave man does not always die for honor, while even the coward may fulfill his duty. Each takes a different way to exert himself. Though I might be weak and cowardly and seek shamefully to prolong my life, yet I know full well the difference between what ought to be followed and what rejected. How could I bring myself to sink into the shame of ropes and bonds if even the lowest slave and scullery maid can bear to commit suicide, why should not one like myself be able to do what has to be done? But the reason I have not refused to bear these ills and have continued to live, dwelling among this filth, is that I believe that I have things in my heart that I have not been able to express fully, and I am ashamed to think that after I am gone my writings will not be known to posterity.
(Bary, pp 272-273)

Wild Geese Motifs

Here are some images of wild geese.

A Tang Dynasty plate featuring a wild goose:



(my photo. SF Asian Art Museum. Accession number: B60P330)

A 13th century jade belt buckle showing a falcon attacking a wild goose:



(Metropolitan Museum Art, Accession number: 1991.483)

A Qing dynasty “rank badge” featuring a wild goose (~1725):



(Metropolitan Museum Art, Accession number: 46.133.51)

Rank Badges, 補子 *bu zi*, were clothing decorations worn in the Ming and Qing dynasties to indicate one's rank. They are big embroidered squares sewn onto the front of one's robes. The Emperor and family wore badges featuring dragons and phoenixes. Civil official rank badges featured birds. Military official rank badges featured animals, typically fierce animals. There were nine parallel ranks for civil and military officials (1st rank is the highest) and the symbolic animals are certainly familiar to taijiquan players.

Ranks and Badges

	Civil Ranks		Military Ranks	
Rank	Emblem	Symbolism	Emblem	Symbolism
1st	Crane	Longevity	Qilin (mythic animal having characteristics of many other animals including dragons, tigers, giraffes, and more)	Happiness and good fortune
2nd	Golden Pheasant	Courage	Lion	Strength, courage, fortitude
3rd	Peacock	Beauty and dignity	Leopard	Power
4th	Wild Goose	Loyalty	Tiger	Courage and military prowess
5th	Silver Pheasant	Beauty and good fortune	Bear	Bravery and strength
6th	Lesser Egret	Happiness	Panther	Ferocity
7th	Duck	Loyalty	Rhinoceros	Ferocity
8th	Quail	Courage	Rhinoceros	Ferocity
9th	Flycatcher	Longevity and good fortune	Sea Horse (not the little seahorse we think of but a mythic horse able to ride the waves)	Courage

USC's Pacific Asia Museum had a special exhibit titled Rank and Style: Power Dressing in Imperial China. The online version is quite informative. See <http://www.pacificasiamuseum.org/rankandstyle/html/index.stm> for additional information and lots of images of rank badges of all kinds.

More info:

<http://krex.k-state.edu/dspace/bitstream/handle/2097/7229/LD2668R41969L42.pdf?sequence=1>
(MA thesis on rank badges)

Archery, Wild Geese, and Martial Arts

Shooting Wild Geese intrinsically involves archery. Peter Lorge in Chinese Martial Arts convincingly argues that archery is the archetypal Chinese Martial Art. Archery has been part of Chinese society for at least 28,000 years -- the oldest discovered arrowhead dates from that long ago -- and was a key accomplishment for aristocrats from the Shang and Zhou dynasties. Archery is one of the Confucian Six Arts in which every nobleman should be accomplished. The Six Arts, 六藝 *liu yi*, are: Rites (禮), Music (樂), Archery (射), Charioteering (御), Calligraphy (書), and Mathematics (數). Archery was a key military skill into the Qing dynasty when it was finally supplanted by firearms.

The role of archery illustrates the millennia-long tension in Chinese society between restricting access to martial skills and military power to elites and broad-based dispersion of these skills and tools. The pendulum has repeatedly swung between restricting access to weapons and the skills to use them and then distributing the weapons and training large numbers of non-elite people in their use. The cycle starts with a military challenge to the established order, followed by mass production of weapons and dissemination of the skills to use those weapons in order to build up military forces to respond to the challenge. When the existing rulers survive the turmoil or new rulers take power, inevitably, the ruling class becomes concerned about the populace's access to military technology and then puts restrictions in place, forbids use and training of weapons, etc. When the next military challenge appears, the cycle repeats.

Archery has followed exactly this path over the centuries. It was originally primarily focused on hunting and thus widely distributed through the populace. As bow technology improved and became correspondingly more expensive, e.g. the composite bows described above under Rhinoceros Gazes At The Moon, their use became restricted to elites. At the same time, farming became the dominant way the population supported itself and archery became much less prevalent. Nobles began using archery from horseback and chariots: both of which require capital investment beyond that available to commoners as well as significant time spent practicing to be able to successfully use a bow from horseback or a bouncing and moving chariot. As a result, in warfare, the infantry used spears and axes and the nobles rode around firing arrows.

With the introduction of the crossbow in the centuries before the common era, infantry could now be mass trained in use of the crossbow. And crossbows made elites vulnerable since the bows could pierce leather armor. Archery thus became widely practiced again. And the improved technology led to elites abandoning chariots in warfare.

As this happened, elites began focusing on other martial arts and on perfection of form in archery rather than on the martial function of archery. Elite archery competitions no longer measured how deeply an arrow pierced the target, but rather how close to the center it came and how well the archer followed the appropriate rituals. In Analects 3:7, Confucius is recorded

as describing archery as the measure of a true gentleman: “Surely archery can serve as an illustration of the fact that the gentleman does not compete. Before mounting the stairs to the archery platform, gentlemen bow and defer to one another. After descending from the platform, they mutually offer up toasts. This is how a gentleman ‘competes’”. (Lorge’s translation). Whether or not a commoner could hit and pierce a target, no commoner could compete with a nobleman in the ritual of archery.

Over subsequent dynasties, archery and other weapon arts were taught to the populace and then in subsequent peacetime, the weapons were confiscated, destroyed and restricted to use by elites, only to then once again be distributed and the corresponding arts widely taught. We can see this same pattern in the modern martial arts promoted in the PRC and the subsequent reframing of martial arts as primarily performance arts and personal development arts. After all, no one uses swords combatively now and the bulk of our sword practice is on perfection of form and skill in performance, whether individual or with partners “dueling” and “fencing”.

This shows another example of the polarity of *wen-wu* or the civil and the martial. Refer to Great Star of the Literary God above for more discussion of *wen-wu*.

Green Dragon Stretches Out Its Claws

Posture	pinyin	Our Translation	Received Translation
39. 青龙探爪	Qīnglóng tàn zhǎo	Green Dragon Stretches Out Its Claws	The Green Dragon Stretches Its Claws

Tan means to stretch out as well as to explore or scout something out. So, this move could also be Green Dragon Explores With Its Claws.

In the traditional five color scheme of Chinese culture, *Qing* represents the colors we would call green and blue and includes all the combinations thereof.

CWM does not list this move and has White Ape Offers Fruit in its place. The YF list has 现 *xian*, show/present, in place of *tan*.

Phoenix Spreads Both Wings

Posture	pinyin	Our Translation	Received Translation
40. 凤凰双展翅	Fènghuáng shuāng zhǎnchì	Phoenix Spreads Both Wings	The Phoenix Spreads Its Wings

See notes above.

Left and Right, Step Sideways and Block

Posture	pinyin	Our Translation	Received Translation
41. 左右跨拦	Zuǒ yòu kuà lán	Left and Right, Step Sideways and Block	Step Right and Left and Block

This move is named almost identically to the move near the beginning (Left and Right, Block and Sweep Sideways) and is performed very similarly except that in this later posture, the Left and Right versions are performed one towards a side and the other towards a corner, rather than both versions facing the same direction as in the earlier move.

The word *kua*, translated here as “step sideways” also means to straddle something, to step over something, to cut across, and to mount/straddle a horse. Chapter 25 of the Daodejing references straddling:

企者不立。跨者不行
Standing on tiptoe, you are unsteady.
Straddle-legged [*kua*], you cannot go.
(A.C. Muller translation)

Here it describes a situation similar to what we would call “double-weighted” where one is not able to change and respond.

Shoot The Wild Goose Posture

Posture	pinyin	Our Translation	Received Translation
42. 起势射雁式	Shè yàn shì	Shoot The Wild Goose Posture	Shoot The Flying Goose

See discussion above.

White Ape Offers Fruit

Posture	pinyin	Our Translation	Received Translation
43. 白猿献果	Bái yuán xiàn guǒ	White Ape Offers Fruit	White Ape Offers Fruit

The association of apes with fruit, especially the peaches of immortality, is common in Chinese culture. In Journey To The West, one of the first transgressions of Wukong (Monkey King) is

stealing and eating all the Queen Mother of the West's Peaches of Immortality shortly before the Queen Mother was about to throw a grand party for all the immortals where they'd share the peaches. Obviously, there was considerable disappointment in Heaven after Wukong's theft.

Walk into any gift shop in a Chinatown in North America and you're likely to find porcelain fruit bowls featuring a monkey or ape holding up the bowl, offering you the fruit. And you're very unlikely to find any fruit bowls featuring other kinds of animals.

Here's a late Ming dynasty painting showing a monkey gathering fruit. Note the prominent peaches the monkey has collected.



(Freer-Sackler Gallery, Accession #: F1909.251e)

Left and Right, Falling Flowers

Posture	pinyin	Our Translation	Received Translation
44. 左右落花	Zuǒ yòu luòhuā	Left and Right, Falling Flowers	Falling Flowers Right And Left

Falling flowers evoke an image of quiet, solitude, contemplation, and possible melancholy. The Poetry Classic includes the following poem

Falling Flowers

The guests are gone from the pavilion high,
In the small garden flowers are whirling around.
Along the winding path the petals lie;
To greet the setting sun, they drift up from the ground.

Heartbroken, I cannot bear to sweep them away;
From my eyes, spring soon disappears.
I pine with passing, heart's desire lost for aye;
Nothing is left but a robe stained with tears.
(Arthur Waley translation)

Zhong Rong, a poet and scholar, wrote the *Shi Pin*, Classification of Poetry around 500 CE. In this work he describes the ideal poet and the relationship of poetry to *qi*. The ideal poet resides in solitude and contemplation as indicated by the following lines

The falling flowers say nothing;
The poet is as limpid as the chrysanthemum
(Sundararajan, pg 152)

Jade Maiden Works The Shuttle

Posture	pinyin	Our Translation	Received Translation
45. 玉女穿梭	Yù nǚ chuān suō	Jade Maiden Works The Shuttle	The Fair Lady Weaves At The Shuttle

This posture has exactly the same name as the posture in the empty-handed form commonly called “Four Corners”. *Yunu* literally means “jade woman”. *Yu* or jade also carries meanings of purity, beauty, and preciousness which is presumably what the translation “Fair Lady” derives from.

Yunu, jade maidens, are a frequent part of any celestial being’s entourage. In older writings, *yunu* of various ages appear, but from the Tang dynasty on, *yunu* are always depicted as “young creatures attired in glittering vestments”. (ET, pg 1207). These jade maidens are often paired with 金童, *jin tong*, or “gold boys” symbolically indicating purity and innocence.

The shuttle is part of a loom and is the tool used to thread a length of the “weft” yarn in and out between the fixed “warp” threads held by the loom. After the shuttle threads yarn across the width of the loom, a lower bar is raised to press the threaded yarn up against the top of the loom and the shuttle is then threaded back again to introduce another pass of the weft yarn.

Chuan means to pierce, bore, or penetrate and indicates the “threading” action of the shuttle. So, this move could also be Jade Maiden Threads The Shuttle (through the warp). The threading action makes me understand the way the lower hand pierces forward in the empty-handed form or the way the sword is thrust forward in the sword form.

The image of weaving and working a loom also recalls the classic Chinese fairytale of the Weaver Girl and the Cowherd, 牛郎与织女, *niú láng yú zhī nǚ*. In this story, a celestial maiden, Zhinu, the Weaver Girl, falls in love with Niulang, the Cowherd. In some versions, the Cowherd is a mortal, in others, they both start out as celestial beings, but the Cowherd is banished to earth. In any case, their love is forbidden and they are separated in heaven across the width of the sky by the Milky Way. Once a year, on the 7th day of the 7th month, a bridge of magpies forms across the sky and temporarily reunites them. (One version of the story is here: <http://cultureofchinese.com/traditions/folklore/folklore-cowherd-and-the-weaver-girl/>)

White Tiger Twitches Tail

Posture	pinyin	Our Translation	Received Translation
46. 白虎搅尾	Báihǔ jiǎo wěi	White Tiger Twitches Tail	The White Tiger Wags Its Tail

搅 *Jiao* means to stir, mix, or be agitated. I’ve translated it as “twitches” since that’s what an agitated tiger would do with its tail. (And this is a different character than is used in Black Dragon Wags Its Tail)

Saul has an error here: he uses 揽 *lan* instead of 搅 *jiao*. *Lan* means to seize or grasp. So, that would make the posture name be something like White Tiger Grasps Its Tail which doesn’t really make sense.

Tiger Holds Its Head

Posture	pinyin	Our Translation	Received Translation
47. 虎抱头	Hǔ bào tóu	Tiger Holds Its Head	(Missing)

See above.

Carp Leaps Over The Dragon Gate

Posture	pinyin	Our Translation	Received Translation
48. 鲤鱼跳龙门	Lǐyú tiào lóngmén	Carp Leaps Over The Dragon's Gate	The Fish Leaps Over The Gate Of The Dragon

The carp, *liyu*, here is an Asian carp, quite a bit different from the carp we see in household and office aquariums or the carp used to make gefilte-fish and similar delicacies. Asian carp are big, up to 100 lbs, and able to leap significant distances, approximately 10 feet, out of the water. There are stories of fishermen drowning after being knocked out of their boats by these carp. Asian carp have become an invasive species in north america.

Here's a couple pictures of Asian carp, drawn from wildlife and restoration agencies trying to stop the invasive spread of Asian carp.

An Asian carp leaping (from the Great Lakes Restoration Initiative):



(http://greatlakesrestoration.us/img/jumping_carp_lrg.jpg)

And another leaping carp (from the USGS):



(<http://www.cerc.usgs.gov/ImageWrapper.aspx?ObjectType=SlideshowItem&ObjectId=24&ImageScale=Large&Width=-1&Height=-1&Approved=True>)

Dragon Gate, *longmen*, is a common name for waterfalls in China. A famous dragon gate is found on the Yellow River. And, presumably as part of an annual spawning migration similar to that of salmon, carp gather at the base of the waterfall and attempt to leap up the waterfall. When the rare carp manages to leap over the waterfall, it is said to transition into a dragon. Dragons are the head of the “fish clan” and immature dragons can begin life as carp, later transforming into full dragons if they can pass the dragon’s gate.

The phrase “carp leaps over dragon gate” is a common and ancient Chinese idiom reflecting a rare and sudden change in status or position. When a scholar would pass the Confucian exams, that was thought of as being as rare and auspicious as a carp leaping over the dragon gate. Children today are encouraged to do their homework and studies in the hopes of becoming a carp that leaps over the dragon gate.

Here’s a Qing dynasty jade carving of a carp caught in mid-transformation to dragon:



(my photo, SF Asian Art Museum. Accession number: B60J446)

Longmen, dragon gate, is also the name of the most common Daoist school and lineage from the Qing dynasty on. Some argue that it formed as the Daoist counterpart to the Chan Buddhist Linji lineage (known as Rinzai Zen in Japan). *Longmen* was officially recognized in the mid 1600s and quickly acquired a probably fictitious line of patriarchs leading back to the original Quanzhen Daoists from the Yuan dynasty. From the Qing dynasty on, Longmen has been associated with Quanzhen and treated as the modern incarnation of Quanzhen. (ET, pg 704).

There are a number of minor variations on this posture name. The YF list says just *yu* in place of *liyu*. Saul's list has only *li*. But, in any case, they all refer to the same carp.

Black Dragon Coils Around The Pillar

Posture	pinyin	Our Translation	Received Translation
49. 乌龙绞柱	Wū lóng jiǎo zhù	Black Dragon Coils Around The Pillar	The Black Dragon Coils Around The Pillar

Jiao means twist (e.g. twisting threads together into yarn), entangle, wring, or turn. Coil seems like a pretty good translation and has a dragon-y feel. The character for *jiao* 绞 uses the silk radical.

Zhu means pillar or column and uses the tree radical.

Black Dragon Coils Around Pillar seems to be a common name for moves in martial arts: I've found it in more acrobatic wushu arts as well as in the sword. There's no obvious connection between the different moves with this name.

Immortal Points The Way

Posture	pinyin	Our Translation	Received Translation
50. 仙人指路	Xiānrén zhǐ lù	Immortal Points The Way	The Divinity Points The Way

See above.

The YF list adds a move following: 朝天一柱香 Incense for Heaven

Wind Sweeps The Plum Blossoms

Posture	pinyin	Our Translation	Received Translation
51. 风扫梅花	Fēng sǎo méihuā	Wind Sweeps The Plum Blossoms	The Wind Sweeps The Fallen Flower

Plum blossoms, *meihua*, are an iconic Chinese motif. They're associated with the transition between winter and spring and thus with Chinese New Year. Plums are the first blossom to appear, while the weather is still cold, and so are thought of as the "flower of winter".

Plums are one of the The Three Friends of Winter, 岁寒三友, *Suì hán sān yǒu*: Plums, Pines, and Bamboo. All three of these plants flourish in harsh cold conditions and thus encourage people to also thrive through adversity and troubles.

Plums, together with Bamboo, Chrysanthemum, and Orchid, are the Four Gentlemen, 四君子: *Sì Jūn Zǐ*. And represent Confucian ideals of noble behavior.

Here are two paintings by Zheng Manqing, both shown at his exhibition of painting at the 1964 World Fair in New York. This was the event that initially drew Zheng to the US and resulted in his establishing the Shr Jung (Shi Zhong) school in New York.

The Three Friends Of Winter: Pine, Bamboo, and Plum Blossoms



(Special Exhibition of The Paintings and Calligraphic Works By Cheng Man-Ch'ing)

White Plum Blossoms



圖十一
白梅

(Special Exhibition of The Paintings and Calligraphic Works By Cheng Man-Ch'ing)

Holding The Tablet Posture

Posture	pinyin	Our Translation	Received Translation
52. 捧笏式	Pěng hù shì	Holding The Tablet Posture	Holding The Tablet Before Your Bosom

Peng 捧 is to hold or offer something in both hands. *Hu* 笏 is a ceremonial tablet used in court audiences and in daoist ritual.

In court audiences when officials were received by the emperor, the official would hold a stone, jade, or ivory tablet before his chest. The tablet would both serve to introduce the official and as a surface the official could use for taking notes during the audience. If used for note taking, the tablet would be covered in paper so that the official could write on it.

In later Daoist ceremonies, tablets were also used as one of the standard ritual tools, particularly for requesting assistance from the Daoist pantheon. Common Daoist ritual tools include the Audience Tablet, *hu*; Seven Star Sword, *qixian jian*, a sword engraved with a pattern of the Northern Dipper; Command Placard, *lingpai*, a narrow and long flat wood plate carved with scriptures; brass bells sometimes called *sanqing ling*, Bells of the Three Clarities; Dragon Horn, *lingjiao*, a horn flute used to summon spirits; and the Wooden Fish, *muyu*, a hollow wooden percussion instrument struck during ceremonies and during walking meditation. (ET, pg 413 ff)

There's a long tradition of using tablets for greetings, to convey commands and best wishes, and as described above in court and ritual circumstances. See https://www.academia.edu/2503500/_Greeting_Tablets_in_Early_China_Some_Traits_of_the_Communicative_Etiquette_of_Officialdom_in_Light_of_Newly_Excavated_Inscriptions for more information on tablet usage.

Here's an example of a Qing dynasty *hu* tablet, made of jade:



(Freer-Sackler Gallery, Accession #: F1918.18)

CWM has Tiger Holds Its Head and Compass in place of this move.
The YF list calls the move 牙笏势, Ivory Tablet Posture.

Hold the Sword, Return to Origin

Posture	pinyin	Our Translation	Received Translation
53. 抱剑归原	Bào jiàn guī yuán	Hold The Sword, Return To Origin	Listed as two moves: Embrace The Sword; Close

Yuan has the literal meaning of beginning or origin and so applies here at the end of the form as we return to our starting position. *Yuan* also has cosmological meanings of the primordial beginnings. *Yuanqi* or primordial *qi* is the energy of “pre-heaven” generated from primordial chaos. This posture name thus alludes to a return to the primordial state.

Posture List from Shr Jung NYC

太 極 劍

TAI-CHI SWORD

1. 起勢 STARTING POSITION.
2. 上步合劍 STEP FORWARD MOVING SWORD AND HAND TOGETHER.
3. 仙人指路 THE DIVINITY POINTS THE WAY.
4. 三環套月 THREE RINGS AROUND THE MOON.
5. 大魁星 THE MAJOR 'LITERARY STAR'.
6. 燕子抄水 THE SWALLOW BEATS THE WATER (WITH HIS WINGS).
7. 左右攔掃 BLOCK AND SWEEP. RIGHT AND LEFT.
8. 小魁星 THE MINOR 'LITERARY STAR'
9. 黃蜂入洞 THE WASP ENTERS THE CAVE.
10. 靈貓捕鼠 THE ALERT CAT CATCHES THE MOUSE.
11. 蜻蜓點水 THE DRAGONFLY STRIKES THE WATER.
12. 燕子入巢 THE SWALLOW RETURNS TO THE NEST.
13. 鳳凰展翼 THE PHOENIX SPREADS ITS WINGS.
14. (右旋風) 小魁星 (CLOCKWISE-WHIRLING WIND) MINOR 'LITERARY STAR'.
15. (左旋風) 等魚式 (COUNTER-CLOCKWISE WHIRLING WIND) ATTITUDE OF AWAITING THE FISH.
16. 撥草尋蛇 DIVIDING THE GRASS IN SEARCH OF THE SNAKE.

17. 懷中抱月 EMBRACING THE MOON.
18. 宿鳥投林 THE BIRDS RETURN TO THE FOREST.
19. 烏龍⁴⁸⁶⁴擺尾 THE BLACK DRAGON WAGS HIS TAIL.
20. 風捲荷葉 THE WIND ROLLS THE LOTUS LEAF.
21. 獅子搖頭 THE LION SHAKES HIS HEAD.
22. 虎抱頭 THE TIGER HOLDS HIS HEAD.
23. 野馬跳澗 THE WILD HORSE LEAPS OVER THE STREAM.
24. 翻身勒馬 TURN YOUR BODY TO STOP THE HORSE (TURN AND REIN IN
25. 指南針 THE COMPASS.
26. 迎風揮塵 WAVE THE WHISK-BROOM AGAINST THE WIND.
27. 順水推舟 PUSHING THE BOAT WITH THE CURRENT.
28. 流星趕月 THE SHOOTING STAR CHASES THE MOON.
29. 野馬飛瀑 PEGASUS (FLYING HEAVENLY HORSE); THE SPRAYING
WATERFALL.
30. 挑簾式 ROLL UP THE SCREEN.
31. 車輪劍(左右二式) WHEELS (LEFT AND RIGHT FORM).
32. 燕子銜泥 THE SWALLOW HOLDS MUD IN ITS BEAK.
33. 大鵬展翅 THE ROC SPREADS ITS WINGS.

34. 海底捞月 PICK UP THE MOON FROM THE BOTTOM OF THE SEA.
35. 怀中抱月 EMBRACING THE MOON.
36. 夜叉探海 THE DRAGON-SPIRIT (SEA-MONSTER) SEARCHES THE SEA.
37. 犀牛望月 THE RHINOCEROS GAZING AT THE MOON.
38. 射雁式 SHOOT THE FLYING GOOSE.
39. 青龙探爪 THE GREEN DRAGON STRETCHES HIS CLAWS.
40. 凤凰展翼 THE PHOENIX SPREADS BOTH WINGS.
41. 左右跨欄 STEP TOWARD RIGHT AND LEFT AND BLOCK.
42. 射雁式 SHOOTING THE FLYING GOOSE.
43. 白猿献果 THE WHITE APE OFFERS FRUIT.
44. 左右落花 THE FALLING FLOWERS, LEFT AND RIGHT.
45. 玉女穿梭 THE FAIR LADY (GODDESS) WEAVES AT THE SHUTTLE.
46. 白虎摆尾 THE WHITE TIGER WAGS ITS TAIL.
47. 鲤跳龙门 THE FISH LEAPS OVER THE GATE OF THE DRAGON.
48. 乌龙绞柱 THE BLACK DRAGON COILS AROUND THE PILLAR.
49. 仙人指路 THE DIVINITY POINTS THE WAY.
50. 风扫落花 THE WIND SWEEPS THE FALLEN FLOWER.
51. 捧笏式 HOLDING THE TABLET BEFORE YOUR BOSOM.
52. 抱剑归原 EMBRACING THE SWORD AND RETURNING TO THE
STARTING POSITION.

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