

# Traditional Swimming Body Bagua Rolling Hand Turning Saber

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Bagua Rolling Hand Turning Saber is one of the main traditional weapons routines in Cheng Style Baguazhang. It is a rare form of strengthening the body, and a high-order skill method for self-defense. All Baguazhang practitioners train this art, and all love it.

The Bagua Rolling Hand Saber is different from the common saber. The blade of the Bagua saber is three feet long. The handle is one foot two inches. All together the saber is four feet two inches long and weighs from 5 to 8 pounds. The Bagua Rolling Hand Saber method, as its name suggests, uses the “rolling hand” as its special characteristic. When grasping the saber and going to meet the enemy, it utilizes the skill and strength of the one’s wrist coordinated with Baguazhang’s body method and stepping methods to fight and defeat them. Because of this, in practicing the Rolling Hand Saber method one needs to first be good at the basic stepping methods (like the treading mud step, and toeing-out and toeing-in) and the basic palm methods (like the Eight Mother Palms, etc.) It is hoped that practitioners will use this saber method as a reference.



Below we provide a description of the essentials, the positions and directions for the Bagua Rolling Hand Saber method.

## 1. Kan Gua – The First Position – Saber Method Walking Frame

The beginning posture is on the Kan palace (true north direction). The left hand holds the saber. The handle of the saber points down. The blade points up. The edge faces to the left. The right hand loosely hangs down. The feet are close together. The head is erect and the neck is straight. The chest is open and the belly is solid. The waist is loose and the buttocks slip down. Gaze toward the true south. (1)



图 1

### Posture 1: Scatter and Disperse Qian and Kun

The right hand goes in a level arc from the lower right toward the left. It passes the left hand with the saber toward the outside of the body. Then it arcs to the lower right and on to the right rear. The left hand holding up the saber arcs in a level circle. It arrives by the edge of the right waist. Simultaneously, the right foot takes half a step toward the right rear. The left foot retracts toward the front of the right foot and makes an empty stance. Look toward the right side. (2)



The above movements do not stop. The body slightly turns left. The left foot steps up toward the left front. The right foot does a follow step. The right hand goes up from the right rear toward the front [like scattering something]. It stops above the front of the forehead. The left hand holding the saber returns to the side of the left hip. Look toward the front. (3)

### Posture 2: Courtesy Must Come First

Continuing from the previous actions, the right hand drops down and arcs to the right rear, folds and returns, making a vertical circle. The left hand holds up the saber and goes from the lower left toward the front and then crosses to the right to the right side of the waist. Both hands come together. The right hand grasps the handle of the saber. Simultaneously, the right foot retreats half a step. The left foot retracts and makes an empty stance. Look toward the right side. (4)



The above movements do not stop. The left foot steps up toward the left front. The right foot follows half a step. Simultaneously, both hand lift the saber up and present it toward the left front direction. (5)

### Posture 3: Side of the Body, Horizontal Saber

Continuing from the previous actions, the body slightly turns right. The right foot steps to the right side. The left heel twists and turns in a half circle toward the left. Simultaneously, the right hand pulls the saber horizontally toward the right. The left hand separates toward the tip of the saber. Look toward the left front direction. (6)



图 6

### Posture 4: Push the Boat Down the Stream

Continuing from the previous actions, the body turns 180 degrees toward the right rear, pivoting on the right foot. The left foot passes behind the right foot toward the east and toes-in. Simultaneously, the right hand holding the saber arcs in a level circle from the front toward the west, then north, then east and then south. The edge of the blade faces west. The left hand spreads outward. Look toward the true east. (7)



图 7



图 8

The above movements do not stop. The body slightly turns to the right (west). The right hand holding the saber in the west, turns the wrist over. It goes down and then up to hold up the saber. This makes the dangling posture. The handle of the saber points up. The tip of the saber points down making a vertical shape. The edge of the saber faces the rear. Look toward the right rear. (8)

The above movements do not stop. The body turns slightly left and then turns slightly right. The right hand holding the saber rises up and the wrist turns over. It arcs down and then up making a small vertical circle and then scoops upward. The left hand arcs and retracts to arrive in front of the right shoulder and makes a standing palm. Look at the right hand. (9)



图 9



图 10

The above movements do not stop. The body turns slightly left. The left foot steps toward the east. The right foot follows half a step. Simultaneously, the right hand holding the saber turns the wrist and snaps the saber toward the east. The left hand wipes the back of the saber. Look toward the northeast. (10)

The above movements do not stop. The body turns slightly left. The left foot toes-out. Simultaneously, both hands support the saber and hold it up horizontally. Look toward the northwest. (11)



图 11

图 12

The above movements do not stop. The body turns to the left rear. The right foot toes-in toward the west. The left foot follows. Simultaneously, both hands, holding the saber up, push and swipe it toward the center of the circle. (12) Walk the circle counter-clockwise.

## 2. Kun Gua – The Second Position – Saber Method Walking Frame

### Posture 5: Welcome Wind Waves the Fan

At the Kun palace (southwest), the body slightly turns left. The right foot toes-in. The left foot follows. Simultaneously, wipes and pushes down on the back of the saber. Do a fan swinging movement toward the center of the circle. Look toward the center of the circle. (13)



图 13

### Posture 6: Flowing Step, Pierce the Heart

Continuing from the previous actions, the body turns left. The left foot steps up. The right foot makes a together stance and the body crouches down. Simultaneously, both hands holding the saber stab it toward the front. The edge faces down. The tip points to the front. Look toward the northwest. (14)



图 14

### Posture 7: White Ape Tows the Saber

Continuing from the previous actions, the body turns left. The left foot steps toward the left side. The right foot moves next to the left foot making a together stance. The body crouches down. The back faces the center of the circle. Simultaneously, the right hand holding the saber follows the body then winds around the head and wraps around the body. It passes the left shoulder and head and chops down on the left side (this is called Slicing the Shoulder form). Look toward the lower left direction. (15)



图 15



图 16

The above movements do not stop. The right foot does a lotus sweep toward the northwest and drops down. Simultaneously the right hand holds the saber, the left hand frames the saber in the same direction, toward the corner pulls and strikes (this is called White Ape Tows the Saber.) Walk the circle clockwise. Look toward the northwest. (16)

## 3. Zhen Gua – The Third Position – Saber Method Walking Frame

### Posture 8: Overturn the Body and Cover the Top

At the Zhen palace (true east direction), the left foot toes-in. Both hands diagonally hold up the golden saber. The upper body slightly twists to the left. Look toward the left rear (southeast corner). (17) The right foot toes-out toward the inside of the circle. Simultaneously the upper body twists to the right. The right hand holds the saber. The left hand supports the back of the saber. It goes upward from the left and then splits down toward the front (this is called Overturn the Body and Cover the Top). Look toward the center of the circle. (18)



图 17



图 18

### Posture 9: Block the Waist, Raise up and Strike

Continuing from the previous actions, the left foot toes-in. Raise up the right foot. Simultaneously the upper body slightly twists left. The right hand holding the saber goes up toward the left rear twisting and turning the saber body over. The edge of the saber faces the left front. The tip of the saber diagonally points to the lower right rear direction. The left wrist turns over to hang the back of the saber. Look toward the left rear direction. (19)

The above movements do not stop. Turn the waist and rotate the back toward the right. The left foot rises up and toes-in. Simultaneously, the right hand pulls the saber toward the right. Both hands work together. Use the shoulder to pull the elbow and the elbow to pull the hand. The whole body shakes to block the waist. At the same time issue a “heng” sound. Look toward the lower left direction. (20)



图 19



图 20

### Posture 10: Grinding Body, Guard with the Saber

Continuing from the previous actions, the body slightly turns right. The left foot toes-out. Brace the saber coiling frame. Look toward the left front direction. (21) Then the right foot toes-in. The left foot toes-out. Again the right foot toes-in. Then raise the left foot up and strike with the knee. Simultaneously the upper body follows holding up the saber as you turn. (This is called Turning Northern Dipper). Look toward the left front direction. (22) Drop the foot, step up, and walk the circle counter-clockwise.



图 21



图 22

## 4. Sun Gua – The Fourth Position – Saber Method Walking Frame

### Posture 11: Advance Step, Scrape the Ribs

In the Sun palace (southeast), the right foot toes-in. Turn and twist the waist. Simultaneously the right hand turns the wrist over. It passes the left rear and does and outward hang toward the right front. (This is called Scrape the Ribs.) Look toward the northeast direction. (23)



图 23

### Posture 12: Advance Step, Scoop the Groin

Continuing from the previous actions, the body turns to the left rear. The left foot toes-out and makes a left empty stance. Simultaneously the right hand holding the saber turns and twists as it passes the right rear. The left hand makes a vertical palm next to the face. Look toward the southwest corner. (24)

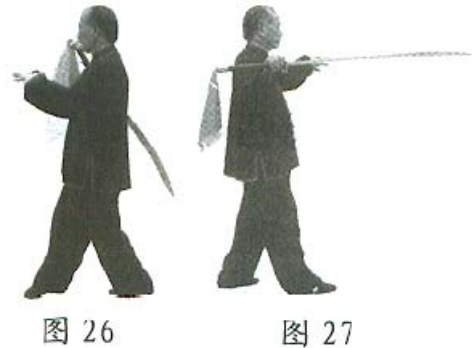
The above movements do not stop. The left foot steps up and the right foot follows half a step making a side horse stance. The left hand holds up the back of the saber. The saber scoops toward the front and up into the enemy's groin. The edge of the blade faces upward. Look toward the southwest. (25)



### Posture 13: Turn Around and Wipe the Throat

Continuing from the previous actions, the right foot toes-in toward the southwest. Simultaneously the body rises up. The right hand holding the saber turns the wrist and spreads outward to do a downward hang. The tip of the saber points down. The left hand stretches out to the left and rotates outward. Look toward the northwest. (26)

The above movements do not stop. The body turns toward the left rear. The right foot steps up and the left foot follows. Simultaneously the right hand holding the saber passes over the top of the head going clockwise. It rotates to the left and wipes toward the front. (This is called Wipe the Throat.) Look toward the northeast corner. (27)



### Posture 14: Tai Gong Hooks a Fish

Continuing from the previous actions, the left foot toes-out. The right foot does a follow step. Then the left foot retracts. Shrink the body and crouch the hips. Simultaneously, the right hand holding the saber rotates outward toward the right rear. The left hand turns over and opens outward. Look toward the northeast. (28)

The above movements do not stop. The right hand holding the saber continues toward the rear and winds toward the left. Turn the wrist over and suspend the saber. The saber arrives at the right front direction. The tip of the saber points down. The edge of the saber faces the front. The left hand supports the right wrist. Look toward the front direction. (29)



The above movements do not stop. The left foot advances. The right foot then steps up and stomps down. Simultaneously, both hands holding the saber handle turn the wrists over so that the back of the saber faces upward. It snaps up toward the front. (This is called Tai Gong Hooks the Fish.) Look toward the front. (30)



图 30

图 31

The above movements do not stop. The body slightly turns right. Rotate the wrist and roll the hand. The right foot toes-in. The left foot toes-out.

The right hand holds the saber. Walk the circle clockwise. In the Center Fifth palace, turn one circle, then, change the form and return to walking the circle to arrive at the sixth palace. Look toward the center of the circle. (31)

## 5. Qian Gua – The Fifth Position – Saber Method Walking Frame

### Posture 15: Golden Pheasant Waves its Wings

In the Qian palace (northwest direction), the body turns left. The right foot toes-in. Face the northeast. Withdraw the left foot. The right foot makes a together stance. The body crouches. Simultaneously, both hands holding the saber handle pull the saber diagonally to the left rear side. The edge of the saber faces the left diagonal rear direction. Look toward the left side. (32)



图 32

图 33

The above movements do not stop. The right foot withdraws toward the right rear direction. The left foot makes a together stance. Both hands holding the saber then pulls the saber diagonally to the right rear side. The edge of the saber faces the right diagonal rear direction. Look toward the right side. (33)

### Posture 16: Part the Grass to Search for the Snake

Continuing from the previous actions, the left foot steps to the left side making a side horse stance. Simultaneously the right hand holding the saber snaps from the right lower direction toward the left upper direction with parting energy. The edge of the blade faces upward. Its height is level with the chest. The left hand turns over and holds up above the head. Look toward the front. (34)



图 34

### Posture 17: Face to Face, Penetrate the Neck

Continuing from the previous actions, the body turns left and makes a left bow stance. Simultaneously the right shoulder supports the saber. It is positioned by the head of the shoulder. The left hand protects the handle of the saber. Look toward the southwest direction. (35)



图 35

图 36

The above movements do not stop. The right foot kicks toward the southwest direction. Simultaneously the right hand holding the saber stabs out toward the northeast. The edge of the saber faces upward. The left hand follows the form and pierces out toward the southwest. The palm faces up. (This is called Iron Bridge posture.) Look toward the front direction. (36)

### Posture 18: Overturn the Body, Slice the Limb

Continuing from the previous actions, the right foot drops down in front of the left foot. It toes-in and the body crouches. Simultaneously the right hand holding the saber winds toward the left rear and chops down. (This is called Slice the Limb form.) Look toward the left side. (37)



图 37

### Posture 19: Turn the waist, Roll the Hand

Continuing from the previous actions, the left foot toes-out making a crossed stance. Simultaneously, use the waist and hips (dantian) to make the center point. Both hands holding the saber rotate the saber from the left to the rear, then to the right and slicing to the front. (This is called Rotate the Wrist Roll the Hand form.) Look toward the front. (38)



图 38

### Posture 20: Shrink the Body, Pull and Strike

Continuing from the previous actions, the body turns to the right rear. The left foot does a big toe-in (360 degrees). The right foot toes-out in place. Simultaneously, both hands holding the saber pull it diagonally downward. The edge of the blade faces forward. It points straight toward the enemy's face. Look toward the front. (39)



图 39

图 40

The above movements do not stop. The feet do not move. The upper body rises up slightly. Both hand holding the saber handle strike toward the front at the enemy's lower abdomen. Look toward the front. (40)

### Posture 21: Raise the Knee, Outward Hang

Continuing from the previous actions, both hands holding the saber handle bring the saber up in a vertical position. It hangs and covers from the left toward inside and toward the right. Simultaneously raise the right leg and bend the knee. The body stands up straight. The knee and the saber handle strike at the same time. At this time issue a “heng” sound. Look toward the front. (41) The above movements do not stop. The right foot drops to the ground. Walk the circle clockwise.



图 41

## 6. Dui Gua – The Seventh Position – Saber Method Walking Frame

### Posture 22: Toe-in, Scoop the Saber

In the Dui palace (true west direction), the body turns to the right rear. The left foot toes-in. The right foot toes-out. Simultaneously the right hand hangs the wrist and suspends the saber. The left hand moves to lift up the back of the saber. The saber scoops up toward the front. The edge of the saber faces upward. The tip of the saber points south. Look toward the south. (24)



图 42

### Posture 23: Advance Step, Stab the Saber

Continuing from the previous actions, the left foot steps up. The right foot follows. Simultaneously the body twists slightly right. The right hand jabs the saber toward the front. The tip of the saber points forward. The edge of the saber faces downward. Look toward the front. (43)



图 43

### Posture 24: Kick the Foot, Pull the Saber

Continuing from the previous actions, the right foot kicks toward the front. Both hands tightly hold the saber handle quickly and fiercely pull the saber back to the right side of the body. Look toward the south. (44)



图 44

### Posture 25: Turn Around and Stab Downward

Continuing from the previous actions, the right foot drops to the ground and toes-in. The body turns to the left. The left foot toes touch the ground. Simultaneously the right hand holding the saber turns the wrist over. It passes the outside of the left thigh and stabs downward. The tip of the saber points down. The edge of the saber faces the front. Look toward the north. (45)



图 45

### Posture 26: Meet the Enemy, Strike the Top

Continuing from the previous actions, the left foot steps up toward the north, making a side horse stance. Simultaneously the right hand holds the saber handle. The left palm does a reverse brace on the saber back. Both hands strike toward the front together. The tip of the saber points down. The edge of the saber faces toward the front. Look toward the north. (46)



图 46

### Posture 27: Kick the Foot, Roll the Saber

Continuing from the previous actions, the left foot steps to the rear. The body shrinks. The right foot rises up and kicks toward the front. Simultaneously both hands lift the saber and roll it around slicing and rotating. The right foot drops to the ground. The left foot toes-in. Then the right foot toes-out. The left foot toes-in and the right foot toes-out. The left foot toes-in. Suspend the saber vertically downward. Walk the circle counter-clockwise. (This is called Seven Stars Step.) Look at the body of the saber. (47)



图 47

## 7. Gen Gua – The Eighth Position – Saber Method Walking Frame

### Posture 28: Pierce the Clouds, Break the Fog

In the Gen palace (northeast direction), the body turns left. The right foot toes-in and the left foot toes-out. Simultaneously the right hand holding the saber and the left hand supporting the back of the saber raise it up above the top of the head and stab with it toward the southeast. Look toward the front. (48)



图 48

图 49

The above movements do not stop. The left foot step forward one step. The right foot steps up next to the left foot. Simultaneously the right hand holding the saber by the top of the head arcs the saber counter-clockwise in a level circle and then clockwise in a level circle. Look toward the upper front. (49)

### Posture 29: Insert the Saber, Thrust in between Strike

Continuing from the previous actions, the body turns left. The right hand holding the saber turns the wrist over and inserts downward toward the lower left direction doing a thrust in between strike. Look toward the lower left. (50)



图 50

### Posture 30: Drilling Body, Split with the Saber

Continuing from the previous actions, in place the right foot toes-out and the left foot toes-in. The body turns right and diagonally searches downward to the prone position. Simultaneously the right hand holding the saber turns the wrist over and then rises up. The left hand rolls over and braces along the outside of the right armpit. Look toward the southeast. (51)

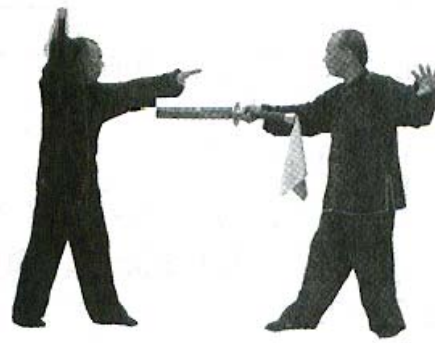


图 51

图 52

The above movements do not stop. The right foot toes-out. The body rolls over. The right hand holding the saber splits down toward the lower northwest direction. The left hand overturns the wrist and does a tossing strike toward the southeast. The palm faces up. Look toward the right side. (52)

### Posture 31: Immortal Back Sword

Continuing from the previous actions, the body slightly turns left and makes a T-8 stance. The right hand holding the saber pulls it back holding it diagonally. The edge of the blade faces the right front. The tip of the saber points diagonally to the lower right. Simultaneously the left hand returns to arrive below the right armpit. Look toward the right front. (53)



图 53

图 54

The above movements do not stop. The body slightly turns right. The right hand holding the saber turns the wrist over and diagonally inserts the hand behind the back. The edge of the blade faces outward. Look toward the left rear direction. (54)

### Posture 32: Big Peng Spreads its Wings

Continuing from the previous actions, the left foot toes-out and the right foot toes-in (360 degrees). Toward the left wave the body, rotate, twist, and squat down. Simultaneously the right hand holding the saber rotates the wrist. It whips out from behind the back. The left hand supports the back of the saber. The tip of the saber points down.



图 55



图 56



图 57

The edge of the saber faces the front. Do at twisted crouching stance and raise the saber. Look toward the lower front. (55)

The above movements do not stop. Both hands holding the saber roll, rotate, twist, and overturn toward the rear. This makes the Lotus Flower posture. (56) The right hand holding the saber is on the inside of the circle. The left hand faces outside the circle. Issue a whole body shake. Walk the circle counter-clockwise. Look toward the center of the circle. (57)

## 8. Li Gua – The Ninth Position – Saber Method Walking Frame

### Posture 33: Part the Clouds to See the Sun (right form)

In the Li palace (the true south direction), the left foot toes-in and the right foot toes-out. Simultaneously, the body turns right. The right hand holds the saber. The left hand supports and pushes the back of the saber toward the right circling and slicing. Then the left foot steps up. Circle and slice toward the left. Look toward the true east. (58, 59)



### Posture 34: Floating Clouds, Part the Grass (right form)

Continuing from the previous actions, the left foot steps up. The right hand stabs the saber levelly toward the east. The tip points toward the east. The edge of the saber faces upward. Then the left foot steps between. Turn back the body, searching body, stab downward. (60, 61)



### Posture 35: Part the Clouds to See the Sun (left form)

Continuing from the previous actions, the body turns right. The left foot steps up. Both hands holding the saber counter-clockwise do left rotating circular slicing. Then the right foot steps up. Both hands holding the saber do clockwise right rotating circular slicing. Look toward the west. (62, 63)



### Posture 36: Floating Clouds, Part the Grass (left form)

Continuing from the previous actions, the left foot steps up. Both hands holding the saber do a reverse stab toward the west. Then insert the right foot. Stab diagonally downward. Look toward the lower left direction. (64, 65)



图 64

图 65

### Posture 37: Horse Stance, Push the Saber

Continuing from the previous actions, the body turns to the right rear. The left foot toes-in toward the west. The right foot makes an empty stance. Simultaneously the right hand holding the saber turns over the wrist and rises up. The tip of the saber points down. The edge of the saber faces outward. The left hand protects the right wrist. Look toward the left front direction. (66)

The above movements do not stop. The right hand holding the saber passes behind the head along the right shoulder toward the right lower front with a vertical saber. The tip of the saber points down. The edge of the saber faces east. Look toward the true east. (67)



图 66

图 67

图 68

The above movements do not stop. The right foot takes a big step toward the east making a side horse stance. Simultaneously the right hand holding the saber goes toward the east. The left hand pushes toward the west. The whole body shakes. Issue a “heng” sound. Look toward the true east. (68)

### Posture 38: Raise the Saber, Turning Steps

Continuing from the previous actions, according to the four true directions, the left foot toes-out. The right foot toes-in. Then the left foot toes-out and the right foot toes-in. Raise the left knee and do an outward hang. Walk the circle counter-clockwise and return to the Kan palace first position ending form. Look toward the front. (69)



图 69

## 9. Closing Form, Return to the Origin, Saber Method Walking Frame

### Posture 39: Whip the Horse, Drop the Stirrup

In the Kan palace (true north direction), the right foot toes-in. Simultaneously the left foot coils. Both hands raise the saber and it hangs outward. Look toward the true south. (70)

### Posture 40: Overturn the Body, Lower the Horse

Continuing from the previous actions, the body turns left. The left foot toes-out. Turn over the body and diagonally incline the body. The right heel twists outward. Simultaneously the right hand holding the saber angles diagonally downward. The left hand pushes and grips the saber handle. Look toward the lower left direction. (71)

### Posture 41: Cover the Whole Body

Continuing from the previous actions, the body turns left. The right foot does a big toe-in. The left foot steps up toward the center of the circle. Simultaneously the left hand holding the saber retracts to the side of the left hip. The right hand pushes toward the front and rises up. It is positioned by the upper front of the forehead. Look toward the front. (72)

### Posture 42: Harmonize the Qi and Return to the Origin

Continuing from the previous actions, the left hand holds the saber handle by the front of the dantian. Simultaneously the right hand drops down and returns to the dantian. They make yin and yang together. This is the closing posture return to origin. Look toward the front. (73)

