



# Pa Kua Chang

JOURNAL

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## Chang Chao-Tung's Pa Kua Chang

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## **Pa Kua Chang** JOURNAL

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### **Purpose and Policy Statement**

In order to keep the *Pa Kua Chang Journal* an un-biased forum for Pa Kua Chang instructors and practitioners to exchange their thoughts and ideas about the art of Pa Kua Chang, this Journal is totally subscriber-supported and does not affiliate itself with, or receive support from, any particular Pa Kua Chang instructor or martial arts school. In order to help maintain integrity and impartiality, the Journal will not accept paid advertisement.

The Journal is published six times a year. Each issue features an interview with one or more Pa Kua Chang instructors from mainland China, Taiwan, the United States, or Canada. The interviews will report on each instructor's background, current program, training methods and teaching philosophy. By utilizing this format, the intention is to give students an opportunity to get to know prospective teachers and to let teachers possibly gain insights and ideas from learning about the activities of their colleagues.

We will refrain from using titles, such as Master or Sifu, in this Journal. Every school has their own separate definition of these terms and criteria for using these titles. In order to remain impartial and show equal respect to all instructors being interviewed, we felt that omitting the titles from everyone's name was the best policy. We mean no disrespect to any of our contributors or their great teachers.

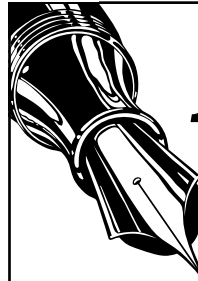
Chinese names and terms will be romanized using the Thomas Wade system of romanization except when the pinyin romanization is more familiar (in cases such as "Beijing") or when an instructor prefers his name romanized differently. Whenever possible, Chinese characters will be listed at the end of each article for the Chinese terms and names that appear in the article.

The ideas and opinions expressed in this journal are those of the instructors being interviewed and not necessarily the views of the publisher or editor.

We solicit comments and/or suggestions.

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## **Editor's Corner**

### **Hung I-Hsiang Passes On**

Pa Kua, Hsing-I, and T'ai Chi instructor Hung I-Hsiang of Taipei, Taiwan passed away on 12 June 1993. Hung, who was featured in the last issue of the *Pa Kua Chang Journal*, was instrumental in introducing the internal martial arts to western practitioners as he taught many foreign students in the 1960's and 1970's. Hung taught at his *Tang Shou Tao* school in Taipei for over 30 years. Funeral services were held in Taipei on July 19th.

### **Behind the Scenes**

Each issue of the *Pa Kua Chang Journal* is the result of hard work by a number of contributors whose names are rarely mentioned. Although I conduct the interviews and write the articles, I could not do it without the help of cooperative experts in China and talented translators. For the information in this issue readers can thank K'ang Ko-Wu, Xu Yu Hong, and Tim Cartmell. Professor K'ang was one of Sha Kuo-Cheng's top Pa Kua Chang students and is a well known martial arts historian. He met Chiang Jung-Ch'iao in 1966 and conducted an extensive interview with Chiang concerning his Pa Kua and his teacher, Chang Chao-Tung. In 1972, K'ang lived with Chiang Jung-Ch'iao in his home for one month studying Pa Kua and conducting further research. K'ang possesses hand written notes and manuscripts written by Chiang Jung-Ch'iao about his teacher and his Pa Kua and also manuscripts written by Sha Kuo-Cheng detailing the life and teaching of Chiang Jung-Ch'iao. Xu Yu Hong translated the majority of the written material provided by K'ang Ko-Wu and Tim Cartmell translated a number of magazine articles written about Chang Chao-Tung, Chiang Jung-Ch'iao, and Sha Kuo-Cheng which were used as preliminary research in preparation for the interviews with K'ang Ko-Wu. Tim also translated for a last minute phone interview with Professor K'ang.

### **Pa Kua Chang Trip To China**

The plans for the April 1994 Pa Kua trip to China will be finalized during my trip to China in September. When I return I will be sending out detailed information regarding the trip to all Journal subscribers. Those who are interested, mark your calendars. It will be a trip you will not want to miss!

### **On the Cover**

Pa Kua and Hsing-I expert Chang Chao-Tung  
(1859-1940)

# "Lightning Hands" Chang Chao-Tung

In Northern China, around the turn of the century, it was not uncommon for martial artists who were experienced in Hsing-I Ch'uan to turn to Pa Kua Chang in order to further refine their skills and develop new dimensions of practice. Pa Kua Chang was new at the time and its originator and his students were very well known in Beijing as being top level martial artist. The fundamental principles of Pa Kua were closely akin to the those taught in Hsing-I and thus it was natural that Hsing-I Ch'uan practitioners had an interest in exploring this new art. Li Ts'un-I, Chang Chao-Tung and Sun Lu-T'ang are perhaps the three most well known of the early martial artists who used Pa Kua Chang as their "graduate level" martial arts study. Since that time, these instructors and numerous others have taught Hsing-I Ch'uan as a Pa Kua Chang "primer" and thus a number of the popular Pa Kua Chang forms practiced today have a recognizable Hsing-I "flavor." The most popular of these forms practiced in the United States today can be traced directly back to Chang Chao-Tung. In this article we will examine the life and teaching of the this great Hsing-I and Pa Kua instructor.

## Chang's Early Years

Chang Chao-Tung (also known as Chang Chan-K'uei) was born in Hebei Province, He Chien County, Ho Hung Yan Village (some sources say the name of his village was Chung Yuen). The youngest of three children, he was born in 1859. His father was a poor farmer and his family was often bullied by those in authority. Later in life, when Chang became skilled in martial arts, he was very harsh on bullies because of what had happened to his family when he was young. As one biographer has written, "Chang Chan-K'uei was big and tall, short-tempered and bold. He firmly opposed those who were roughshod over the people and disturbed public order."

Chang only had a primary school education because he had to quit school when he was still young in order to help his father in the fields. In his spare time he liked to practice martial arts, studying with teachers in his village. The first martial art he studied was *Mi Tsung Ch'uan* (also known as *Yen Ch'ing Ch'uan*) a martial arts style which was popular in Northern China. He practiced until his skill was extensive. Later he became a Hsing-I Ch'uan disciple of Liu Chi-Lan. Liu Chi-Lan, a Hsing-I student of Li Neng-Jan, had reached the highest level of Hsing-I skill and taught Chang all he knew.

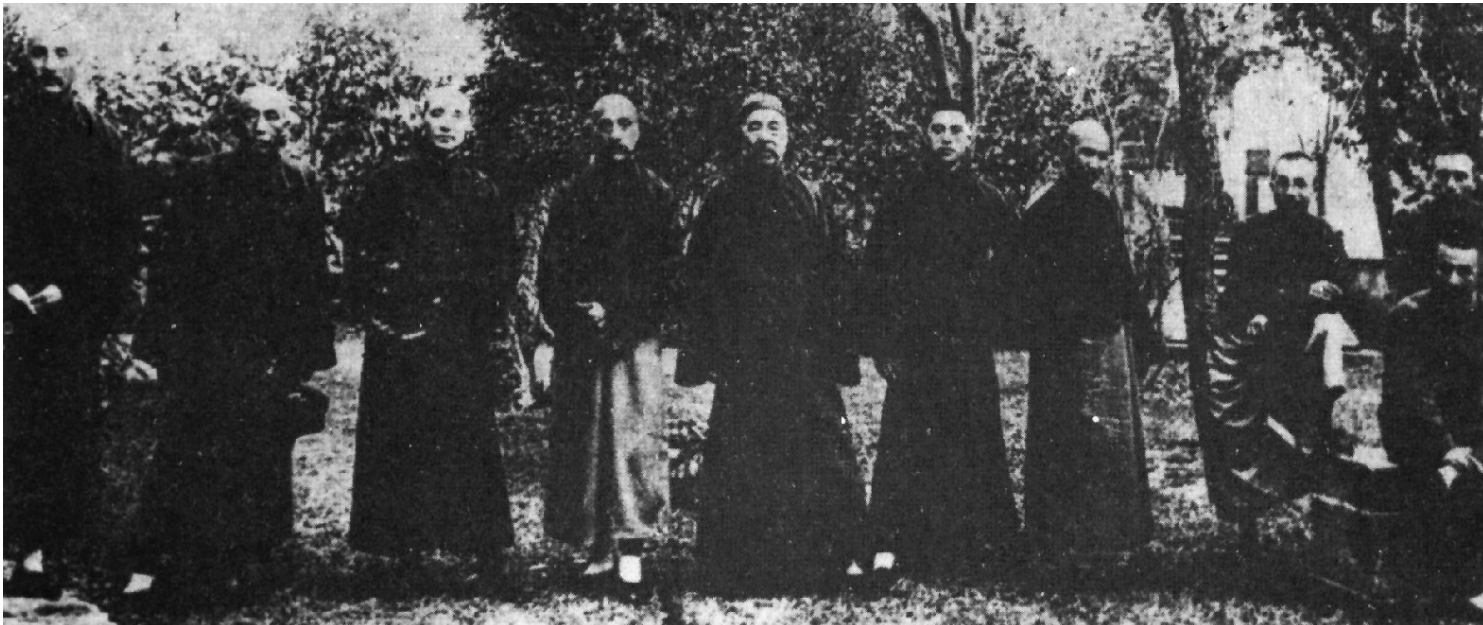
Liu Chi-Lan was from Shen County in Hebei, a very famous area for martial arts. Shen County is in south-central Hebei near the capital city of Shih Chia Chuang. There are many frequently traveled roads that run through this county and thus large numbers of "martial arts bandits" inhabited the area and robbed travelers. In addition to the bandits, there were also martial artists who ran protection services. These martial



**Chang Chao-Tung (1859 - 1940)**

artists were hired to escort travelers and protect them against the bandits. Needless to say, the martial artists in this area of Hebei were highly skilled. Liu Chi-Lan's Hsing-I brother Kuo Yun-Shen and two of Liu Chi-Lan's famous students, Li Ts'un-I and Wang Fu-Yuan were from Shen County. The famous second generation Pa Kua Chang instructor Ch'eng T'ing-Hua was also from Shen County and Sun Lu-T'ang studied his Hsing-I Ch'uan with Kuo Yun-Shen in this area of Hebei. Kuo Yun-Shen's other famous student Wang Hsiang-Chai, the originator of *I-Ch'uan* and *Ta Cheng Ch'uan* was also a native of Shen County.

Chang Chao-Tung met Liu Chi-Lan when he was still a teenager. Chang and a group of his martial arts friends had all heard of the famous Hsing-I man Liu Chi-Lan and wanted to meet him. The group got together and went to visit Liu to ask if they could study his art. In addition to Chang Chao-Tung, Li Ts'un-I was also among the group. Most of these practitioners were in their twenties. Chang was the youngest and thus he was



**Chang Chao-Tung (center) poses with a group of martial artists in Hang Chou in 1929. The man standing fourth from the right (next to the man with his leg up) is the originator of I-Ch'uan, Wang Hsiang-Chai. Wang's top student Chao Tao-Hsin is standing between Wang and Chang.**

known as "little brother." Liu agreed to teach them and thus they would all frequently travel from their respective home villages to study with Liu Chi-Lan.<sup>1</sup>

It is said that Liu Chi-Lan was a very open Hsing-I teacher and liked to exchange martial arts ideas with martial artists of other styles. He never moved to a big city, he preferred to stay in the countryside and teach there. Many martial artists came to meet him and after talking with him for a short time would decided to stay and study Hsing-I with him.

Chang Chao-Tung was naturally very agile and coordinated. When Liu Chi-Lan showed him something, he would pick it up very fast. It is said that Chang was one of Liu's "inner door" disciples who really got the essence of his teaching. Chang practiced bare hand boxing until he mastered that and then went on to study Hsing-I weapons. His skill eventually got to the level of practice where his form was the result of his intent, his intent was manifest in his form, his form followed the changes of his intent and his intent was born of the form. This is said to be the highest level of martial arts skill.

When Chang Chao-Tung was 18, his home village experienced a bad year for crops. The county government was corrupt and was making people pay high taxes. When the tax collector came to the village to collect taxes, the villagers tried to "wine and dine" the tax collector so that he would leave without demanding such high taxes be paid. They tried to soften

him up with a big meal and gifts and explained that they had had a very bad harvest that year. Unfortunately, their plan did not work and the official demanded that they pay their taxes in full. As he was leaving town with their money, Chang Chao-Tung ran up to him, knocked him off his horse, beat him up, took all of the money and gave it back to the people in the village. From this incident he gained a reputation as being "upright" and a "savior of the people."



### **Chang moves to Tianjin**

When Chang was 20 there was a famine in his village. The situation was so bad that he could not support himself there, so he left home and traveled to Tianjin. When he arrived in Tianjin he had difficulty finding a job because his only skill was that of a farmer. To raise money for food he demonstrated martial arts forms on the side of the road and people would give him money.

Due to his experiences with bullies in his home village when he was young, Chang hated to see people bullying others so he would always go to the aid of anyone who was being picked on. He gained a reputation with the local hoods as someone that was not to be messed with. The local people gave him the name, "The man who surpassed the heaven conqueror." Because the criminals respected his skill, when he was around there was less crime. The

government officials recognized his talent for dealing with criminals and thus they gave him a job as the "thief catcher." His job was basically that of a bounty hunter. When a criminal was wanted in connection with a crime and needed to be apprehended, they would send Chang out to get him. Because Chang was good at his job, he became famous in Tianjin for being very righteous and helping the oppressed. At the end of the Ch'ing Dynasty most people cut off their queues, but he kept his, thus they called him "short queue" Chang.

### **Chang Learns Pa Kua Chang**

Shortly after Chang Chao-Tung started working as a thief catcher, the famous second generation Pa Kua Chang instructor Ch'eng T'ing-Hua was visiting Tianjin and ran into some trouble. Chang Chao-Tung helped Ch'eng with his problem and the two became friends. Chang mentioned to Ch'eng that he would like to learn Pa Kua Chang. Ch'eng told Chang that he would be glad to teach him and he would also take him to meet his teacher Tung Hai-Ch'uan. Chang frequently traveled to Beijing to track down bandits who had fled Tianjin. Ch'eng introduced him to Tung Hai-Ch'uan and from that time forward, whenever he was in Beijing he studied with Tung or Ch'eng.

Since Tung Hai-Ch'uan died shortly after Chang Chao-Tung met him, he probably did not study directly with Tung very much. Most believe that while he may have met Tung Hai-Ch'uan and studied a bit, he actually learned the majority of his Pa Kua from Ch'eng T'ing-Hua. The most popular story states that when Chang met Ch'eng T'ing-Hua and wanted to study Pa Kua, Ch'eng told him that since he was already a skilled Hsing-I Ch'uan practitioner and a well known martial artist, Ch'eng felt he and Chang were contemporaries and thus did not want to call him a "student." He took Chang to Tung Hai-Ch'uan and Tung accepted him as a student, however, he really learned the majority of his Pa Kua Chang from Ch'eng.

The Pa Kua Chang community in Beijing tells a similar story about Li Ts'un-I. Although Li Tsun-I and Chang Chao-Tung are both frequently listed as students of Tung Hai-Ch'uan, they actually both learned most of their Pa Kua from Ch'eng T'ing-Hua. Li Tsun-I and Chang Chao-Tung, who were Hsing-I boxing brothers under Liu Chi-Lan, were both in Tianjin and studied with Tung and Ch'eng at about the same time.

### **"Lightning Hands" Chang**

While working as a thief catcher, Chang Chao-Tung continued to involve himself in martial arts demonstrations and also participated in a number of the platform boxing matches against foreign opponents. He liked to participate in these events because the better his reputation, the easier his job became. If the bandits were afraid of him, they would not cause as much trouble when he tracked them down. One story tells of Chang killing a horse in a demonstration by grabbing the horse's neck with one hand and strangling it to death.

Chang especially liked to become involved in fighting those platform boxing opponents who were boastful. He



### **Chang Chao-Tung was also known widely as Chang Chan-K'uei**

was best known for defeating a Japanese martial artist and a German strongman. During this period in China's history, anytime a Chinese boxer beat an opponent from a foreign country, it was big news. However, Chang's dealings with the foreigners extended beyond the boxing challenge platform.

On one occasion there was an American ship in the Tianjin harbor whose crew was stealing Chinese women to take back to America and sell as prostitutes. The vessel was disguised as a merchant ship, however, the crew members were actually pirates. The Chinese police, who were probably being bribed, did not do anything to stop the pirates. In a last ditch effort to save the girls who had been captured Feng Kuo-Chang, a famous local official, sent Chang Chao-Tung out to the ship in a small boat. Chang got up on the boat and fought with the pirates.

Some accounts of this event tell of Chang fighting as many as forty pirates. Whatever their numbers, Chang defeated the pirates and saved the Chinese girls. Because he had beaten so many men in so little time, Feng gave him the nickname "lightning hands." It is said that although Chang was big and tall, he was also extremely fast with his hands and feet. His footwork was very smooth and lightning fast. It is said that he was not afraid of weapons, other than guns, because his footwork was so good no one could touch him with a weapon.



**Chang Chao-Tung poses in Hsing-I's Pi Ch'uan (splitting fist). Chang was known for his wide and open postures.**

### **Chang at the Opera**

Chang Chao-Tung loved the Beijing opera. One day he took his top student Han Mu-Hsia to the Tianjin theater to watch the opera. The first 20 rows of seats were made up of long rows of benches. Han and Chang sat in the first row. During the performance there was a part in the story where a martial arts master, who was employed by the local magistrate, is sent to try and force a fisherman into paying some back taxes. When the martial artist tries to take the fisherman's taxes by force, the hero of the story comes out to defend the fisherman and has a fight with the martial arts master. Just at the moment when the hero came out onto the stage, a group of gangster types sitting in the audience started to throw things at the actor. The whole theater was in chaos.

Chang got mad and grabbed one of the hoods, threw him on the stage, jumped up after him and held him down with his foot. He scolded them all and said, "Where is the reason in this? Heaven will not easily forgive this kind of behavior. If you want to cause trouble here, I will take it personally and you will have to deal with me, Chang Chan-K'uei." That settled them all down. The guy he was standing on started begging for mercy and said they were working for the local gang leader who forced them to do such things with threats of hurting their families, "We don't have a choice," he pleaded. Chang let him up and asked who the local gang leader was, the man said it was Yuan Lung. Chang didn't know it, but Yuan Lung was sitting in the front row watching all of this happen. After Chang had become so angry, Yuan

Lung didn't dare stand up and tell who he was. He was afraid of Chang Chao-Tung's martial arts skill.

The star of the opera told Chang that Yuan Lung had invited one of the girls from the opera to come to his house to sing for him (which meant he wanted to have his way with her) and she did not go, that is why Yuan Lung and his mob had come to the opera that night to cause trouble. Chang told the troublemakers to leave and the opera continued, however, Yuan Lung held a grudge against Chang after this event. In Tianjin at the time, crime was well organized. Yuan Lung went to one of the big bosses for help and they plotted to kill Chang. They got together 30 martial arts gangsters and challenged Chang to a fight at a place called Miang Miang Temple. All thirty of the thugs came there to fight Chang.

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***...he would whip the opponent twice in rapid succession and leave a "red cross" on their body where they were bleeding.***

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Chang, who was famous for his use of a whip, showed up with a 10 foot whip wrapped around his waist. He had also brought his student Han Mu-Hsia and his good friend and boxing brother Chou Yu-Hsiang with him. Chou Yu-Hsiang had studied Pa Kua Chang with Ch'eng T'ing-Hua and was Kao I-Sheng's Pa Kua teacher. When the three arrived at the temple, Chang kicked the door open and entered. The gangster boss and Yuan Lung saw that there were only three and felt that this was a big loss of face. Chang knew he would be fighting 30 men. The fact that he only brought himself and 2 others to handle them all was an insult to the gangsters. The leader of the gang sent two of the best fighters out to fight with Chang. Chang got his whip, which he had nicknamed "Red Cross" because when he used his favorite technique, he would whip the opponent twice in rapid succession and leave a "red cross" on their body where they were bleeding.

Before Chang had a chance to use his whip, Chou Yu-Hsiang, who was known for his *Lien Huan* (continuous linking) Pa Kua Chang skill, jumped out in front of him and knocked both of the gangsters down in a matter of seconds. The gangster boss, when seeing how good Chou was, knew that the gangster martial artists had no chance if they fought Chang, Han, or Chou one-on-one or two-on-one, so he told them all to attack at once. The remaining hoodlums attacked. Chang drew his whip out and it was as if his whip had eyes, every time it lashed out, it hit its mark. Every time Chang's whip struck, the opponent would drop his weapon. The bandits tried to sneak around behind Chang, but Chou and Han stood behind him to protect him.

Confident that his back was covered, Chang increased the intensity of his attack, whipping his way through the mob. He eventually worked his way over to where the

leader was and struck him with the whip, cutting the crime boss' face open. When the gangsters saw this, they lost their fighting spirit. They threw down their weapons and ran. Chang yelled, "If I see any of you on the street, you will have to deal with me again." For a long period of time after this event that group of gangsters didn't show themselves on the street in Tianjin.

### **The Warehouse Fire**

In an area of Tianjin near Chang's home, there was a fire next to a warehouse full of gunpowder. The fire brigade was afraid to go fight the fire because of the danger involved. The head official in the city was afraid that if this warehouse blew up that a good portion of the city would go up with it. The law of the time read that if something like this were to happen in a city, the chief government official was responsible and would be executed for letting it happen. Understandably he was very nervous. Chang heard about the fire and ran over to the site. He rushed into the building and began quickly throwing out the bags of gunpowder.

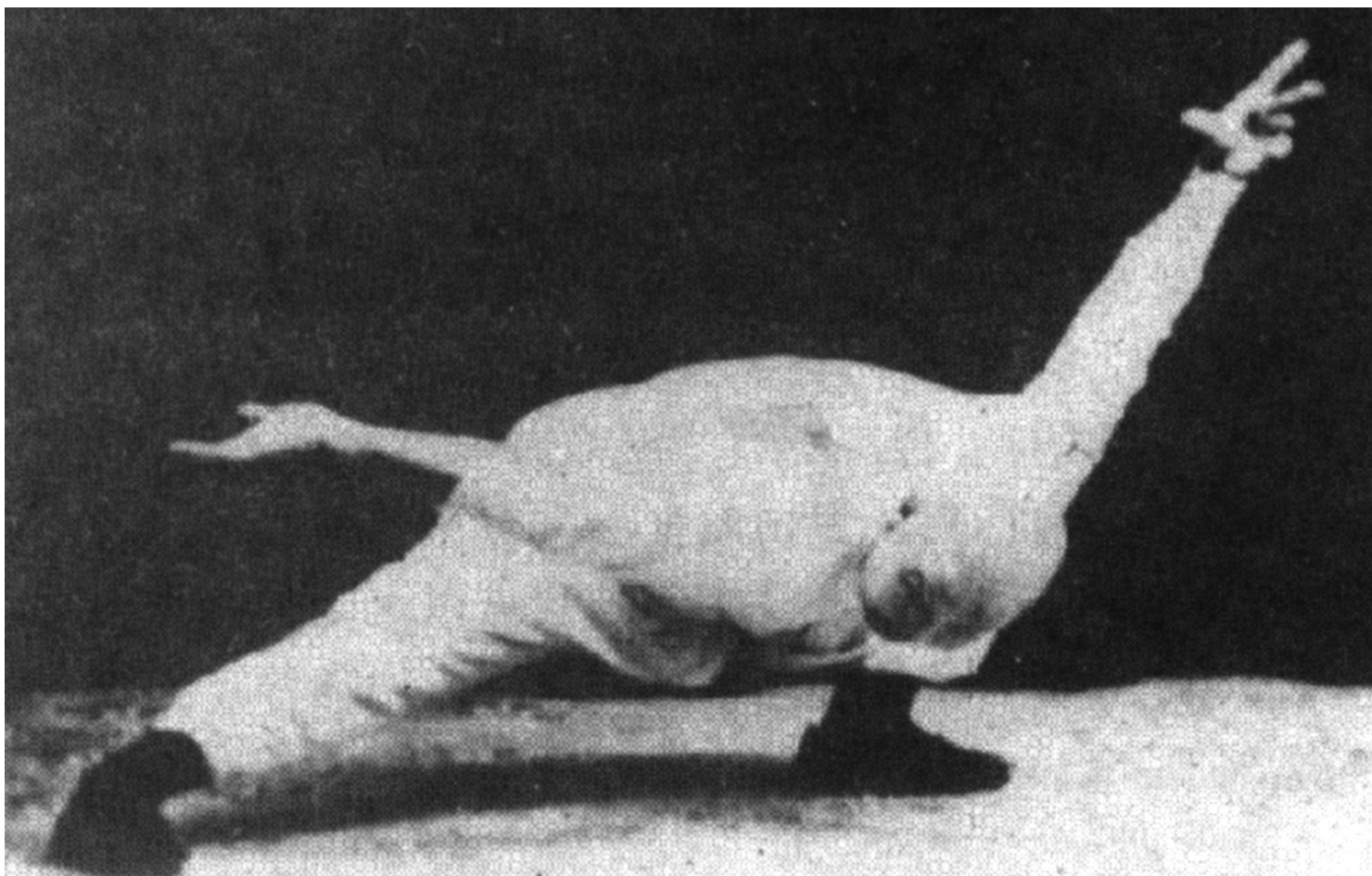
With the help of others following his brave example, they were able to empty the warehouse before the fire spread. The official was very appreciative. To show his appreciation, he let Chang Chao-Tung and Li Ts'un-I start a martial arts association in Tianjin. Because of the government connection with the official, they were able to establish a martial arts training program at grade school level. They say that this is why the level of martial

arts in Tianjin became quite good at the time. All the children in school were required to practice martial arts as part of their curriculum.

One version of this story about the fire said that the fire was actually started by gangsters trying to get even with Chang Chao-Tung. In the neighborhood Chang lived there was a pretty girl whose family was poor. Local gangsters tried to get the girl to marry one of them and Chang saved the girl. To get even with Chang, the gangsters decided that they were going to blow up the part of the city where Chang lived and so they started the fire next to the gunpowder warehouse. Whether this story is true is anyone's guess, however, it is said that Chang Chao-Tung had his life threatened many times by criminals who he caught or beat-up.

### **Han Mu-Hsia Fights the Russian**

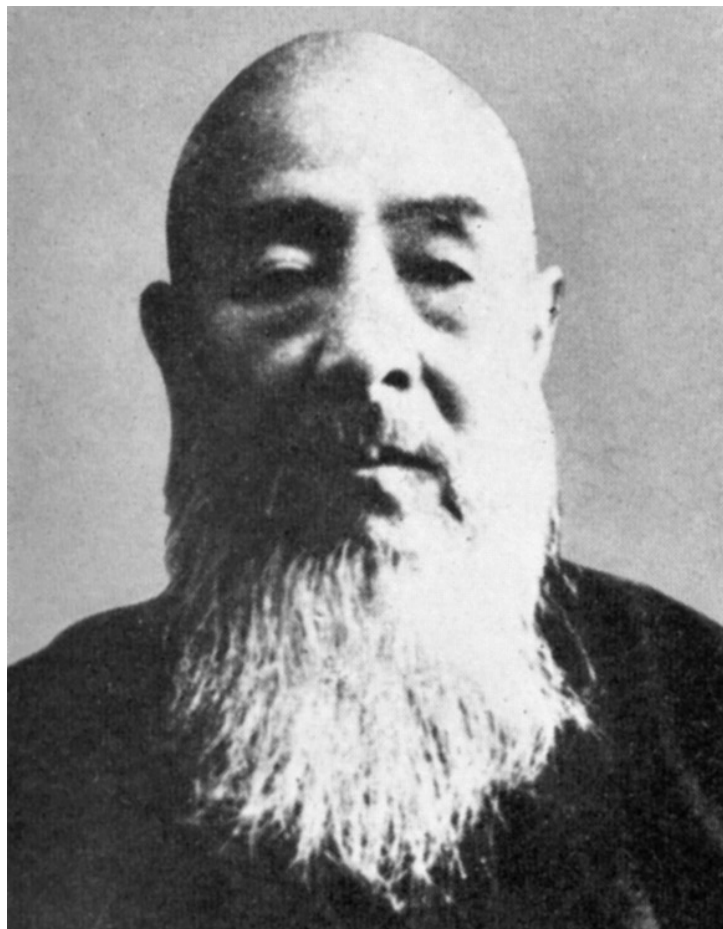
In 1918 a Russian strong man named Kangtaier (a Chinese pronunciation of the Russian's name) was traveling around the mainland setting up platform boxing matches and challenging Chinese boxers. Previous to his arrival in Beijing the Russian was undefeated at platform boxing. He arrived in Beijing around the beginning of September and was beating the Chinese badly in every boxing match he set up. It was as if there were no good fighters in China at all. This was a great loss of face for the Chinese and many Chinese were angry with the Russian. At that time Chang Chao-Tung was already around 60 and thus a bit old to fight himself, however,



**A youthful Chang Chao-Tung practicing Pa Kua Chang "in a powerful posture"**

he was angry at what this Russian was doing so he called Li Ts'un-I and they took their best students, Liu Chin-Ch'ing, Wang Chun-Ch'en, Li Tzu-Yang, and Han Mu-Hsia to Beijing to fight. They arrived in Beijing on September 12, 1918, and issued a challenge to the Russian. Evidently, the Russian had only been fighting mediocre boxers and the Russians knew it. The fights had been fixed. When they heard that these boxers had come from Tianjin to challenge them the Russians put a lot of pressure on the Chief of Police to keep them away.

The political climate at the time was such that the Chinese officials were very sensitive about upsetting foreigners. The Russians told the Chief of Police that they didn't want their man to lose. The Chief of Police went to Chang and Li and told them that their students were not allowed to fight the Russian. The officials changed the name of the event from "martial tournament" to "martial exhibition" so that it would not be an open event. Chang was very mad now because he realized that the fights had been fixed and that the Chinese were losing face because of it. The next day he went to see the Russian fighter's manager at his hotel and said that they would not have to fight publicly, but they still wanted to fight. The Russians agreed to hold the bout in private and signed an agreement that said that if one of the fighters was killed, there would be no legal repercussions. Chang chose Han Mu-Hsia to be the fighter. Chang Chao-Tung and Li Tsun-I signed as witnesses to the "fight 'till death" contract.



**Chang Chao-Tung in his later years**

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***The Russian said that Han Mu-Hsia "ran over him like an iron ball on an iron track."***

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As in all famous boxing stories from the old days, there are a number of different versions of this fight which have been handed down orally and in written articles. One of the stories states that when Han and the Russian went up to fight, the Russian immediately tried to punch Han in the throat with his fist. Han used "uprising palm" and blocked the strike. The Russian grabbed Han's wrist, but as he grabbed Han's wrist, his hand was up in the air and thus his right side was exposed. Han used Pa Kua's *pai pu* (swinging step) to step in and hit the Russian in the ribs with his palm. The Russian, who was very tall, fell over like a wall had been knocked down. He rolled over and vomited all over the ground and did not get up. Han Mu-Hsia was the winner.

After this fight, a lot of the papers in Beijing reported a slightly different version of the story. They said that when the tournament officials refused to let their students fight the Russian, Chang and Li went to see the Russian with Han Mu-Hsia and got in a big argument in the Russian's room at the hotel. The Russian and Han jumped up and started fighting. They said that Han hit the Russian using Hsing-I's Tiger form and knocked him ten feet away. This story, which implied that the fight was developed spontaneously due to a heated argument, was not true. Although the fight was not public, it had been an organized event and contracts had been signed.

Han Mu-Hsia's nephew, who was also one of Han's students, telling of Han's first meeting with the Kangtaier states that when the two met, the Russian put his hand out to shake Han's hand. Because Han was afraid Russian would crush his hand, he just took off his hat and bowed. Another of Han's students, Tu Shao-Hsiang, said that the fight was supposed to take place in Chung Shan Park, however the actual fight was at the hotel. He said that after Han hit the Russian and the Russian fell down, Han went over and stomped on him to keep him down and that is when the Russian started vomiting. Han wanted to take a picture of the Russian laying on the ground, but Li Tsun-I said that it was not proper.

Later the Russian went to the Martial Arts Association in Tianjin and wanted to make friends with Han Mu-Hsia. Li Tzu-Yang was there and told the Russian that he shouldn't have shown up because Han would want to beat him to death. The Russian said that he admitted defeat so there was no reason for them to be enemies. This story was published in a Chinese martial arts book which told of the fight and had pictures. A letter written by Kangtaier and printed in a Russian newspaper said that he didn't think he would run into anyone as strong as Han Mu-Hsia. He said Han



"ran over him like an iron ball on an iron track." He admitted that he had a lot of admiration and respect for Chinese martial arts.

In another version of the story, Kuo Shu-Fan said that he asked Han himself what had happened. He said that Han told him that the Russian tried to grab his right elbow, not punch his throat. He hooked the Russian's foot and caused him to lose his balance and then he used his left palm to slap the Russian's arm away and then used his right palm to strike the Russian on the ribs. The Russian made a loud noise and fell down. Han said it was a Pa Kua palm similar to Hsing-I's *pi ch'uan* that defeated the Russian. After the fight, because Chang had restored the honor of the Chinese by setting up this fight, he was well loved by the Chinese and his student Han Mu-Hsia became famous. The Chinese government gave Han Mu-Hsia a gold medal and plaque.

### **Chang's Teaching in Tianjin**

The majority of the martial arts students studying in Tianjin in the early part of this century were either students of Chang Chao-Tung or Li Tsun-I. They ran a very well known martial arts association in Tianjin and all boxers knew of their efforts to spread the martial arts. In Tianjin Chang taught private students and he taught a public class once a week. Students in the public class could study either Pa Kua Chang or Hsing-I Ch'uan, whichever they preferred. Chang required his private students and "inner door" students to study Hsing-I before they studied Pa Kua. When he first started teaching in Tianjin, he taught mostly Hsing-I. After he had more experience with Pa Kua, Chang taught both Pa Kua and Hsing-I. Later in his life, Chang Chao-Tung and Liang Chen-P'u were the only two people who had studied with Tung Hai-Ch'uan who were still alive. Out of respect for Tung Hai-Ch'uan and Pa Kua, Chang only taught Pa Kua in his later years.



**One of Chang's most famous students, Han Mu-Hsia**

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***He liked to use very wide, open postures in training and liked to strike down on his smaller opponents when fighting.***

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Chang Chao-Tung's Pa Kua Chang teaching method consisted of two main components. The first component was a series of exercises and special practice sets which were designed to develop *kung li* (trained strength) and the ability to *fa ching* (issue power). He developed these exercises from a combination of both Pa Kua and Hsing-I skills. These exercises and sets were separate from the circle walking forms and were not practiced in any particular sequence once the student learned them. They were simply isolated exercises practiced to develop certain necessary skills such as body alignment, internal strength, and overall body conditioning.

The second component of Chang's practice was the circle walking form. While the isolated exercises were used to develop strength and power, the form movements were used to train fluidity in movement, body control, and coordination while remaining in constant motion. Like all Pa Kua Chang instructors, Chang's Pa Kua had its own unique flavor. It is said that when Tung Hai-Ch'uan taught Pa Kua, the only consistency was in the eight basic circle walking postures and the first three palm changes. Thus most of his students executed the first three palm changes in a similar manner. After the student gained a basic understanding of the first three palm changes, Tung taught each student differently. Looking at the various forms taught by students of Ch'eng T'ing-Hua, it is evident that Ch'eng taught in a similar manner. There is a similarity in the first three changes and then from there the forms differ greatly.

The essence of Pa Kua Chang is revealed in the

three palm changes, namely Single Palm Change, Double Palm Change, and Smooth Palm Change. A number of Pa Kua Chang experts in China today say that all of Pa Kua Chang's characteristic movements are simply variations of these three changes. Taking this to be true, it would make sense that Tung would have taught his students these three changes as a basis for Pa Kua Chang study. From there, Tung taught each person differently based on their martial arts background, their size, shape, and other characteristic strengths. Ch'eng T'ing-Hua probably taught in a similar manner.

Since Chang Chao-Tung was a Hsing-I man, his Pa Kua Chang naturally had a Hsing-I flavor. Chang Chao-Tung was also a big man and was very strong. He liked to use very wide, open postures in training and liked to strike down on his smaller opponents when fighting. His Pa Kua Chang form and applications were very direct and relatively simple compared to others. Because Chang was bigger and stronger than most of his opponents, his Pa Kua technique is not as evasive as Yin Fu's and because of his Hsing-I background, he did not utilize as many throwing techniques as someone like Ch'eng T'ing-Hua who had come from a *Shuai Chiao* background. Due to his size and background, his Pa Kua Chang technique was very direct and powerful.

In the United States today, one can find two primary examples of Chang Chao-Tung Pa Kua Chang. The first



**An older Han Mu Hsia (1877-1954)**

is detailed in Chiang Jung-Ch'iao's book on Pa Kua Chang, however this form is not exactly like the one that Chang taught. Chiang Jung-Ch'iao was a student of Chang Chao-Tung, however, he had an extensive martial arts background and continued to study other arts after he studied with Chang. Chiang took what he learned from his teacher and added his own flavor (see article on page 12). Chiang Jung-Ch'iao himself said that the form in his book was a combination of the Pa Kua Chang he learned from Chang and the other arts he had learned in his long martial arts career.

The other example of Chang's Pa Kua which is prevalent in the United States was that taught by Wang Shu-Chin in Taiwan. Although Wang was not as close to Chang Chao-Tung as Chiang Jung-Ch'iao was, I suspect his approach to Pa Kua is much closer to the original than what is shown in Chiang Jung-Ch'iao's book. Although Wang was not as tall as his teacher, he was big and very strong and thus it makes sense that he would have adapted more to his teacher's way of moving and applying the art. Wang Shu-Chin's only teacher prior to his arrival in Taiwan was Chang Chao-Tung, thus it would make sense that his form and applications would be closer to Chang's.

In attempting to analyze the various branches of Chang Chao-Tung's Pa Kua Chang, one might also consider the Pa Kua Chang that was taught by the man who was said to be Chang's top student, Han Mu-Hsia. However, the Pa Kua Chang that Han taught is somewhat suspect since Han and Chang had a "falling-out" late in Chang's life after which Han modified his Pa Kua and started claiming that much of his Pa Kua came from a Taoist named Ying Wen-T'ien. The story of the falling-out between Chang and Han was told to Professor K'ang Ko-Wu by a man named Cho Chih-He.

Cho's father was a wealthy man who had supported Chang Chao-Tung in Tianjin for a period of time. When Cho Chih-He was a boy, Chang Chao-Tung lived in his home. He told Professor K'ang that after Han Mu-Hsia beat the Russian strongman Kangtaier, he became very arrogant. On one occasion he came to where Chang was teaching and wanted to practice sparring. As they were practicing, Han kept pressing the attack and backed Chang against a wall. When Chang realized that Han's intention was to see if he was now good enough to really beat his teacher, he turned his defense into an attack and knocked Han to the floor. After this incident the two were bitter enemies and Han would not admit that he ever learned much from Chang Chao-Tung. It is said that he fabricated his own Pa Kua and told everyone he learned it from a Taoist named Ying Wen-T'ien. Therefore, the Pa Kua that was taught by Han may appear quite different than that taught by Chang Chao-Tung.

All his life Chang Chao-Tung was strict on martial discipline and martial virtue. He practiced martial arts as if he was following some kind of religious way. He said that one had to be very sincere in their heart in order to practice. Chang had four rules for accepting students. He said that he would not take students who practice the art without respecting the art. The second was that he would not teach people who took advantage

of others or had wanton sex habits. Also, if the student was not respectful toward his parents he wouldn't accept them and lastly, he would not accept people who were innately bad (bad nature), because they would use the art in a bad way.

### Chang's Later Years

When Chang was over 70, he still participated in the preparation and administration of martial arts events in Tianjin and performed Pa Kua Chang demonstrations at these events. He was well known throughout China for his boxing skill and was frequently invited to other areas of the country to participate in martial arts events. In 1929 he was invited by Li Ching-Lin and Chang Chih-Chiang to go with his younger boxing brother Wang Hsiang-Chai to Hang Chou to referee at the third national martial arts competition (see picture on page 4).

Some sources state that Chang Chao-Tung died in 1938, however, according to the writings left by his student Chiang Jung-Ch'iao, he died in 1940 of natural causes in Tianjin at the age of 81. His second son, Chang Shih-Kuang, also practiced Hsing-I and Pa Kua. His best students were Wang Chun-Ch'en, Han Mu-Hsia, Yao Fu-Ch'un, Ch'ien Sung-Ling, Liu P'u-Ching, Chao Tao-Hsin, Wei Mei-Ju, Liu Ch'ao-Hai, Chang Yu-T'ing, Chou Yu-Tan, and Chiang Jung-Ch'iao (see article on the next page). The well known Pa Kua, Hsing-I, and T'ai Chi teacher Wang Shu-Chin, who left the mainland and taught in Taiwan was also a student of Chang Chao-Tung, however, he was not one of Chang's "inner door" students.<sup>2</sup>

### Footnotes:

<sup>1</sup>In April, 1993 I visited Shen County in Hebei. Specifically, I went to visit Ch'eng T'ing-Hua's home village. Although Ch'eng T'ing-Hua mainly taught in Beijing, he and his brother Ch'eng Tien-Hua would frequently go home and teach. After Ch'eng T'ing-Hua died, Ch'eng Tien-Hua returned home and taught there for many years. When I was visiting Ch'eng's home village I had the opportunity to interview Ch'eng Tien-Hua's grandson, Ch'eng Tseng-Yueh, who was the son of Ch'eng Tien-Hua's son and well known Pa Kua Chang practitioner Ch'eng Yu-Sheng. Since the villages are small and the men in the villages farm the fields all day, I asked Ch'eng how good teachers in this rural area could have had many student and how the students might have trained. He said that it was very common for students in surrounding villages (within a 100 mile radius) to study with a teacher, however, they did not study with him everyday. Typically a student would come to the teacher's village when he could afford to get away from his chores at home and study for as long as he could, then he would return to his home village to work in the fields and practice on his own. Training in this manner, he may see his teacher 4 or 5 times per year. Ch'eng said that typically all of the teacher's students would come together one time per year, on the 5th day of the new year. So while Liu Chi-Lan had a number of students in Shen County, they all did not live in his village or train with him full time.

<sup>2</sup>This information comes directly from Chou I-Shen, Wang Shu-Chin's long time friend and the person responsible for bringing Wang Shu-Chin to Taiwan in 1948.

張	兆	東	Chang Chao-Tung
張	占	魁	Chang Chan-K'uei
李	存	義	Li Ts'un-I
孫	祿	堂	Sun Lu-T'ang
祕	宗	拳	Mi Tzung Ch'uan
燕	青	拳	Yen Ch'ing Ch'uan
劉	奇	蘭	Liu Chi-Lan
李	能	然	Li Neng-Jan
郭	囊	深	Kuo Yun-Shen
王	福	元	Wang Fu-Yuan
程	庭	華	Ch'eng T'ing-Hua
王	薌	齋	Wang Hsiang-Chai
董	海	川	Tung Hai-Ch'uan
韓	慕	俠	Han Mu-Hsia
周	玉	祥	Chou Yu-Hsiang
高	義	盛	Kao I-Sheng
連	環		Lien Huan
劉	錦	卿	Liu Chin-Ch'ing
李	子	楊	Li Tzu-Yang
王	俊	臣	Wang Chun-Ch'en
杜	少	祥	Tu Shao-Hsiang
郭	叔	蕃	Kuo Shu-Fan
功	力		Kung Li
發	勁		Fa Ching
尹	福		Yin Fu
姜	容	樵	Chiang Jung-Ch'iao
王	樹	金	Wang Shu-Chin
應	文	天	Ying Wen-T'ien
康	戈	武	K'ang Ko-Wu
李	景	林	Li Ching-Lin
張	之	江	Chang Chih-Chiang
程	殿	華	Ch'eng Tien-Hua
姚	馥	春	Yao Fu-Ch'un
張	仕	廣	Chang Shih-Kuang
錢	松	齡	Ch'ien Sung-Ling
劉	普	卿	Liu P'u-Ch'ing
趙	道	新	Chao Tao-Hsin
魏	美	如	Wei Mei-Ju
劉	潮	海	Liu Ch'ao-Hai
張	雨	亭	Chang Yu-T'ing
周	玉	殫	Chou Yu-Tan

# Chiang Jung-Ch'iao: Martial Artist and Scholar

Anyone who knows anything of the history and development of the internal styles of Chinese martial arts has heard the name of Chiang Jung-Ch'iao. He was a prolific writer and ardent promoter of the martial arts in China, having had a number of books and dozens of magazine articles to his credit. He was one of those rare individuals who was a master of both literary arts and martial arts. At a time when the Chinese were nicknamed the "sick men of Asia," he worked unceasingly to build up the spirit of his people and reestablish their honor as a strong nation. He promoted all traditional virtues of the Chinese people and worked to spread Chinese martial arts worldwide.

## Chiang Jung-Chao's Life

Chiang Jung-Chao (who was also known as Chiang Kuang-Wu) was born in Hebei Province, Chang Chou County in 1891. The martial arts style *Mi Tsung Ch'uan* was in the family and thus he studied it with his grandfather and uncle, Chiang Te-T'ai, when he was young. The family's *Mi Tsung* came down through Sun T'ung, nicknamed "ten-thousand abilities hand." Su T'ung was also the teacher of the most famous *Mi Tsung* artist in China's history, Hao Yuan-Chia. *Mi Tsung Ch'uan* was said to have originated in the Sung Dynasty by a martial artist named Yen Ch'ing, that is why it is also called *Yen Ch'ing Ch'uan* (Yen Ch'ing Boxing). Even though Chiang Jung-Ch'iao got good training from his family, he spent a lot of time researching *Mi Tsung Ch'uan* from other sources throughout his life. When he was young, he traveled around China searching for people who had skill at *Mi Tsung*. After he gained some exposure to the "internal" styles of boxing when he was in his twenties, he realized that *Mi Tsung* should be a combination of hard and soft, however, most who practiced it at the time practiced it with an emphasis on the hard and thus he felt that the art had lost the soft component. Chiang knew that this new hard version of *Mi Tsung* wasn't what Yuen Ching had originally intended and thus he felt that the essence of the art had been lost. A lot of people practiced in a hard style manner and performed flowery techniques. Chiang researched the art at great length and figured out the real essence. He practiced very hard for

over 25 years. Using all the knowledge he gained from his practice and interviewing other *Mi Tsung* instructors, Chiang wrote a book about *Mi Tsung* which he published in June, 1929. As soon as the book hit the market, it was completely sold out. Even though Hao Yuan-Chia (1862-1909) had been the most famous *Mi Tsung* teacher, he had taught sparingly. Today Chiang is considered to be the one who preserved the art by publishing this book and teaching publicly.

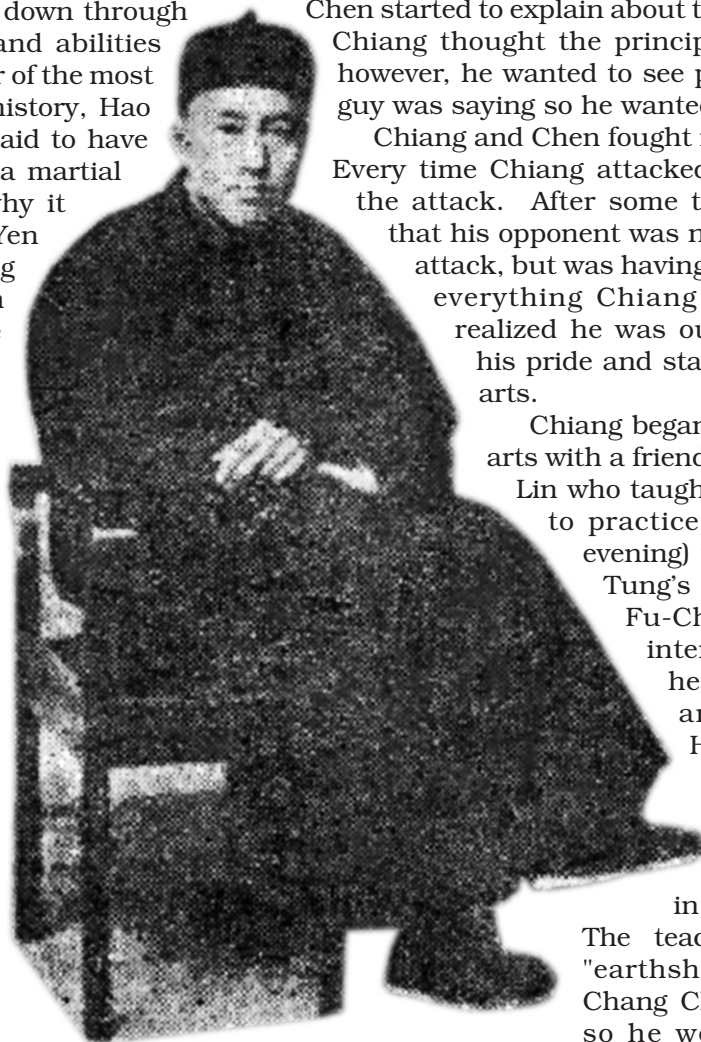
After spending a great deal of time practicing *Mi Tsung* in his home village when he was a teenager, Chiang became fairly arrogant about his skill. When Chiang was around 20 years old, he started to hear stories about the power and depth of the internal arts T'ai Chi, Hsing-I and Pa Kua. He became interested, but he still didn't pay much attention because he thought his *Mi Tsung* was the best. One day he went to see a martial artist named Chen who taught martial arts as a hobby. Chen taught T'ai Chi, Hsing-I, and Pa Kua. He was not famous, he studied and taught for fun. When he and Chiang met, Chen started to explain about the principles of these arts.

Chiang thought the principles sounded interesting, however, he wanted to see physical proof of what the guy was saying so he wanted to fight a bit.

Chiang and Chen fought in order to compare skills. Every time Chiang attacked, Chen would neutralize the attack. After some time, it became apparent that his opponent was not even trying to counter-attack, but was having an easy time neutralizing everything Chiang threw at him. Chiang realized he was outclassed. He swallowed his pride and started to study the internal arts.

Chiang began his study of the internal arts with a friend of his named T'ang Shih-Lin who taught T'ai Chi. He also began to practice everyday (morning and evening) with one of Chang Chao-Tung's well known students Yao Fu-Ch'un. Chiang became so interested in these arts that he wanted to practice with anyone that was good at Hsing-I, Pa Kua and/or T'ai Chi. Through his practice with Yao Fu-Ch'un he became especially interested in Hsing-I and Pa Kua.

The teachers at the time with "earthshaking" reputations were Chang Chao-Tung and Li Ts'un-I, so he went to Tianjin to study and became a disciple of Chang Chao-Tung. He began his martial



Chiang Jung-Ch'iao (1891-1974)



**Chiang Jung-Ch'iao (sitting far left) poses with a group of martial arts teachers in Nanjing, 1950. Chang Chih-Chiang is sitting second from right.**

arts study with Chang around 1909. Not long after he became a formal student, Chang had to go to Nanjing on business. Chiang followed him so that he could keep studying. He practiced so hard and was so sincere that he moved Li Ts'un-I with his sincerity and so Li would also help him out and teach him things. While in Tianjin he also studied and practiced with Chang Chao-Tung's top student Han Mu-Hsia.

Chiang traveled widely in China because he had a job with the railroad. Wherever he would go, he asked people about boxing and shared information with them. In addition to his early *Mi Tsung* training and his study with T'ang Shih-Lin, Yao Fu-Ch'un, and Chang Chao-Tung, Chiang also studied Wu Tang Sword from the famous sword instructor Li Ching-Lin. His study with Li began in 1926 or 1927. It is said that through his intense study, Chiang "got the essence of three internal arts and the sword." Although he traveled widely and lived in many areas of China, Chiang considered Chang Chao-Tung to be his main teacher and continued to visit Chang in Tianjin until Chang's death in 1940.

Chiang Jung-Ch'iao was known for his skill in teaching and explaining the principles of the internal martial arts. He began to teach others formally in 1920 while working for the Jinpu Railway. In 1928, he founded the "Committee for Respecting Martial Arts and Enhancing Morals" in Shanghai. This committee specialized in publishing books on martial arts. The committee members believed that the idea of internal arts were to strengthen the body and lengthen life as well as provide a means for self-defense. Because the people of China at the time had this reputation as being the "sick people of Asia," people like Hao Yuan-Chia started the *Ching Wu Men* (Ching Wu Martial Arts Association) in Shanghai to teach martial arts widely so the people would become strong and dispel that myth. Li Ts'un-I, Chang Chao-Tung and Chiang Jung-Ch'iao were also instrumental in spreading the Chinese martial arts

widely in China in order to promote health and fitness. This is why Chiang started to write books on the martial arts - he wanted to get the message out to the public. Chiang was one of the first martial artists to publish detailed information about the martial arts widely in China. Because of this, the *Chung Yang Kuo Shu Kuan* (Central Martial Arts Academy) in Nanjing invited him to come there and be in charge of organizing information, writing books, and standardizing forms. He was also the editor of the school's monthly magazine *Kuo Shu Monthly*. In addition to editing the magazine, Chiang himself wrote two or three articles in every issue.

The *Chung Yang Kua Shu Kuan* was established by the Nationalist government in China in order to promote health building exercise and strengthen the Chinese people. It was established in 1927 under the guidance of its president Chang Chih-Chiang who believed that "strengthening one's self strengthens the race and protecting one's self protects the country." The government saw that the Chinese people were generally weak and unable to protect themselves. Their goals in establishing the school were to provide a centralized martial arts academy in order to help spread and develop martial arts, unify teaching materials, publish martial arts books and periodicals, further develop Chinese martial arts, and train a crop of teachers who would spread martial arts training throughout China in order to "make martial arts common in all walks of life." Chang Chih-Chiang invited Chiang Jung-Ch'iao to come to the school in 1932 and be the director of the department



**Chiang Jung-Ch'iao posing in a *Mi Tsung* posture for his book on *Mi Tsung Ch'uan* (published in 1929)**



**Chiang Jung -Ch'iao posing in a Hsing-I posture in one of his Hsing-I books**

of publishing. He was the chief editor of the martial arts book series which was published by the school. He also taught martial arts while he was working at the school.

During the war with Japan, Chiang left the Central Martial Arts Academy in Nanjing (which had moved to Chongqing) and taught martial arts in the south of An Hui Province. He also lectured on Chinese literature and history at local universities. Later he went to Shanghai and stayed there for the remainder of his life. In Shanghai he devoted his life to sorting out his martial arts material and writing new books and articles on martial arts. In his later years he lost his sight, however he still taught martial arts through oral instruction of the postures. In addition to his well known Pa Kua Chang book, he wrote 60 "songs" which described the essence of Pa Kua Chang in detail.

Because he was also a scholar he would only fight an opponent until he proved his point, never really hurting his opponent. Because of this he was widely respected. He organized into a curriculum: the five elements of Hsing-I, Hsing-I's *Pa Shih* (eight forms), and *Tsa Chih Chuei* (long form), Pa Kua's *Chi Men* spear, and the *Ching Ping Chien*, also a whip form called "tiger tail" whip and the *Shui Mo* Whip. He wrote a book about contemporary martial heroes, Hsing-I's *An Shen P'ao*, books on fighting techniques, the most widely read book on Pa Kua Chang in the world, and with Yuan Fu-Chuan he wrote a book on Tai Chi. He and Huang Po-Nien also put together

a book on basic Hsing-I five elements using a rifle with a bayonet and an army saber. It was a standard text book for the soldiers who were fighting the Japanese at the time.

Chiang Jung-Ch'iao died on Feb 10th 1974 at 12:05. Although he taught many students, his wife has stated that he had only 10 "inner door" students who had learned all of his Pa Kua Chang. His number one student and the inheritor of his system was Sha Kuo-Cheng (see article page 16).

### **Chiang Jung-Ch'iao's Pa Kua Chang**

Chiang Jung-Ch'iao's Pa Kua Chang is known to many through his widely published book, however, the form which is represented in this book is but one small component of Chiang's complete Pa Kua Chang system. Like all systems of Pa Kua Chang, Chiang's method did not only consist of one form; there were many components. In order to better understand the Pa Kua Chang "system" taught by Chiang Jung-Ch'iao, we will first examine the history of the systemization of Pa Kua Chang instruction in general.

Research indicates that Tung Hai-Ch'uan did not have a complete systematic approach in teaching his art of Pa Kua Chang. Tung selected students who were already skilled martial artist, therefore we can assume that all of his students came to him with a solid background in the martial arts fundamentals and thus Tung did not need to teach his students the fundamentals. His students did not need to learn basics such as body flexibility, whole body strength, coordination, alignment, and power development.

After teaching his students the essence of Pa Kua Chang's movement and the fundamental principles of its application, Tung took the skill his students already possessed and taught them how to use that skill within the context of the principles of Pa Kua Chang. In order to do this, Tung first taught his students circle walking while holding standard upper body postures, circular foot patterns, and foot maneuvers such as *k'ou pu* and *bai pu* used in executing quick directional changes. After the student gained this knowledge, Tung would teach the first three palms of Pa Kua Chang in order to give the student a feel for the body and palm movement principles of the art. At this point his systematic approach ended. From there Tung taught each person differently based on their unique background, body size and characteristic strengths using variations of the first three palms to create an eight section form. Since Tung's art is based on principle and not technique, the form provided only a template. The training in usage was not systematized.

It is said that after the students learned the first basic eight palms, they would ask Tung questions about how he would handle a given situation. Tung would show the student how he would apply his art in that situation and the student would add these techniques to his form practice, practice the techniques repetitively in a single exercise, or develop another form based on what Tung had shown him. Tung did not teach 64 palms, Tung did not teach "animal forms," Tung did not teach straight line

sets; all of these things were invented by his students or their students in order to systematize Pa Kua Chang. Tung's art was taught by Tung as a "graduate level" approach to refine the skill of students who were already highly skilled martial artists.

While the systems which Tung's students developed obviously varied from one student to the next, they all have several main components in common. They all have some form of internal development training (*ch'i kung* and/or *nei kung*), they all have training which focuses on the development of internal power (*kung li* and *fa ching*), they all have training which specifically focuses on the fighting application aspect of the art, and they all have a form component which is used to develop body coordination, flexibility, and continuity and fluidity in movement. Inner door disciples learned all of these components in a systematic curriculum. However, in the 1920's and 1930's as Pa Kua Chang began to be taught to the general public as a health maintenance exercise, all of these components were not taught. Typically the only component which was shown to individuals who were taught publicly was the one standard form used to develop the body's flexibility and coordination. It was typically the easiest and most interesting component to learn and it was a good health maintenance exercise.

In the late 1920's, when the "martial arts for health" movement started in China, many who learned Pa Kua Chang learned this one "body development" form as the sum and total of the art. The books that were published on the art only had the one form and the students who learned the art in public schools only learned the one form. In the Central Martial Arts Academy in Nanjing and the provincial martial arts school, the students learned many different martial arts and thus they did not have time to study all of them in depth. The one form for Pa Kua Chang was usually all they got. It is the same in the "contemporary wushu" schools in China today. However, in researching the "systems" of Pa Kua instead of the "forms" of Pa Kua, through discussion with individuals who have studied only Pa Kua for many years as "inner door" students of their teacher, one will find that each "system" was very complete and contained many components beyond the one "form." Chiang Jung-Ch'iao's system was no different. The form which is shown in his book was only one component of his complete method and since this was the only component that was taught to the public, it has been the only component that was spread widely.

The first component of Chiang's Pa Kua Chang method was a set of exercises used to develop body structure, alignment, overall internal strength (*kung li*) and the ability to issue trained power (*fa ching*). These exercises were similar to those he learned from Chang Chao-Tung, however, he added to the exercises based on his experience with the other martial arts he studied. The next component was the familiar form which is shown in his popular book. As discussed in the last article, this form was based on the form Chiang learned from Chang Chao-Tung, however, he modified, added to, and/or otherwise changed the form to fit his taste. Chiang used this form to develop the student's body flexibility and



**Chiang Jung-Ch'iao with his top student  
Sha Kuo-Cheng**

coordination. While the form contains the basic fighting "*ching*," fundamental skills, and applications, this form was not trained as a tool to learn how to fight, it was more for body conditioning and health.

The third main component to Chiang's Pa Kua Chang system was a 64 section set of Pa Kua Chang fighting applications which the student practiced in order to learn how to fight. These applications could be practiced one at a time in a repetitive nature or linked together in a continuous form, however, they were also used in practice against an opponent. Some of the 64 sections had one or two moves while others had up to eight or nine moves. While the movements of the basic form are open, long and flowing, the movements of the fighting set were closed, quick, short, and powerful. They were specifically designed by Chiang Jung-Ch'iao to teach the student how to quickly and effectively destroy an opponent. While this fighting set was similar in principle to the straight line sets taught by instructors like Liu Te-Kuan, Kao I-Sheng, and Han Mu-Hsia, its movements were not the same. This particular set was unique to Chiang's system and was only taught to his closest students.

**Chinese Character Index**

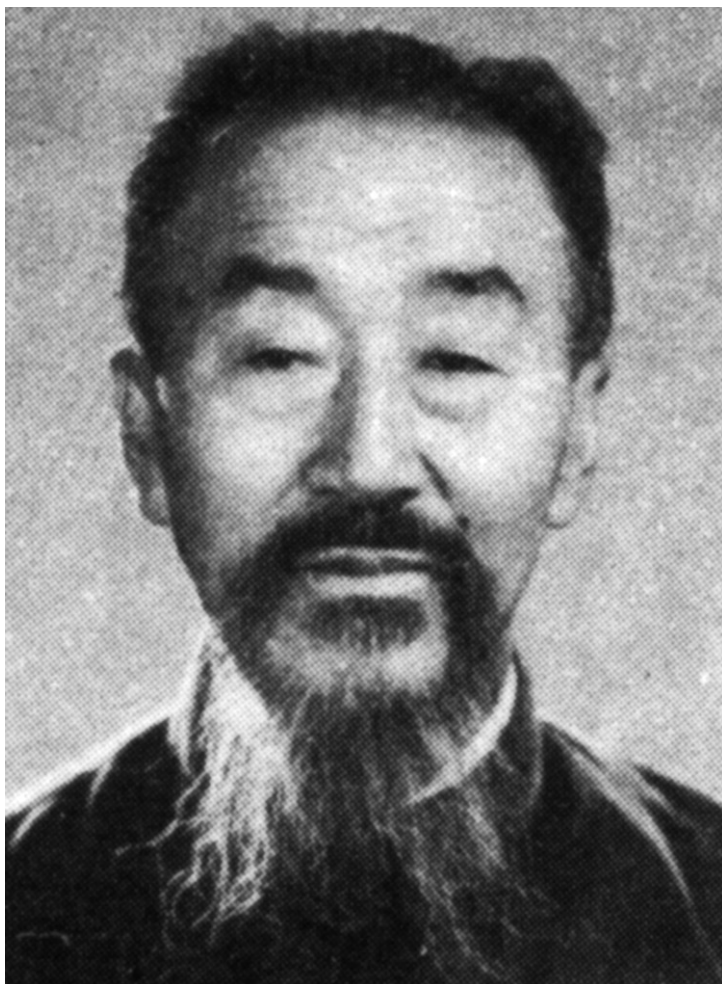
姜 德 泰	Chiang Te-T'ai
孫 通	Sun T'ung
霍 元 甲	Huo Yuan-Chia
湯 士 林	T'ang Shih-Lin
中 央 國 術 館	Chung Yang Kuo Shu Kuan

*Characters shown in the previous Index are not repeated here*

## Sha Kuo-Cheng's Three Styles of Pa Kua

Since the resurgence of Chinese martial arts in mainland China in the late 1970's, there have been two older generation Pa Kua Chang practitioners who stood as icons of the style in the country of its origin, Li Tzu-Ming and Sha Kuo-Cheng. Both of these practitioners worked unceasingly to promote the practice and development of Pa Kua Chang in China during the past decade. Both Li and Sha have died within the past year. In Volume 3, Number 3 of the *Pa Kua Chang Journal*, we covered Li Tzu-Ming's Pa Kua method in detail. In this article we present a brief introduction to Sha Kuo-Cheng and his Pa Kua method.

Sha Kuo-Cheng, who was also known as Sha Sha-Mo, was born in 1904, in Shantung Province, Jung Chan County, Shih Niu Pei Ko village, which is near the city of Rong Cheng in the eastern part of the province. Many talented martial artist came from this area of the country and thus Sha began studying martial arts when he was very young. When he was a young boy Sha liked to read stories about martial heroes killing bad guys and righting wrongs. When he was young he studied various styles of martial arts which were popular in the north-eastern part of China. He studied from a variety of teachers. Any chance he got he would study martial arts.



Sha Kuo-Cheng (1904-1992)

Because his family was poor, Sha was sent to work in a general store at age 16. He worked very hard, but only made a little money. However, in the place he worked, Kao Shou, there were a number of famous marital artists and he got the opportunity to study with them. His first teachers were Wang Ch'un-Cheng, Chiang Hua-T'ing, Liu Kuang-Hsing, and Pi Shu-Yu. He studied a variety of arts from these instructors including, *Shih Lu Tan Twei* (Ten Roads Springing Legs), *Tai Tsu Chang Ch'uan* (Long Fist), *Shao Hu Yan Ch'uan*, *Szu Men Tao* (Four Gate Sword), and *Liu He Chang* (Six Harmony Spear). Studying hard for a period of five years (from ages 16-21) he became quite good. Many of martial artists in the area said he had a lot of potential.

In 1920, Sha Kuo-Cheng's teacher Chiang Hua-T'ing introduced him to his first Pa Kua Chang teacher, Wang Che-Cheng. Wang Che-Cheng was a student of Tung Hai-Ch'uan's student Wang Li-Te. Wang Che-Cheng, also known as Wang Hsian-Chen, was from Chu Chi, Fu Shan, Shantung Province. He worked primarily on merchant ships and traveled frequently to the eastern port cities in China as well as to Hong Kong, Korea, and Japan. Sha studied with Wang whenever Wang was in town and learned Wang's "Lion style" Pa Kua Chang as well as his "Eight Immortal" sword.

In 1926 the store that Sha worked at went broke so his father got him a job in Tianjin as an apprentice. He worked in the Fu An Bank in the British concession. While he was there he became a disciple of Chiang Jung-Ch'iao, who was also living in Tianjin at the time. Sha was very serious and studied hard in Pa Kua Chang, Hsing-I Ch'uan, Tai Chi Ch'uan, Mi Tsung Ch'uan, Mi Tsung spear, whip and sword. He put most emphasis in Hsing-I and Pa Kua.

One Sunday night in 1928, around 11 o'clock, Sha Kuo-Cheng left the Tianjin Martial Arts Association building after practice and was heading for home. When he reached the juncture of the French and British concession areas, he saw three drunk foreign sailors taking liberties with a local Chinese woman. The foreign concessions were not under Chinese law at the time and thus the foreigners would frequently try to take advantage of the Chinese.

Sha was furious and charged at the sailors. With his left hand he grabbed the chin of the one who was trying to kiss the woman and, holding the back of the sailors head with his right hand, he twisted the sailors neck and the sailor fell to the ground. He then kicked the sailor to his right with his right leg, turned and struck the sailor on his left with a palm strike. In a very short period of time, Sha had flattened all three of the sailors. When the news of this event reached the Tianjin Martial Arts Association they composed a couplet to honor Sha. The couplet read: "The foreign toads lusting after the swan's flesh; the small stone punishing the foreign devils." Sha Kuo-Cheng was nicknamed the "small stone" by his boxing brothers because he was short, yet he was as



tough as a rock and as nimble as a small stone skipping along the ground.

In 1930, Sha heard that his original Pa Kua Chang teacher Wang Che-Cheng had moved to Korea and started a Pa Kua Chang school in Inchon. Sha moved there so that he could continue his study with Wang. While Sha was in Korea, in 1931, the Chinese naval vessel *Haishen* visited Inchon for the Chinese "Dragon Boat" Festival. Wang Che-Cheng's martial arts school invited the martial artists from the vessel to join in a dual martial arts exhibition in Inchon's Chinatown. At this time Sha was Wang's top student in Korea and his assistant instructor. Sha Kuo-Cheng gave eight separate performances in the exhibition, demonstrating both bare hand and weapons forms and applications. After this exhibition Sha became well known among the Chinese in Inchon.

At this time in history, Korea was under the rule of the Japanese. A Japanese soldier who had watched the exhibition that night in Chinatown came to Wang's school a few days later to compare skills with Sha. Sha said that he would be glad to compare skills and recommended that his challenger choose the weapons. The soldier chose a long spear as his weapon and gave Sha a sword. Sha realized that his opponent was trying to take advantage of him by choosing a longer weapon, however he took the sword without hesitation.

The Japanese soldier had a reputation as being somewhat crazy and the other students at Wang's school worried about Sha. Sha squared off with his opponent boldly, however, he cautiously drew back a half-step to wait for his opponent's attack. The Japanese soldier attacked swiftly and stabbed his spear at Sha several times. Sha simply evaded the attack without engaging in counter-attack. He moved to the right and left avoiding the spear's tip as it moved towards him. The soldier became very anxious, wondering why Sha was not fighting back. As the soldier pulled back to rethink his strategy, Sha used Pa Kua's linked steps to navigate inside the tip of his opponent's spear and whacked the soldier hard on top of the left shoulder with the flat part of his blade. Unable to move his shoulder, and quite shaken realizing that if Sha had not shown compassion he could have easily sliced off his opponent's left arm, the Japanese soldier admitted defeat.

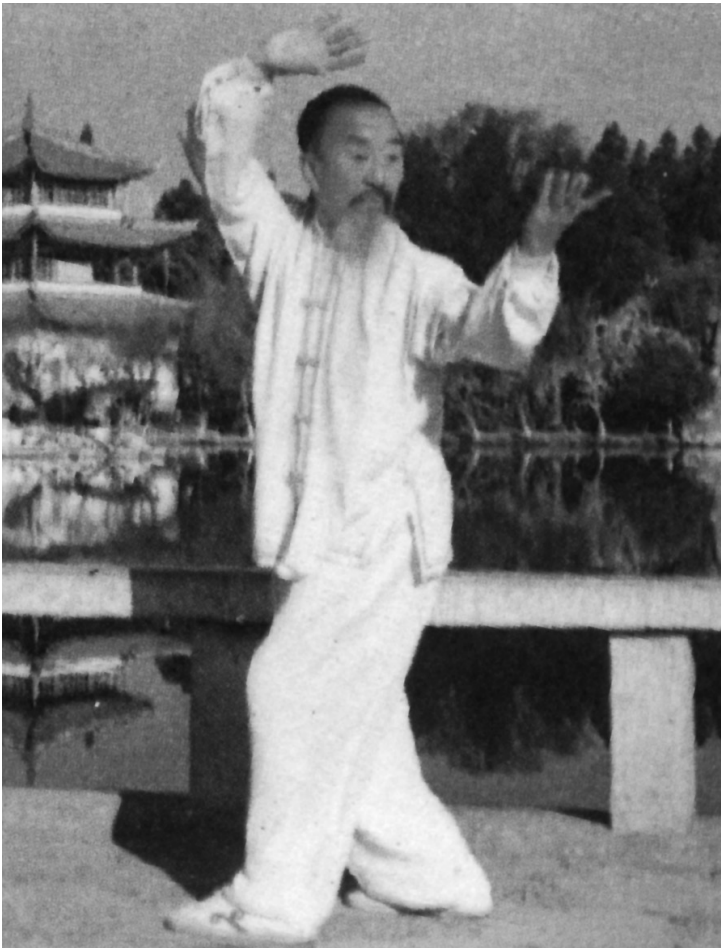
Before the Chinese naval vessel was scheduled to leave port, the Japanese militarists forced the ship out of the harbor. Shortly after the ship left, the "Wan Bao Shan Rice Field Incident" occurred in Korea. This incident was a purge by the Japanese to run the Chinese out of Korea. Most of the Chinese living in Seoul and other major cities in Korea were plundered by the Japanese soldiers. Before the Japanese soldiers could move into Inchon, the Chinese chamber of commerce and Wang Che-Cheng's martial arts school organized a resistance. The martial arts squad led by Sha Kuo-Cheng held the front position in the defense. They used sticks, three section staffs, and swords to fight off the Japanese soldiers trying to gain entrance into Chinatown. The Chinese were able to hold their ground and the Japanese never entered the large Chinatown in Inchon. The life and property of the Chinese in Inchon was saved and the



**Sha Kuo-Cheng with his teacher Chiang Jung-Ch'iao**

martial artists were highly praised. Sha Kuo-Cheng's reputation as a great martial artist grew among the many Chinese living in Korea. In 1933, Sha's teacher Wang Che-Cheng died in Inchon and so Sha left Korea and went back to Tianjin.

Sha stayed in Tianjin for about five or six years working and practicing his martial arts. In 1939 it became hard to stay in Tianjin. The Communists had started to come into the city and the foreigners were still there, thus Tianjin became a dangerous place. Sha left and first went back to Korea for a short period of time to teach those who were still studying Wang's Pa Kua. When he returned to China he moved to An Hui and taught martial arts. In 1946, while Sha was working in the Tai Lai Rice Shop in Wuhu City in An Hui and teaching martial arts at the Wuhu martial arts school (*Wu Hu Kuo Shu Kuan*), he invited his teacher Chiang Jung-Ch'iao to come to Wuhu and teach. Chiang came there to live with Sha for six months. During this period of time, Sha and Chiang researched martial arts together and Chiang taught Sha the subtleties of the arts. Sha Kuo-Cheng said that during that period of intense study with Chiang he greatly "widened and deepened" his martial arts knowledge and laid the foundation for his future written works.



**Sha Kuo-Cheng demonstrates the "Lion Opens its Mouth" Posture from the Lion Style Pa Kua Chang**

Just before "liberation" (communist take-over) in 1949 Sha moved to Kunming in Yunnan Province. In Kunming he settled down. In all the places he had traveled, he studied with anyone who was good in martial arts. After interacting with many very skilled martial artists, he became humble and never showed off his skill. He spent many years sharing and comparing skills with such notable martial artists as Wang Chih-He and Ma Hsing-I. They were all good friends and enjoyed studying the martial arts together. After 1949 the government made Sha a martial arts instructor and he was the head of the provincial martial arts team in Yunnan. He often told students that "it is easy to study some moves and call it martial arts, but is very difficult to perform good martial arts." He told them that he had been fortunate because he studied with some very good teachers who knew real martial arts. He advised them that they should all cherish the knowledge and practice hard. He never said that one martial art was better than another. He always said that all martial arts have their strong points, so no one should say that one is better than the other.

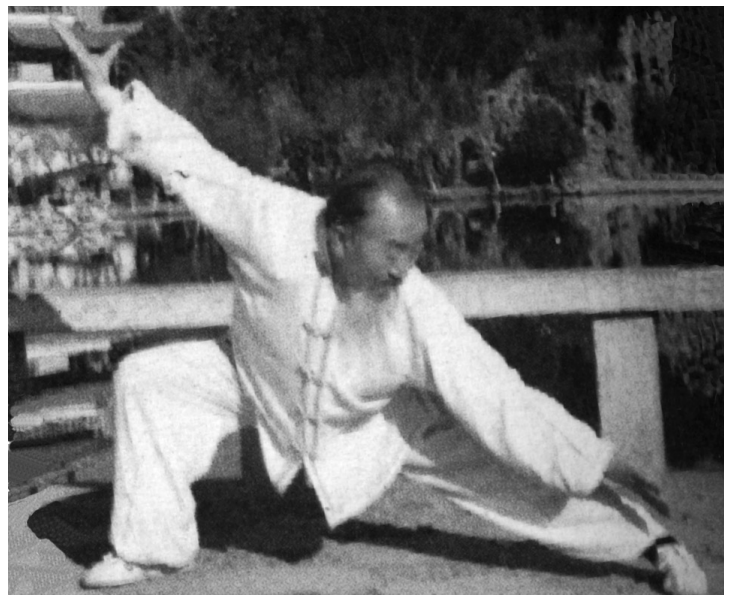
The longer Sha Kuo-Cheng taught, the more valuable he saw the martial arts were for all people. He vowed to teach anyone anywhere. One day when he was practicing by himself, he saw an old gentleman walking with a cane. The man was having a hard time walking so Sha went over and said, "I see you are having some problems with your lower body." The old man said, "Well I'm old now and there is nothing I can do about it." Sha, who was

fairly old himself by then, said, "Well, there is something you can do. Let me teach you boxing and it will help you." He started teaching the man a form that he had come up with himself that was designed to strengthen the body. It helped the man and later that form became very popular among older people in China as a health building exercise.

Sha would get up at 4:00 every morning to practice and teach martial arts. Besides the teaching he would give up to 120 martial arts demonstrations a year. During the Cultural Revolution the martial arts became outlawed and he was forbidden to teach. Sha told his students that Chinese martial arts can never be stopped. He ignored the government and took students out to the country side early in the morning and still taught them. After the Cultural Revolution the government reinstated him as the team coach in Yunnan. Sha felt that the Cultural Revolution was a great waste of time in his life because he could have taught a lot more if he had not had to sneak around in order to teach people. After that he was a lot more diligent in teaching and he began to write his books. He was very thorough in his writing. He put in a lot of thought and effort and was very meticulous. He wrote many books and magazine articles.

Since he was young Sha Kuo-Cheng also studied how to treat external injuries and received many secret formulas for healing from his martial arts instructors. He would frequently treat people and had a very good record for curing illness. In the north of An Hui there was a lady who had a spinal injury and her left leg was paralyzed. She had been in the hospital for a month and they couldn't do anything. Her husband had heard of Sha and wrote him a letter. Sha bought all of the medicine she needed with his own money and sent it to her. She took it for a month and progressively got better.

Another man had a chest injury which got infected. As a result he became very ill and the doctors said they were going to have to amputate one of his limbs. The



**Sha Kuo-Cheng executes the "Flying Swallow Seizes Water" posture from Chiang Jung-Ch'iao's form**

man used Sha's medicine and got better. Sha never charged any money for any of his medicine. Some would send a fee, but he always mailed it back. He spent quite a bit of his own money on medicine and postage for people who were sick and needed his help. In 1982 the government gave him a prize for his contributions to martial arts. He won the equivalent of \$140 U.S., which was quite a sum of money in China at the time. Sha spent the entire amount on medicine for others. In 1983 he wrote down his medical formulas and gave them to the government so that others could use them. One was called "martial power hit pills", another popular one was used to promote the circulation of blood and ch'i.

### Sha Kuo-Cheng's Pa Kua Chang

Sha Kuo-Cheng taught three systems of Pa Kua Chang. He taught Wang Che-Cheng's complete system, which he called "Lion Form" Pa Kua Chang. He taught Chiang Jung-Ch'iao's system, which he called "New" Pa Kua Chang, and finally, he taught a combination of these two methods which he called "Sha Style" Pa Kua Chang. Sha has published books pertaining to all three of the styles which he taught. In writing his book *Palm Skills*, he adopted the methods taught to him by Chiang Jung-Ch'iao. His book *Lion Style Pa Kua Chang* was written from material that he obtained directly from Wang Che-Cheng. His third book on Pa Kua Chang, *Interlinking Palms of Pa Kua* was based on his own system which combined that which he learned from his two Pa Kua Chang teachers with other skills he developed and acquired during his long martial arts career. The last book is very complete in its detailed explanation of each movement, its exact practical usage, and the strength each move is specifically training. This is a 199 movement set which does not have any distinct separation into sections. In this set the practitioner is continuously moving and changing and does not stay on the circle while moving, many of the movements cut through the circle's center and while the circular walking pattern is followed during some of the movements, the form in general appears to be based on moving to the eight directions.

Sha's Lion Style Pa Kua Chang appears to be a complete form made up of many of the movements found in the "lion kua" of other popular Pa Kua Chang forms. Familiar postures and movements such as Lion Holds the Ball, Lion Opens its Mouth, Lion Rolls the Ball, Lion Pounces on the Ball, Lion Turns its Body, etc. are prevalent throughout this form. It appears as though the entire form is a very long rendition of the "lion kua" movements of other popular forms. Since Sha's teacher Wang Che-Cheng learned this style directly from one of Tung Hai-Ch'uan's students, Wang Li-Te, the movements of this form and the manner in which it is practiced lends credence to a popular theory concerning the way Tung Hai-Ch'uan taught his Pa Kua to individual students.

Those that subscribe to this "Pa Kua animal" theory believe that Tung Hai-Ch'uan developed eight complete, yet separate, Pa Kua Chang systems, each based on a particular style of movements which were later named after animals (it is thought that Tung did not use animal



**Sha Kuo-Cheng, who loved teaching martial arts to anyone, instructs a small boy**

names himself, but his students who had come from Shaolin and Hsing-I backgrounds added these names in an effort to systematize Tung's teaching). It is said that Tung would show every student the basic static posture of each system as they were learning to walk the circle and thus when they were performing their basic circle walking exercise they would transition through eight static postures. This is a common practice for beginners today. After the student learned the basic eight postures, Tung would teach each student a complete form based on one of these "animals." Which animal the student learned depended on the student's body type and background. Because Cheng T'ing-Hua was taught the "Dragon Form" and he had far more students than any other second generation teacher, this is really the only common Pa Kua Chang style today. The "Pa Kua animal theory" will be discussed in great detail in the next issue of the *Pa Kua Chang Journal* when we examine the Pa Kua Chang of Yin Fu. Suffice it to say that Wang Che-Cheng's system based completely on the Lion form helps support this theory.

#### Chinese Character Index

沙	國	政	Sha Kuo-Cheng
李	子	鳴	Li Tzu-Ming
王	春	政	Wang Ch'un-Cheng
姜	華	亭	Chiang Hua-T'ing
劉	光	興	Liu Kuang-Hsing
王	者	政	Wang Che-Cheng
王	立	德	Wang Li-Te
王	之	和	Wang Chih-He
馬	興	義	Ma Hsing-I

Characters shown in the previous Index are not repeated here



## **Grace X. Wu: Granddaughter of the Great Wang Tzu-P'ing**



**Grace Wu practicing Pa Kua Chang at her school in  
Wichita, Kansas**

*In November, 1992, I was fortunate enough to have had the opportunity to spend three days with Grace X. Wu and her husband Dan Monnat at their home in Wichita, Kansas. This article is a result of an interview conducted during that visit.*

Grace Wu (Wu Xiao Gao) is one of the most pleasant, humble, and unpretentious individuals you will ever encounter. Few in the Pa Kua Chang community know much about her because she keeps a fairly low profile. Perhaps some that know her name may not even know she teaches Pa Kua. Since Pa Kua Chang is one among several martial arts which she specializes in, she is rarely seen demonstrating it at tournaments when she is called upon to participate in a Master's Demonstration. However, famous Pa Kua teachers are not the only ones who have much to offer students. If you ever have the opportunity to study with Grace Wu, I recommend that you jump on it. You will learn more about being a martial artist than you could imagine was possible studying with a sweet young lady in Kansas.

Grace Wu's Pa Kua Chang form movements and techniques do not differ from those taught by many other instructors who teach the Chiang Jung-Ch'iao style of Pa Kua. So why do I recommend her so highly? It is because she has much more to offer her students than standard form movements and techniques. Her Pa Kua Chang is technically sound, she has a solid training program which emphasizes the fundamentals, and she is a very good instructor, however, to know Grace Wu is also to receive valuable lessons in courage, determination, motivation, the resiliency of the human spirit, and how to be a quality human being. Her consistently positive outlook on life and remarkable inner strength are inspirational, especially if one considers the situations she was forced to endure as a child and young adult during the Cultural Revolution in China. She bravely struggled through a time in history which has left many Chinese of her generation bitter and lifeless. She claims that the inner strength, determination, and motivation needed to survive those difficult times were born during her study of martial arts with her grandfather while she was a young girl.

### **Wang Tzu-P'ing**

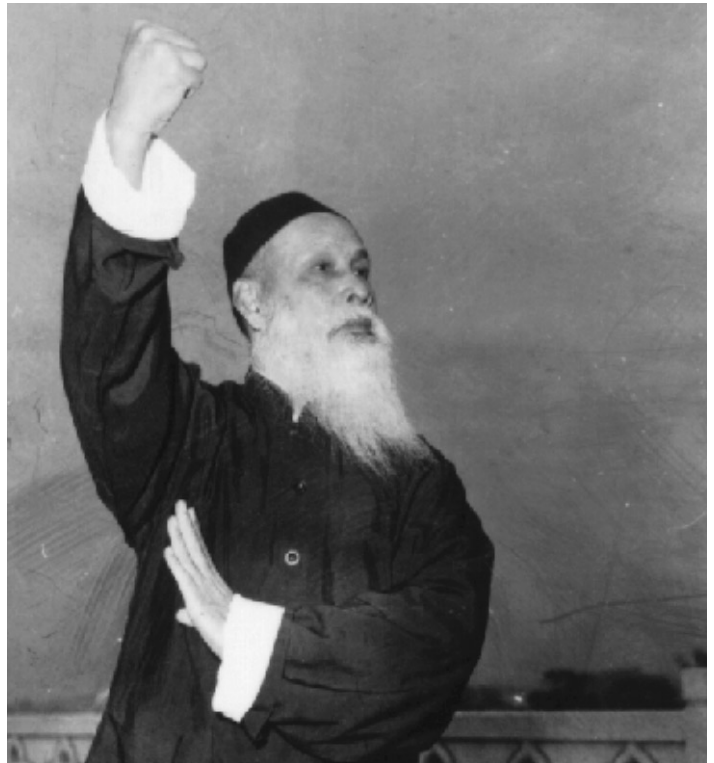
Grace Wu's story begins with her famous grandfather, Wang Tzu-P'ing. Wang Tzu-P'ing was, without a doubt, one of the most well known and well respected martial artists of this century. I have interviewed dozens of older generation martial arts masters in China. The majority of them are fairly opinionated when it comes to discussing who is, and was, a good martial artist. Even names like Sun Lu-T'ang, Yin Fu, and Ch'eng T'ing-Hua will occasionally bring comments like, "He wasn't so good," "He didn't get the complete training," or "So and so was much better." However, whenever I have mentioned the name Wang Tzu-P'ing to any martial artist in China or Taiwan, the only responses I have ever gotten were extremely positive, "He was very good," "He was amazing," "He defeated all challengers," or "You wouldn't believe how strong he was." Their eyes light up at the mention of his name and they love to tell stories about him. If there is any one man in this century who could be considered a martial artist's martial artist, I would say that man is Wang Tzu-P'ing.

Wang Tzu-P'ing was born in 1881 in Cangzhou, Hebei Province. When he was young he was small and weak. His grandfather, father and uncle were well known martial artists, however, they thought that Wang's constitution was too weak for him to become a martial artist and so they did not want him to waste his time training. They also told him that there was not much money in martial arts and thus his time would be better spent with other things. Whether the elder men in the Wang clan knew it or not, their discouragement

of this young "weakling" worked like a classic example from case studies in reverse psychology. Their telling him to stay away from martial arts because he was too weak drove him to it and gave him the motivation to try and prove them wrong. Not only did Wang eventually improve his strength, but he is known as one of the strongest men in Chinese martial arts history.

Wang started his martial arts training on his own by lifting weights and jumping over ditches. So that his father would not know that he was training, he would sometimes dive into a river which ran in front of the family home and lift rocks from the bottom. Since his father could not see him lifting the rocks under water, he thought the young boy was simply taking a swim. Shortly after he started to practice these exercises on his own, his mother discovered what he was doing, however, she encouraged him. She said that if he worked hard, he could accomplish anything. Later, after Wang demonstrated the strength he had acquired through practicing on his own, his father and uncle were impressed and began teaching him martial arts.

It is said that by the time Wang was 14 he could jump ten feet forward and eight feet backward from a standing position. By the time Wang was 16, he was already known locally for his tremendous strength. Around 1897, the martial artists in a village about ten miles from Wang's home arranged a contest. They had



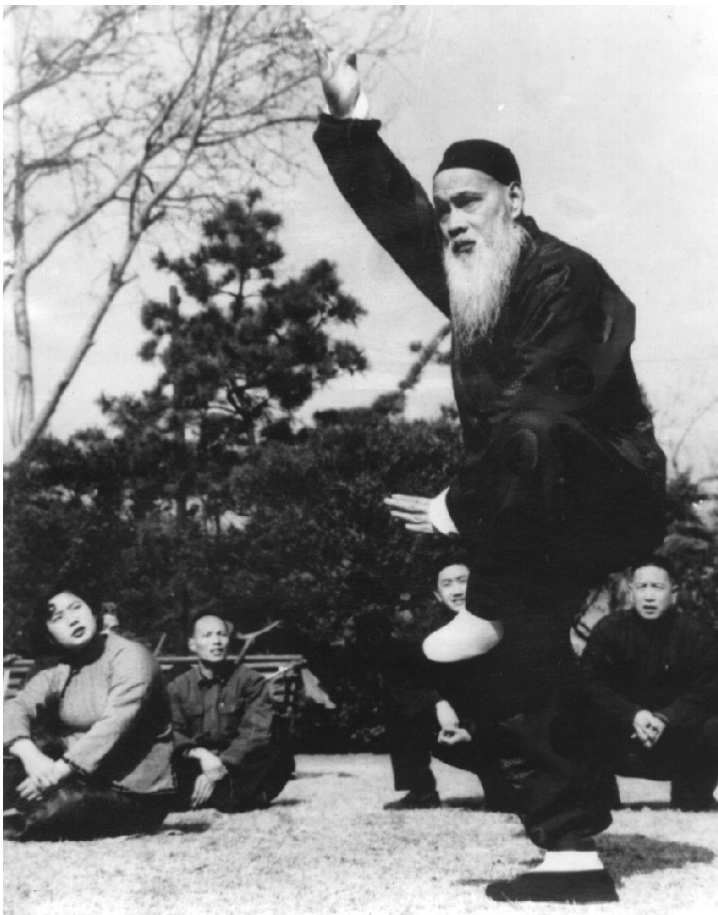
**Wang Tzu-P'ing (1881 - 1973)**

built a stone weight set which consisted of two large stones placed on the ends of a thick bamboo bar. They announced that anyone who could lift this set of stone weights would win the weight set and 20 pounds of groceries. Wang Tzu-P'ing and some of his friends went there to accept the challenge. Many young men attempted to lift the weights, but all had failed. When it was Wang's turn, he approached the bar, took a deep breath, bent over, dug his bare feet into the earth and quickly hoisted the weight set off the ground.

After Wang set the weights down, the man in charge of the contest asked Wang to read a note, which was stuck in the end of the bar, out loud so that everyone could hear. Wang retrieved the note and began to read. The note explained that this contest had been organized so that martial artists from the surrounding area could gather together, meet each other, share ideas and become friends. It further stated the rules of the contests, explaining that anyone who could lift the stone weight set would win the weight set and 20 pounds of groceries. However, the final phrase of the note said, "except Wang Tzu-P'ing."

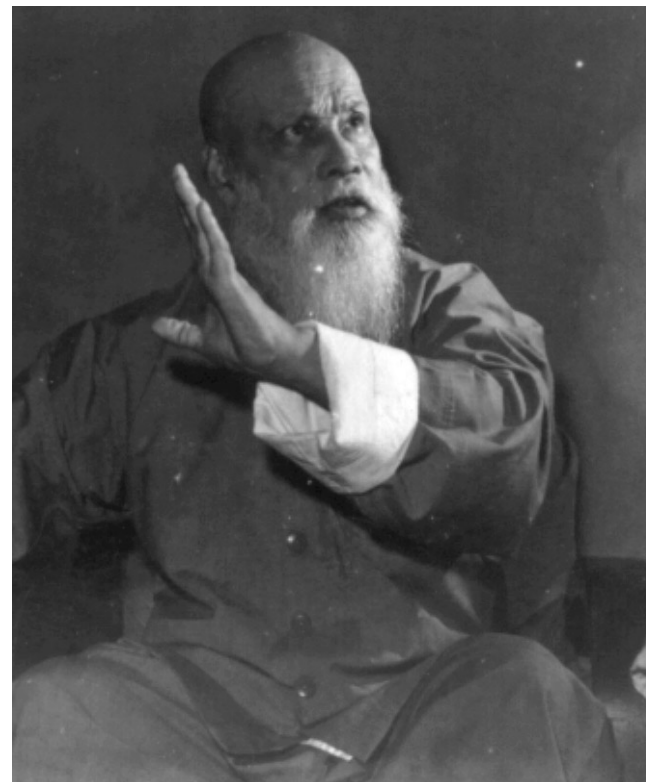
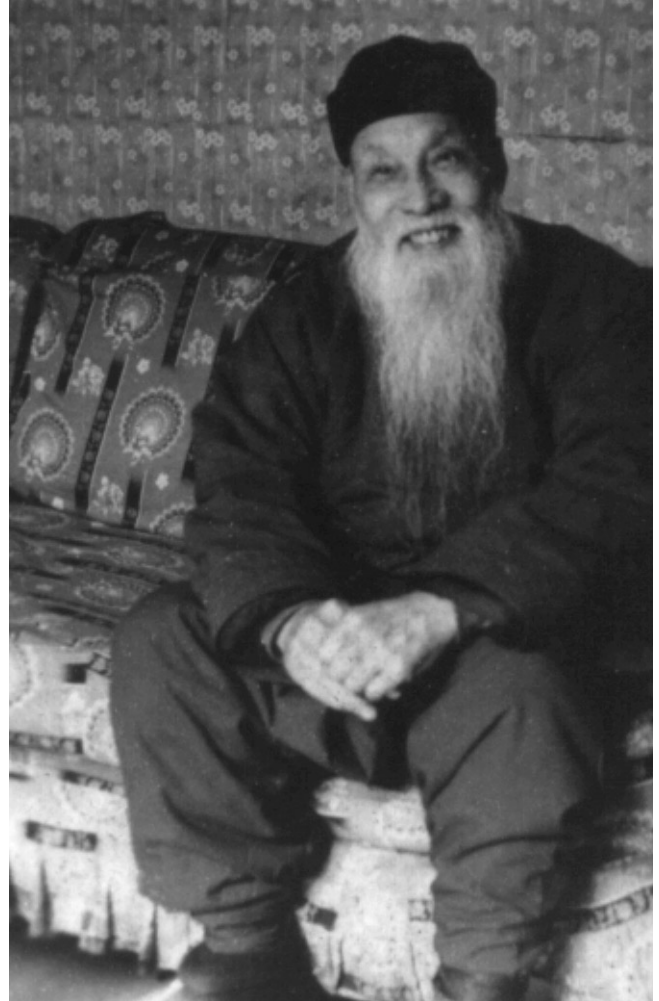
Even though the martial artists who organized the contest had never met Wang, they knew of his reputation and knew if anyone could lift the weight it would be him. Wang had a good laugh about the contest rules which excluded him from winning the prize. Grace Wu said that weightlifting was always a part of her grandfather's martial arts training program. He felt that in order to study the martial arts, the first thing the student needs to do is build strength.

In 1901, when Wang was 20 years old, he was in Jinan, the capitol of Shantung Province. He was visiting the famous "72 Wells" and came upon a water mill which stood beside a tea house. Wang watched the turning of the millstone and the powerful rushing



**Wang Tzu-P'ing demonstrates for a group of students. Grace Wu's mother, Wang Ju-Rong is sitting lower left, her father, Wu Cheng-De, is squatting in the background (behind Wang's left foot.)**

## Wang Tzu-P'ing



**From top left, clockwise: Wang working out with stone weights; an older Wang at home in Shanghai; Wang discussing martial arts; Wang Tzu-P'ing circa 1930's.**



**Wang Tzu-P'ing demonstrates his spear skills (notice that the feathers on the spear's tip are pointing up)**

water with interest. After watching the water wheel for a few minutes, Wang announced, "I can stop it!" The customers at the tea house chuckled at the thought of this young man fighting against the river's powerful flow to stop the wheel from spinning. Ignoring them, Wang pulled up his sleeves, walked up to the mill and seized the rotating millstone. There was a short grinding sound and then the wheel came to a halt. The surprised crowd cheered and praised Wang's strength. A robust elder man stepped out of the crowd and approached Wang. He told Wang that he was a martial arts instructor and would accept Wang as his student if he were interested. Wang could not have been happier. He went down on his knees and kowtowed to his new teacher, Yang Hong Xiu. Yang began teaching Wang the Muslim arts *T'an Tui* and *Ch'a Ch'uan*.

### **Wang's Encounters with Foreigners**

During the early part of this century the Chinese, who had been labeled "the sick men of Asia" by foreigners, were being bullied by imperialist powers seeking to exploit China's labor force and vast natural resources. The foreign concessions in China's major port cities had grown large and powerful and the foreigners were taking advantage of the "weak" Chinese. Wang Tzu-P'ing's feats of strength and boxing skills, which were demonstrated in challenge matches against many foreigners during this period in China's history, helped the Chinese "save face" and made Wang a national hero. On one occasion some German railway workers heard about Wang's great strength and wanted to put him to a test. They set a large millstone in front of the Jiaozhou railway station and bet Wang that he could not lift it. Wang asked, "What if I do lift it?" The Germans replied that if Wang could lift it, the millstone was his to keep. If he couldn't lift it, he had to pay for it. Wang nodded, stepped up to the millstone, lifted it over his head and carried it away. The Germans stood silent in disbelief.

The word of Wang's bet with the Germans reached an

American physical education teacher at the American missionary school in Qingdao. The American boasted of being a strongman of unequalled strength and challenged Wang to a fight. When the two men met and shook hands across a table, the cocky American grasped Wang's hand tightly and attempted to pull him into the table. Wang didn't budge. When the American had spent his effort, Wang yanked on the American's arm and pulled the him across the table and onto the floor. The embarrassed American, who was not a skilled boxer but had previously beaten Chinese opponent's relying on his strength and size alone, realized he was no match for Wang Tzu-P'ing. After telling this story, Grace Wu proudly adds, "My grandfather was very strong."

The next day the American returned with a German boxer and demanded that Wang fight the German. As always, Wang accepted the challenge. When the fight began it was obvious that the German's skill was far inferior to that of Wang Tzu-P'ing. Every time the German would thrust forward with a powerful attack, Wang would evade him and knock him to the ground using the German's own powerful force against him. After being knocked to the ground several times, the German admitted defeat and asked Wang if he could teach him.

In 1919 a group of Judo instructors from Japan came to China to demonstrate their martial skills. During the group's tour, they had the opportunity to watch a demonstration given by a group of Wang Tzu-P'ing's students. After the demonstration, one of the Japanese commented that he did not think the Chinese arts could match the fierce fighting arts of Japan. Wang heard the comment and replied, "Really? How about if you and I give it a try - I with a staff and you with a spear." The Japanese man picked up the spear. Charging directly at Wang he lunged repeatedly, stabbing with the spear. Wang calmly deflected all the attacks from his opponent's flurry and then announced, "Now it is my turn to attack." Before the words had gotten out of

## All in the Family



Starting top left, clockwise: Wang Ju-Rong receives instruction from her father, Wang Tzu-P'ing; Grace Wu with her mother Wang Ju-Rong and grandfather Wang Tzu-P'ing; Grace Wu receives instruction from her mother; Grace Wu with her father Wu Cheng-De at the Shaolin Temple; Grace Wu receives instruction from her mother



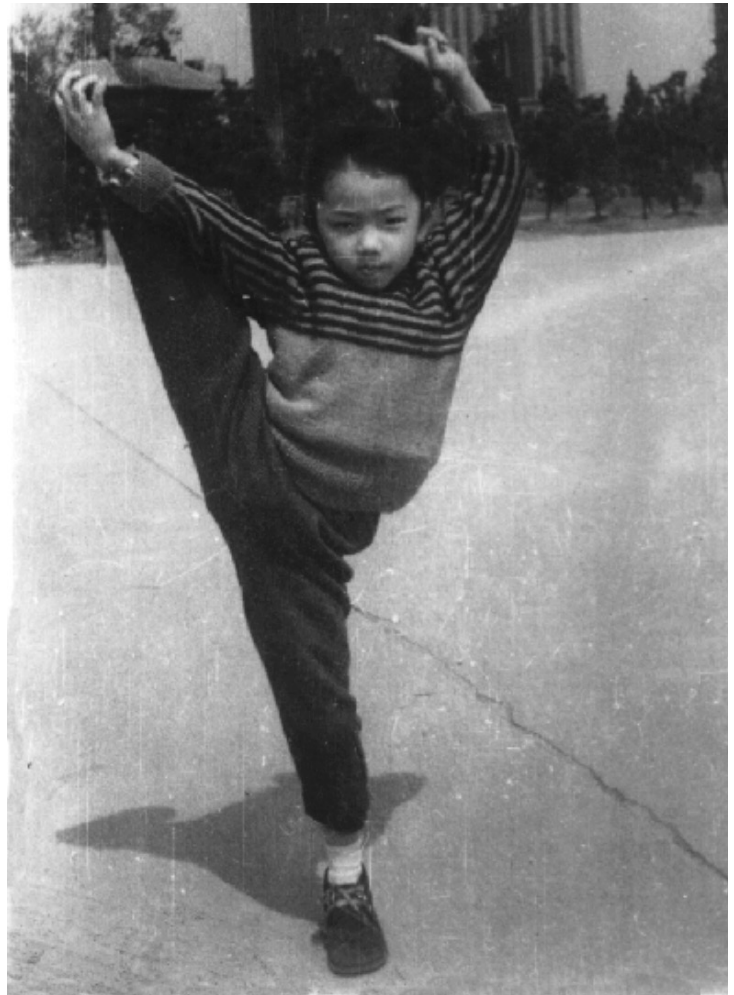
his mouth completely, Wang had dumped his opponent on the ground. The other Japanese martial artists who were observing the bout rushed at Wang. Wang picked up a spear and said, "Come near if you dare!" They all stopped dead in their tracks.

In 1921, an American fighter named Sullivan came to Shanghai and issued a challenge. He said that any fighter in China who could land a punch to his body or face during a fight would win five hundred dollars. If the blow knocked him to the ground, the opponent would win double that price. The martial artists in Shanghai came together and decided that it should be Wang Tzu-P'ing who accepts this man's challenge. A contract was signed detailing the rules of the contest and the match was scheduled for the following day. Just prior to the time the match was to begin, Wang was talking with a friend on the fighting platform and he felt someone approaching from behind. He turned around quickly, just in time to dodge a strike. The assailant struck again, but again Wang moved out of the way. Wang then struck back and knocked the man to the floor with one blow. Evidently Sullivan was a bit anxious to start the fight. Because of this incident, the fight was postponed until the next day. Wang received a note later that evening saying that the bout was cancelled. Wang refused. He sent word that he would meet the whole group of Americans the next day and fight them all. The next day no one showed up.

### **Teacher and Healer**

In 1927 when the government was working to build a network of martial arts training schools throughout China, they created a central school in Nanjing and established provincial schools in every province. The school in Nanjing, which was established by Chang Chih-Chiang, was to serve as the hub of martial arts activity in China. The best martial artists in China were invited to teach there. At the school there were two main categories of instruction, the Shaolin program, which incorporated the teaching of the "external" schools and the Wutang program, which incorporated the teaching of the "internal" schools. Chang Chih-Chiang picked Wang Tzu-P'ing to be the head instructor and supervisor of the Shaolin training program at the central school in Nanjing. Wang not only taught at the school, but he organized the entire Shaolin training program and supervised the instruction on a national level.

Wang Tzu-P'ing felt that in order to maintain a consistent training regiment, the martial arts practitioner should have a good knowledge of how to heal the body in the event of sickness or injury. Inevitably when the practitioner is training hard, especially when training the fighting aspects of the art, there are liable to be injuries. If the practitioner knows how to properly care for those injuries so that they heal quickly, the training program will be disrupted for a shorter period of time. Wang collected information on healing and Chinese medicine throughout his martial arts career so that he would know how to heal himself and his students. Through this practice, Wang became a very skilled doctor of Chinese medicine. Wang provided free medical care



**A four year old Grace Wu practicing her martial arts**

to many athletes and laborers and thus is remembered by many for his healing skills.

Grace Wu says that although her grandfather took all challenges, he would never become angry with the challengers. She said that he was an open and kind man who never talked about himself. He was humble and patient with everyone, encouraging them to try their best at whatever they did. She remembers that he would often teach indirectly through stories. His stories would always have a meaning that was meant to help guide the students in their practice. Although the moral of the stories was not always directly obvious, the students would eventually catch on to what Wang was trying to say. Wang Tzu-P'ing was also very sincere about his religious practice, however, he never tried to force anyone else to become involved in religion.

### **Grace Wu's Training with her Grandfather**

Grace Wu, who was born in 1958 in Shanghai, began her martial arts training with her mother at a very young age. Her early training consisted mostly of practicing stretching and kicking exercises. Once or twice a week she would also visit with her grandfather and practice. In 1967, during the Cultural Revolution in China, Grace Wu's parents, Wang Ju Rong and Wu Cheng De, were sent to "re-education" camp in the countryside. During this time, Grace's parents sent her to live with her grandfather to take care of him.



### **Grace Wu practicing with the sword in Shanghai**

Grace lived and studied with Wang Tzu-P'ing from 1967 until he died at the age of 93 in 1973. During that time she studied Ch'a Ch'uan, T'an T'ui, Pa Chi Ch'uan, Hua Ch'uan, Hong Ch'uan, Pao Ch'uan, T'ang B'ei, Fan Tzu Ch'uan and associated weapons.

During the Cultural Revolution the Chinese government forbid Wang Tzu-P'ing to teach martial arts so he had to teach Grace in private. Because they could not practice outside, she studied every afternoon in a small room inside their home. She states that her grandfather encouraged her to be diligent in her practice, concentrate on the basics, learn many different martial art styles and participate in a variety of physical disciplines. He said that in order to know yourself and know your opponent, one must study the principles and strategies of how other people practice. He was a strict teacher and discouraged her from talking during practice as talking released the ch'i that was being developed. She practiced hard and became the vehicle through which Wang could continue to teach his students.

Everyday Grace would show up at Wang Tzu-P'ing's usual teaching place near his home and his students would follow her through the movements he had taught her. Wang Tzu-P'ing sat nearby in silence. At night, in the privacy of their home, Wang would correct Grace and discuss the students' progress. The next day Grace would lend advice and give instruction to the students based on what her grandfather had told her. Using this method, Wang was able to continue teaching his students covertly and Grace was able to gain valuable instruction from one of China's most famous martial artists. Grace says that she was her grandfather's "teaching puppet."

While Wang Tzu-P'ing's students gained valuable knowledge from Wang through Grace, many of them repaid Grace by also teaching her the martial arts that they had studied. Many famous martial artists who were friends or students of Wang Tzu-P'ing came to visit him when he and his granddaughter were living together. When they came to visit or train, they would

help Grace with her martial arts training. In fact this is how Grace learned her Pa Kua Chang. Her Pa Kua teacher, Shao Shan-Kang was a student of her grandfather's who had also studied Chiang Jung-Ch'iao's Pa Kua.

Although those of us who study martial arts might envy Grace, thinking that she grew up in an ideal situation for learning martial arts, the chaotic times in China made the situation much less than ideal. Grace was sent to take care of her grandfather when she was about 11 years old and was responsible for taking care of a man who was already in his mid-80's. Although Wang was still very strong physically, the government had, for all intents and purposes, taken his life away. At a time in his life when he wanted to focus on and teach the things that meant the most to him—martial arts, medicine, and religion—the government had forbidden him to practice any of these things. Grace says that although her grandfather died at the old age of 93, she thinks if the three things he loved most in life had not have been stripped away from him he would have lived much longer.

While Grace was receiving daily martial arts instruction, it had to remain covert because the government was keeping an eye on Wang Tzu-P'ing. There was the constant stress of getting caught and being punished. Additionally, Grace and her sisters were having a difficult time continuing their formal education. During the Cultural Revolution, the educational system in China had almost disappeared. The Red Guard and the political powers frowned upon any education beyond what was written in Mao's "little red book." However, Grace's parents were intellectuals, they had been university professors and they knew the value of a good education. They did not want Grace to waste those years and so she was required to attend school. Often she would be harassed by others on her way to and from school. Many times other kids threw rocks at her and tried to humiliate her. Her family represented everything the supporters of the Cultural Revolution were trying to abolish and because Grace was trying to carry on with her school studies and martial arts practice there was constant ridicule and harassment.

A few years after her grandfather passed away in 1973, Grace Wu's situation went from bad to worse. She was sent to a farm in the country to perform manual labor. Because she was from an educated family, the other workers looked down on her. Grace wanted to improve her situation and take the university entrance exams. The exams were very difficult and the government was only accepting an average of 3 out of every 1000 applicants who passed the exams. Studying for and passing these exams was difficult enough, however, Grace's situation made it almost impossible.

One of the projects that Grace was involved in was the digging of a man made river. The men would dig with hand shovels and the women would carry the dirt away in baskets which hung from a bamboo pole placed across the shoulders. The work was very demanding physically and at the end of each day Grace's shoulders would be bruised and bloody. The living conditions the workers were required to endure would make Alcatraz look like a penthouse suite by comparison. In the winter it was so cold that

boiling hot water placed in a thermos by Grace's bed at night would be frozen solid by morning.

While the exhausting work and the unbearable living conditions made trying to study for college entrance exams tough enough, Grace also had to deal with the harassment of her co-workers. Anyone who was trying to better themselves through education was ridiculed. Grace could not let anyone know that she was studying for the University entrance exams. All of her study had to be late at night when everyone else was asleep. If her co-workers found out that she was studying, they would make her life much more difficult than it already was.

### **The University Student**

After spending two years working on the farm, Grace finally got an opportunity to take the required series of tests for entrance into the University. Grace wanted to major in physical education. In order to be accepted into this program the first hurdle she was required to cross was a physical aptitude examination. The test required the students to exhibit strength, endurance, and skill in their given field of concentration. Naturally Grace chose to concentrate on the martial arts. In a field of 400 applicants, only three would be chosen for the martial arts positions. When the grueling series of tests were complete, Grace was ranked number one. Many of her competitors were members of the Wushu teams and had the opportunity to continue practicing while Grace was working on the farm. She had passed the first hurdle. After the physical aptitude exam she was sent back to the farm to work until it was time to take the written exam. A short time later she was called in to take the written exam. She took the exam and was again sent back to the farm. Now she could only wait. Later the notification came, she had passed the exams and had scored well enough to be accepted.

While at the University, Grace wrote her thesis on the "Origins of Shaolin Boxing and the Shaolin Temple." In performing her research she went to the Shaolin temple with her father and they meticulously researched the temple's written records and writing on the stone tablets. The conclusion of her research was that the story about Da Mo coming to China from India and teaching the monks exercises that eventually grew into the Shaolin martial arts was nothing but a fairy tale.

The martial arts which generally became known as "Shaolin" in China were brought into the temple from the outside and then refined there. These arts did not come from within the temple and spread outward. These arts pre-date the temple and pre-date Da Mo. These arts were indigenous to the northern areas of China and were brought to the temple by monks and travelers who stayed there. Because the monks had a lot of time to practice the martial arts, the temple became like a martial arts finishing school and the "Shaolin" arts were refined there to a high degree. Sadly enough, the temple itself has fallen to the tourism trap and they also promote the Da Mo myth. While Da Mo probably had a lot to do with the development of Buddhism in China, he had absolutely nothing to do with the martial arts. Every

scholar who has done serious research into the origins of Shaolin and the Shaolin temple has come to the same conclusion. Unfortunately, these works have yet to be printed in English and so the myth of Da Mo continues.

Although Grace Wu's grandfather had died by the time she went to college, her martial arts training continued. In school she was required to study the "contemporary wushu" training program and its associated compulsory routines, however, she also continued her study of the traditional styles with her grandfather's students and friends of her parents. She was never on a professional wushu team and she did not compete in tournaments. She preferred to practice the traditional arts that were taught by her grandfather and his direct students. Whenever one of his friends or students would come to visit her parents, she would demonstrate her forms and ask for corrections. She was able to receive corrections and valuable pointers on her Pa Kua Chang when Sha Kuo-Cheng (see article page 16) visited her parents and received Pa Chi and Hsing-I instruction from the well known Pa Chi instructor He Fu-Sheng.

During college Grace also became somewhat of a celebrity in Shanghai as she conducted a morning television program teaching a set of 20 health and longevity exercises which were invented by her grandfather. The show, which was a project created by her father, was a big success. Today this set is quite popular in Shanghai as a result of the television show.

Since Grace Wu had a very traditional martial arts background and was also required to study the "contemporary wushu" in college, I asked her to comment on the differences between the "traditional" Pa Kua and the "contemporary wushu" Pa Kua. While she says that she has no negative feelings for either the traditional or



**Grace Wu at her school in Wichita, Kansas**

contemporary styles, she feels that there is a difference in the flavor of the two and it lies in the training emphasis. She states that in traditional Pa Kua the emphasis is placed more on developing the fundamental principles of the art and less on the particular form movements. The practitioners of traditional Pa Kua work to maintain a consistent energy flow and never sacrifice proper alignments and body connections. She continued by saying that because of this, the overall flow and feeling of traditional Pa Kua is more balanced and solid.

She remarked that the practitioners of "contemporary wushu" are taught while they are young and therefore body conditioning, agility, flexibility, and body control are the things that are emphasized. Because these practitioners are taught Pa Kua for purposes of performance, it is taught almost like it is a gymnastic routine. Grace says that these practitioners pick up the movement, however, sometimes they lack the true spirit, or intention, of each movement and miss the deeper aspects and more subtle qualities of the art in general. She feels that by studying the traditional arts in the traditional manner, the practitioner can pick up the art's subtleties and depth. She feels that it is important to remember that the traditional arts are the roots of the "contemporary wushu."

When Grace graduated from college she was sent to work as a physical education instructor at a high school in Shanghai. She worked there for a year and a half during which time she and her mother had a television program teaching T'ai Chi Ch'uan and T'ai Chi sword. While working at the high school, conditions in China took an upswing and it became relatively easy for people with sponsors abroad to leave China. Grace took advantage of this opportunity as her father had relatives in San Francisco and they offered to sponsor her to come to the United States and study in a graduate level program.

### Coming to America

When Grace came to the United States in 1985, her days of hardship were not quite complete. She had made it out of mainland China, however, she could not speak one word of English. Her goal was to attend graduate school in the United States and earn her master's degree in Physical Education Administration, however, before she could begin school, she would have to learn how to speak the English language. Her relatives in San Francisco arranged for Grace to attend a language school. Once she began the school she was having difficulty learning English as quickly and thoroughly as she had hoped because there were several other Chinese in the course and they would constantly fall back on their Chinese when the English became too difficult. Grace felt that the only way she would ever learn how to speak English quickly was to go to school somewhere where there were no Chinese people to talk to. That way she would be forced to speak English all of the time. Subsequently she found a language school to attend in Wichita, Kansas. Due to her hard work and determination, Grace was able to learn the English language to the level of competency required to study at the graduate level, establish a martial arts school and make enough money

to support herself, and complete a master's degree program all in under six years. How did she find the motivation and determination to continue working hard and accomplish her goal? She credits her grandfather and the discipline instilled in her when she was a young girl practicing martial arts.

### Wang's Wu Shu School

Grace Wu teaches martial arts at "Wang's Wu Shu School" in Wichita, Kansas, which she named after her grandfather. She gives instruction in T'ai Chi Ch'uan, T'ai Chi Sword, Pa Kua Chang, Northern Shaolin, and Shaolin weapons. Her emphasis in all classes is on basic body conditioning and fundamentals. She states that any form can be learned in a relatively short period of time, however, if the student has not obtained a firm foundation and conditioned the body in accordance with basic principles, the student will never reach their full potential. She says, "learning the forms is not that important."

In her Pa Kua Chang class the students start out with basic body conditioning exercises. She teaches a Pa Kua Chang warm-up exercise set which is practiced at the beginning of each class and is designed to prepare the student's body for the unique movements of Pa Kua Chang. This set is based on movements that appear in the form, however, they are isolated and practiced repetitively in this set of exercises.

After basic body conditioning, the students learn how to walk the circle. Grace emphasizes an overall smooth, continuous energy flow, stable steps, and fundamental body connections. Next the students will learn Chiang Jung-Ch'iao's Pa Kua Chang form. She starts them with the first section and slowly proceeds through the form, concentrating on the basics and building gradually. She feels that the form movements themselves are not as important as the principles of movement that they convey. She has her students concentrate how to use circular movement. In Pa Kua there is not only the circle walk, there are hand circles, body circles, leg circles, arm circles, and all of these circles constantly change from large to small and small to large. In their practice of Pa Kua, she wants her students to understand how the circular force flows and how it is applied.

I guess if anyone is going to understand the power of circular force, it would be the folks in Kansas.

#### Chinese Character Index

吳 小 高	Wu Xiao Gao
王 子 平	Wang Tzu-P'ing
楊 鴻 修	Yang Hong Xiu
王 菊 蓉	Wang Ju-Rong
吳 誠 德	Wu Cheng-De
邵 善 康	Shao Shan-Kang
何 福 生	He Fu-Sheng

*Characters shown in the previous Index are not repeated here*

# Internal Boxing and Taoist Alchemy

by John D. Bracy

What does it mean when we say that a martial art style is "internal?" This is a question which Chinese martial arts enthusiasts frequently discuss. Inevitably varying viewpoints emerge which attempt to define "internal boxing." The description which I use involves the idea of Taoist alchemy. Alchemy has to do with a Taoist yogic tradition long established in Chinese culture. It focuses on the development of ch'i and bringing internal energy forces to balance in the body. This article will examine two viewpoints regarding "internal" martial arts and suggest the meaning of "internal" martial arts as describing a Taoist alchemical system.

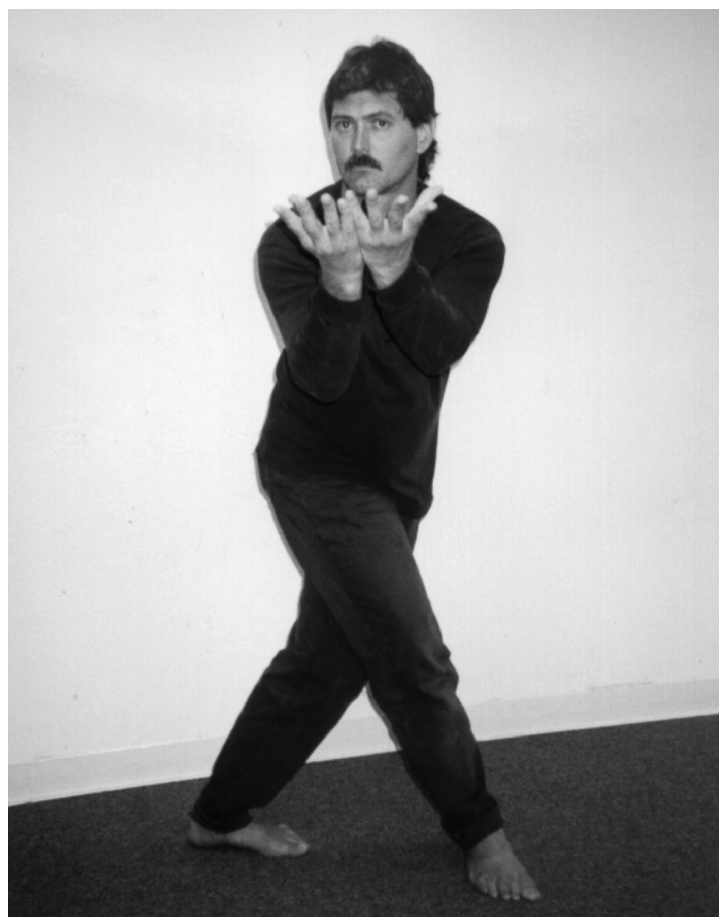
The question of defining the meaning of internal martial arts has been addressed in several issues of the Pa Kua Chang Journal over the last couple of years. In Volume 2, Number 2 (Jan/Feb 92) Ken Fish challenged the use of applying the label "internal martial arts" to T'ai Chi, Hsing-I, and Pa Kua as inaccurate. He argued that the inaccuracy was due to confusion with the term *nei kung* (literally "inner work") with *nei chia* (internal family/style). He defined *nei kung* as referring "to training of muscle groups, ligaments, and tendons not usually under conscious control." He went on to address the use of the "internal" vs "external" dichotomy to be a "recent one, popularized by scholars who were not professional martial artists." He challenged the ascribing of "spiritual beliefs and philosophical qualities" by these intellectuals who applied these "to their martial arts of choice." Fish proposes that this was done in "order to lend some intellectual legitimacy to the practice of what were supposed to be the efficient ways of killing or disabling an enemy." However, there is another possible explanation to the dichotomization of internal and external martial arts. This has to do with a special and distinct meaning of Taoist based martial arts that I will discuss later in this article.

Another viewpoint was best stated by a good friend and fellow martial artist. This view is that all martial arts have the potential to be internal and that "internal" to him meant a special kind of mental state which harmonized with physical expression. He cited Mohammed Ali as an external boxer who was able to box according to internal principles.

There is another view of the meaning of internal martial arts which is the focus of the present article. The terminology may have been selected to refer to a specific methodology which could be applied to the arts of Pa Kua, T'ai Chi, and Hsing-I. This methodology could be seen as an evolution in the practice of martial arts where spiritual benefits and philosophical orientation is the root of this definition.

The use of the term "internal" became publicly known as a reference for certain styles of martial arts after use by Cheng T'ing-Hua and his associates in the late 1800's (see *Pa Kua Chang Journal*, Volume 3, Number 2). The term may have been intended to identify potential methodology common to Hsing-I, Pa Kua, and T'ai Chi. The use of

the term "internal" was widespread in China centuries before the advent of "internal" boxing and used as a label for energetic based practice methods. In Chinese these methods were called *nei tan* or "inner alchemy." They addressed the idea of conserving and transforming ch'i in the body. This term was used since at least the Tang Dynasty. There are books such as the *Fu Nei Yuan Ch'i Ching* (Manual of Absorbing the Internal Ch'i of Primary Vitality) and others dating from that time which discuss "moving" and transforming the *nei ch'i*, or "inner ch'i." These concepts formed the basis of a Taoist gymnastic tradition called *Tao Yin*. The theory governing this tradition holds that ch'i in the body could be obstructed by "gates" and other blockages along energetic channels. Exercises were created to encourage the unencumbered flow of life energy. Physiotherapeutics were performed to make the body "more supple and to rest it." Adepts believed the result of these exercises was to produce longevity or even physical immortality. *Nei Tan* adepts sought to restore pure yang and pure yin. The 10th century Taoists used the Eight Trigrams (Pa Kua) model to pursue this goal and achieve alchemical blending of the Eight Trigram aspects within the body. (As a side-note, there are records, such as the *Lieh Hsien Ch'uan Ch'uan*,



John Bracy teaches Pa Kua Chang, Hsing-I Ch'uan and T'ai Chi Ch'uan in Costa Mesa, CA

which suggest that the legendary founder of T'ai Chi, Chang San-Feng, was a physiological alchemist in early Ming times.)

The point of all of this is that the term *nei chia*, when the masters of these styles applied it to a group of boxing arts, may have been intended to identify a potential methodology inherent in their styles consistent with the *nei tan* philosophy of physical alchemy. Thus, it would be wrong to too quickly assume this terminology to have been chosen arbitrarily or for the sake of convenience. I believe the labeling of "internal martial arts" refers to adaptation (or recognition) of Taoist alchemical methods inherent in specific boxing styles.

If my assumption is true, this represented a shift in orientation at the zenith of martial arts development in Beijing, an important center for martial arts development. This new "advanced" category of "internal" martial arts - particularly Pa Kua (which was still developing at this time) - was designed to transform and transmute the ch'i. The development of ch'i, traditional medicine, and martial arts came together to foster yogic aspects of training. Support of this idea was given by an article in the *Pa Kua Chang Journal*, Volume 3, Number 4, where the case was made for the roots of Pa Kua with its characteristic circle walking being a meditative technique developed by Taoists. Interestingly, there is evidence that Tung Hai-Ch'uan was a member of a Taoist sect that practiced these methods of "spiritual alchemy." This is important.

If an association was made between the physical discipline of martial art, mind state, and transformation of ch'i in the body, and assuming the idea of ch'i in the body is real and more than only a theoretical construct, it represents a significant evolution in martial art practice. This step could be compared to the discovery and control of electricity in history and be the single most important discovery in martial arts since its development. It is problematic in that if this discovery was made its abstract nature would require above average intelligence to develop theory and it would also need a label to describe it. Applying Taoist *Nei Tan* principles to the practice of martial arts would be a reason for selecting the term "internal" or "internal family." (It is interesting that *nei chia* could be translated as "internalist.")

The martial arts of Hsing-I, T'ai Chi, and even some Pa Kua, had been taught for many years as strictly physical traditions along the lines of Shaolin. Teaching the average unsophisticated martial artist of the early 1900s about the abstract notion of ch'i and alchemy would be as futile as teaching the untutored farmers of the 1800's about the theory of electro-magnetism. What information did pass to common martial artists of the turn of the century often was applied as superstitious belief thought to give magical properties. For example, during the boxer rebellion many "peasant boxers" believed that their ch'i would protect their bodies against the effects of bullets. Thus, it could be postulated that the development of "yogic" internal alchemy in the martial arts was restricted to a small group of boxers. This breed of boxer would possess depth and intelligence and often would have interest in medicine and philosophy. By this definition, a Hsing-I, T'ai Chi, or Pa Kua bodyguard type would not necessarily be an internal boxer. A new breed of boxer came into being who, due to the complexity of the subject,

would be limited in number.

If the above is true it could be suggested that not every lineage of T'ai Chi, Pa Kua, or Hsing-I is necessarily "internal." By this definition an internal art would have elements of yogic practice and concern with ch'i transformation and would have the potential to spiritualize martial practice.

Personally, I have searched for this alchemical mystery in my practice. Some of my students have been successful in developing internal alchemical boxing skills. This training seeks to unify meditation and Chinese medicine with physical training. Below is an outline of the training we use.

These are the goals of practice at the Hsing Chen School:

**1) Practice Soft Termination** - Never stiffen on impact when delivering a strike. Use only the minimal strength required to maintain structure and alignment. This allows the ch'i to flow. The musculature is relaxed and loose. The assumption is that looseness and "relaxedness" has much to do with the transformation and extension of ch'i.

**2) Train to Sense the Ch'i** - Develop the ability to feel ch'i and mentally direct its movement. Ch'i feels like an electrical current.

**3) Practice Hidden Power** - Alchemically based power should not be obvious to the untrained observer.

**4) Calmness in Movement** - Even in combat the ideal of mental calmness should be kept. This allows for the unimpeded flow of ch'i.

**5) Train Short Power Ability** - A relaxed hand, arm, elbow, or other weapon should be trained to deliver a power that feels like a heavy club or metal rod strike from a few inches away from the target.

Most of us already practice alchemical methods. These occur in *I Ch'uan*, internal style slow practice and are especially apparent in *Chan Chuang* or "standing practice." In practice such as these we feel the electrical-like tingling and warmth in our hands and throughout our body. We learn to control these sensations with our intent. This is alchemical practice which allows our energetic channels to open, lower blood pressure and rejuvenates mind and body. This is one facet of *Nei Tan* Taoist alchemy. This may have been a discovery made in martial arts circles at the height of boxing in China and why the term "internal boxing" came into vogue.

As we grapple with unraveling the secrets of past masters, the idea of understanding internal boxing as inner alchemy gives us clues for not only understanding what they found through their practice, but provides implications for this discovery to understand mind-body link and health improvement. What to you think?

#### Chinese Character Index

服 內 元 氣 經	Fu Nei Yuan Ch'i Ching
內 丹	Nei Tan
道 引	Tao Yin
列 仙 全 傳	Lieh Hsien Ch'uan Ch'uan

## **Pa Kua Chang Related Periodicals**

**Qi: The Journal of Traditional Eastern Health and Fitness:** Insight Graphics, Inc., P.O. Box 221343, Chantilly, VA 22022 - Steve Rhodes and his crew at Insight Graphics continue to provide readers with interesting information relating to all aspects of Traditional Eastern health and fitness. The magazine is produced in a very high quality format.

**Journal of Asian Martial Arts:** 821 West 24th Street, Erie, PA 16502 - This is a high quality publication which provides well researched articles in a scholarly fashion.

**Internal Strength:** Watercourse Publishing, P.O. Box 280948, Lakewood, CO 80228-0948 - A new periodical dedicated to bringing the reader practical information on all styles of internal arts.

### **1993 Calendar of Pa Kua Chang Workshops and Seminars**

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<b>Bok Nam Park</b>	Pacific Grove, CA	4 September 93	Dan Miller (408) 655-2990
<b>Andrew Dale</b>	Seattle, WA	4 & 5 Sept 93	Andrew Dale (206) 283-0055
<b>Bok Nam Park</b>	Seattle, WA	11 September 93	Glenn Wright (206) 584-4647
<b>Bok Nam Park</b>	New York, NY	9 October 93	Ken Delves (718) 788-7190
<b>Kumar Frantzis</b>	New York, NY	22-24 October 93	Wu Tang Assoc. (212) 533-1751
<b>Bok Nam Park</b>	Boston, MA	6 November 93	Marc Sachs (508) 668-2239

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**John R. Baker, D.C.**

9971 Quail Boulevard #803  
Austin, TX 78758-5791  
(512) 873-8105

**Loriano Belluomini**

S. Andrea Di Compito  
55065 Lucca, Italy  
0583/977051

**Vince Black, O.M.D.**

P. O. Box 36235  
Tucson, AZ 85740  
(602) 544-4838

**John Bracy**

151 Kalmus, #M-7-B  
Costa Mesa, CA 92626  
(714) 557-8959

**Jim Burchfield**

4168 South Saginaw St.  
Burton, MI 48529  
(313) 743-1450

**Col. (Ret.) Y.W. Chang**

2731 Palmer Ave.  
New Orleans, LA 70118  
(504) 861-3674

**Peter Chema**

60 McLean Ave.  
Yonkers, NY 10705  
(914) 965-9789

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2054 West Irving Park Road  
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**Joseph Crandall**

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Pinole, CA 94564  
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P.O. Box 234  
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Altoona, PA 16602  
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**Robert Fong**

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**Kumar Frantzis**

1 Cascade Drive  
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**Glenn Guerin**

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**Andy James**

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Richmond, VA 23236  
(804) 794-8384

**Mike Patterson**

8204 Parkway Drive  
La Mesa, CA 92041  
(619) 698-6389

**Richard & Iva Peck**

7312 Zelpia Cir.  
Plano, TX 75025  
(214) 380-9070

**Allen Pittman**

2810 Dunnington Circle  
Chamblee, GA 30341  
(404) 270-1642

**Wilson Pitts**

316 S. Cherry St.  
Richmond, VA 23220  
(804) 648-0706

**Chris Quayle**

4048 30th St.  
San Diego, CA 92104  
(619) 284-1832

**Peter Ralston**

6601 Telegraph Ave  
Oakland, CA 94609  
(415) 658-0802

**Heinz G. Rottmann**

4311 - Bowness Road N.W.  
Calgary, Alberta, Canada  
T3B 0A5  
(403) 288-9184

**Manfred Rottmann**

P.O. Box 48118  
Midlake Postal Outlet  
40 - Midlake Bl. S.E.  
Calgary, Alberta  
Canada T2X 3C0

**Russell Sauls**

3438 Hwy 66  
Rowlett, TX  
(214) 475-1268

**Rick Schmoyer**

1907 Electric St.  
Dunmore, PA 18512

**Sheng Lung Fu**

116 East Pender St.  
Vancouver, B.C. Canada  
432-1153

**Jacopo Silicani**

Via Sette Martiri, 32  
35143 Padova, Italy

**Michael Smith**

8511 #2 Rd.  
Richmond, B.C. Canada  
(604) 241-0172

**Edward Star**

309 N. Lake  
Carlsbad, NM 88220  
(505) 887-3539

**Gary Stier, O.M.D.**

2300 Lake Austin Blvd.  
Austin, TX 78703  
(512) 445-1950

**G. S. Torres**

932 15th St. Suite #4  
Miami Beach, FL 33139

**Carl Totton**

10630 Burbank Blvd.  
No. Hollywood, CA 91601  
(818) 760-4219

**Jason Tsou**

330 S. San Gabriel Blvd.  
San Gabriel, CA 91776  
(818) 287-0811

**Eric Tuttle**

346 1/2 Princess St.  
Kingston, Ontario  
Canada K7L-5J9  
549-7555

**Larry Walden**

3806 Olympic Blvd. W.  
Tacoma, WA 98466  
(206) 564-6600

**Liqun Wang**

1921 Walnut St  
Philadelphia, PA 19103  
(215) 977-8963

**Fred Weaver**

3803 Warwick  
Kansas City, MO 64110  
(816) 561-7183

**Alex Wang**

3314 Venables St.  
Vancouver, B.C. Canada  
(604) 251-1809

**Brian Weatherly**

4846 Gary Rd.  
Bonita Springs, FL 33923  
(813) 495-3919

**Y.C. Wong**

819A Sacramento St  
San Francisco, CA 94108  
(415) 781-4682

**Glenn Wright**

P.O. Box 11272  
Tacoma, WA 98411  
(206) 584-4647

**Dr. Fred Wu, Ph.D.**

520 Dendra Lane  
Worthington, OH 43085  
(614) 885-7512

**Grace Wu**

122 1/2 N. St. Francis  
Wichita, KS 67202  
(316) 264-9640

**James Wu**

24156 Kathy Ave.  
El Toro, CA 92630  
(714) 583-1350

**George Xu**

4309 Lincoln Way  
San Francisco, CA 94122  
(Classes in Golden Gate Park)  
(415) 664-4578

**Jane Yao**

159 Blake St. Apt. 2  
San Francisco, CA 94118  
(Class in Golden Gate Park)  
(415) 668-9580

**Robert Lin-I Yu**

2113 Sommers Ave.  
Madison, WI 53704  
(608) 241-5506

**Luigi Zanini**

via Faccio, 73  
I - 36100 Vicenza  
ITALY 0039 444 563696

**Zhang Gui-Feng &**
**Chris Pei**

2844 Hartland Road  
Falls Church, VA 22043  
(703) 698-8182

**Zhang Jie**

8007 Greenwood Ave. N  
Seattle, WA 98103  
(206) 526-8387

**Zhang Hong Mei**

750 Myra Way  
San Francisco, CA 94127  
(415) 334-8658

**John Zhang Hong-Chao**

3729 North Ravenswood  
Chicago, IL 60618  
(312) 883-1016

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