



# Pa Kua Chang

JOURNAL

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## Gong Bao Tian's Ba Gua in Taiwan

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## *Pa Kua Chang* JOURNAL

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### **About the Pa Kua Chang Journal**

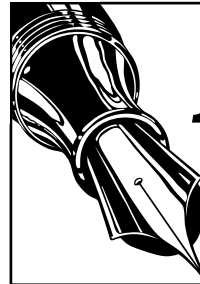
The *Pa Kua Chang Journal* is published six times a year. Each issue features an interview with, or article by, one or more Ba Gua Zhang instructor(s) from mainland China, Taiwan, the United States, and/or Canada. The interviews will report on each instructor's background, current program, training methods 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.

Chinese names and terms will be romanized using the pinyin system of romanization except when an instructor prefers his name romanized differently. The title of the Journal appears in the Wade Giles system of romanization as it was the system we started with and we kept the original title. Whenever possible, Chinese characters will be listed in parentheses following the first appearance of Chinese terms and names in each 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.

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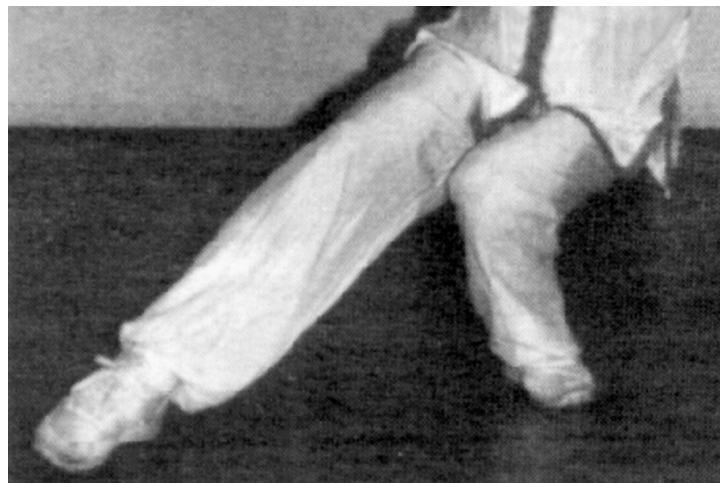


## *Editor's Corner*

### **Thanks for the Feedback**

I want to thank everyone who wrote or called in response to my article in the last issue "Martial Arts Taught in the Old Tradition (Part 1)." The response was overwhelmingly positive, which proves my point about what Ba Gua Zhang practitioners in this country are looking for in Ba Gua. Many called to relate to me their own very negative personal experiences with the contemporary wushu style martial arts. Most of these individuals had received some kind of knee or ankle injury or pulled muscle from either trying to contort their bodies into the unnatural contemporary wushu postures or from overstretching. The susceptibility to injury from contemporary wushu training is something I did not address in the article, but it is very real. I appreciate the feedback from those of you who have had these negative experiences. Again, buyer beware!

Below is a classical example of how to ruin your knee from contemporary wushu. Turn your foot 90 degrees away from your knee and then drop all of your weight on that leg. Great idea! Let's see how many students we can send to the orthopedic surgeon! Since this anonymous "wushu expert" only weighs about 90 pounds, he might not have problems, but imagine what will happen to his 200 pound student. A classic example of taking the body to unsafe extremes to make it "look good."



**Ouch!**

### ***On the Cover***

Gong Bao Tian's student, Gong Bao Zhai,  
in Taipei, Taiwan, 1990

# Gong Bao Zhai Talks About the Importance of Both the Literary and Martial Aspects of Martial Arts Training

*The information in this article was obtained during an interview with Gong Bao Zhai and He Jin Han in Taipei, Taiwan in September 1992 and a follow-up interview with He Jin Han in Los Angeles, CA in January 1994.*

When I arrived in Taiwan in the Fall of 1992 and called the home of Gong Bao Zhai (宮寶齋) to see if he would allow me to come visit with him and talk about his Ba Gua, the 87 year old Ba Gua instructor told me that he would allow me to come visit, however, he was old and weak and so I should not expect too much or plan to stay too long. When we arrived at his home a robust elderly man with a deep, booming voice met us at the door. I said to myself "This is the weak old man!?" Our "short" visit turned into a three hour stay with Gong Bao Zhai continually demonstrating that he was nothing close to the weak old man he had proclaimed to be over the phone.

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***The person who rules by virtue is called a king. The person who rules by force is called a tyrant.***

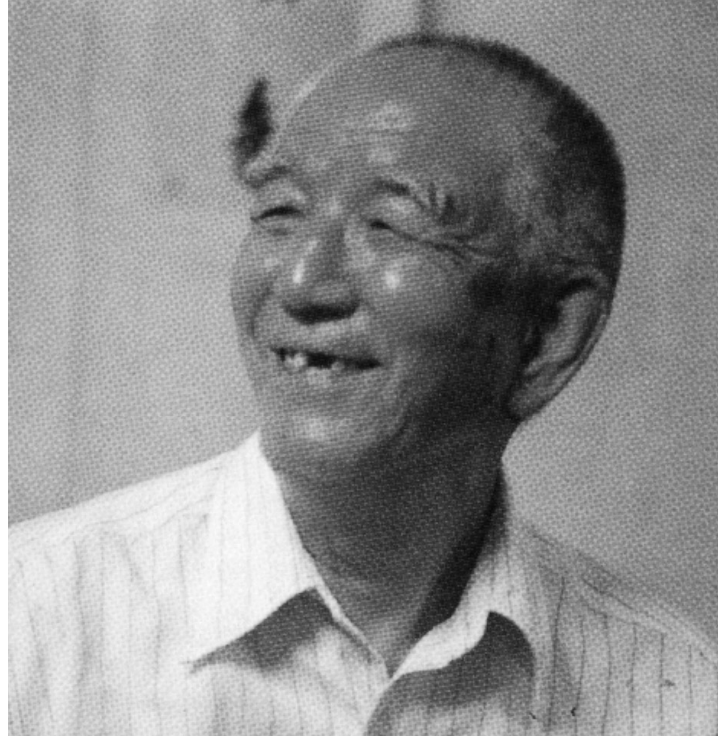
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When we sat down to start the interview, Gong Bao Zhai began by discussing the importance of well rounded development in the martial arts. He said that the study of Ba Gua was not to only be centered around martial arts forms and fighting, but the practitioner must also work on literary, and other intellectual means of self-cultivation. The idea of *wen wu* (文武 - literary and martial) being developed equally sits very deep with Gong Bao Zhai and he wanted to insure that I understood this before we began to discuss anything about the martial arts.

Although I appreciate a good philosophy lecture, at the beginning of the interview I was a little worried that the *wen wu* discussion was all I would get out of Gong that day since he had said that we should not expect a long visit with him. Anxious to get to my list of questions, I began to ask Gong about his teacher Gong Bao Tian (宮寶田). Gong Bao Zhai said, "I know why you are here. We will get to those questions, but first we need to talk about *wen wu* and martial morality."

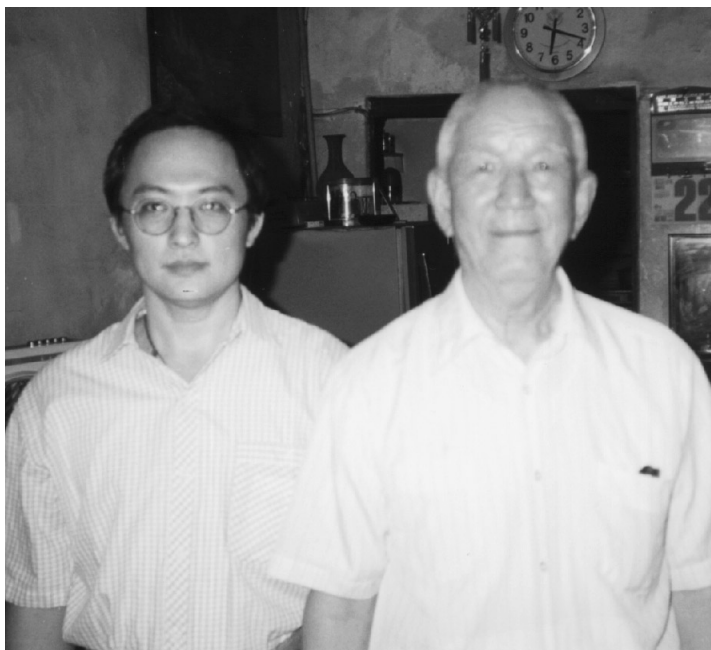
Gong Bao Zhai believes that in the practice of self-cultivation every individual should strive to seek a balance between literary and martial pursuits. He said that everyone has two abilities, one belongs to the animal side of our nature and the other is a civilized



**Ba Gua Instructor Gong Bao Zhai of Taipei, Taiwan**

and cultured side. If the animal side is cultivated more than the cultured side the individual will be wild. If the cultured side is cultivated more than the animal side, the individual will be a coward. Gong said that martial artists should seek a balance. He believes it is improper to only study how to use martial power and ignore intellectual abilities and says, "The purpose of studying martial arts is simple. It is to change useless people into useful people." Gong gave an example to demonstrate his point. He said that if the government wishes to choose a general, they will look for someone who has both wisdom and fighting skill, not someone who is only a good fighter. He continued by adding, "The person who rules by virtue is called a king. The person who rules by force is called a tyrant."

Gong believes that the reason a person should study martial arts is to develop character. He says that the martial and literary arts should be of the same family. However, he feels that "in recent times the martial and literary paths have become two separate roads." Gong says, "Most people think that the word 'martial' and the word 'power' are the same. This is incorrect. In studying martial arts we try to understand the principles of the art, not the power. Martial power comes from martial principles." He believes that the true meaning of the word "martial" is closer to the meaning of "virtue" than it is to the meaning of "power."



**Gong Bao Tian with his top student, He Jin Han, in Taipei, Taiwan, September, 1992**

Gong states, "If martial arts are only for developing power and winning battles then martial artists should study how to fly war planes and operate guns and cannons."

Gong Bao Zhai said that traditional teachers did not take their acceptance of students lightly. Before students were taught true martial skills each student went through a "testing period" whereby the teacher would observe the student practice basic skills and make sure that the student was dedicated, loyal, and understood martial morality before accepting the student as a disciple and teaching the "inner door" concepts of the art. Gong explained that there was a big difference between what the "inner door" students and the "outer door" students were taught. He said that only the "inner door" students were taught the full system. The other students only received simple forms and surface level explanations.

Gong Bao Zhai's teacher, Gong Bao Tian, told his students that martial arts is not something that can be sold to the masses for money. He explained that Ba Gua Zhang was not only a fighting technique, there is a very deep philosophy which includes self-cultivation beyond martial techniques. He wanted each of his students to be something other than someone who only knew how to fight. He encouraged them to cultivate themselves to a higher level. Gong Bao Zhai listened to his teacher's advice and has spent his lifetime studying all of the various philosophical, medical and martial aspects of the art of Ba Gua.

### **Gong Bao Tian**

Gong Bao Tian (1871 - 1943), who was also known as Gong Zi Ying (宮子英), was from Qing Shan, Mou Ping County, Shandong Province. When he was thirteen years old he moved to Beijing and worked as a waiter in a restaurant. He loved martial arts

and eventually became a Ba Gua disciple of Yin Fu (尹福).

There are a couple of different versions of the story which tells of Gong Bao Tian meeting Yin Fu. One story says that Gong's older brother, Gong Bao Shan, was a Ba Gua Zhang student of Yin Fu and thought that his younger brother had martial arts potential. Gong Bao Shan introduced Gong Bao Tian to Yin Fu and Gong eventually became one of Yin's top students. Another version of the story states that Gong walked past the area where Yin taught everyday on his way to work. Each day he would stop and watch Yin's students practicing. One day Yin approached the young man and said, "It looks as though you are interested in martial arts. Why don't you practice with us." Gong said that he loved martial arts but had no money to pay for instruction. Gong added, "Besides, I can already do these things." Yin said, "Show me." Gong stepped out and performed what he had been observing Yin's students practice and he did in fact perform them as well as many of Yin's students. Yin was happy that Gong had such natural talent and told Gong he would teach him for free.

Gong Bao Zhai states that after Gong Bao Tian had studied from Yin Fu for several years, he served as a body guard in the Emperor's Palace. He also continued studying Ba Gua Zhang with Yin Fu in the palace and when Yin retired, Gong took over Yin's position as a bodyguard and martial arts teacher in the palace. Gong Bao Zhai said that in Beijing, during the Qing dynasty, the martial arts that were practiced in the palace were of a much higher level than what was being practiced outside. The Qing rulers were always fearful of a martial uprising and so they hired all of the best martial artists to work in the palace as bodyguards and martial arts instructors so that they could keep an eye on them.

When the Qing government was overthrown and Gong Bao Tian left the palace, he noticed that the Ba Gua and Tai Ji that was being taught and practiced outside of the palace was different than what he knew. Because the martial arts in Beijing were not familiar to him, Gong Bao Tian decided to return to his home in Shandong Province and teach the martial arts as he knew them.

It is also reported in several written accounts of Gong Bao Tian's life that he served as the top bodyguard for the famous warlord General Zhang Zuo Lin (張作霖). It is said that on one occasion, at a party, Zhang asked Gong what he would do if someone pointed a gun at him. So saying, Zhang began to pull his gun from his holster. Before Zhang had his gun pointed and ready to fire, Gong was behind him with his hand firmly holding the wrist of Zhang's gun hand. Everyone at the party was impressed with Gong's agility and martial arts skill. Shortly thereafter Gong decided to retire to his hometown. Zhang Zuo Lin repeatedly sent telegrams to Gong asking him to come back and work as his head bodyguard and teach his martial arts to the other bodyguards. Gong politely refused.



**Some of Gong Bao Tian's descendants at his grave site in mainland China. Kneeling closest to the stone is Huang Zhi Cheng a student of Gong Bao Tian's student Sun Ru Wen. Huang currently teaches in Shanghai.**

Gong Bao Zhai said that Gong Bao Tian had a total of nineteen "inner door" students. Some of his well known students were Sun Ru Wen (孫汝文, 1896 - 1984), Sun Fu Ying (孫富英), Yu Shi You (于世有), Wang Dao Cheng (王道成), Gong Bao Zhai, and Liu Yun Jiao (劉雲樵, 1909 - 1992). Gong Bao Tian's father-in-law ran a security company and Gong's wife was also quite good at martial arts. Gong Bao Zhai said that many times he watched Gong Bao Tian's wife moving with great speed and agility while catching chickens in the yard. Gong Bao Tian's daughter was also a first rate martial artist and taught martial arts with very detailed explanations.

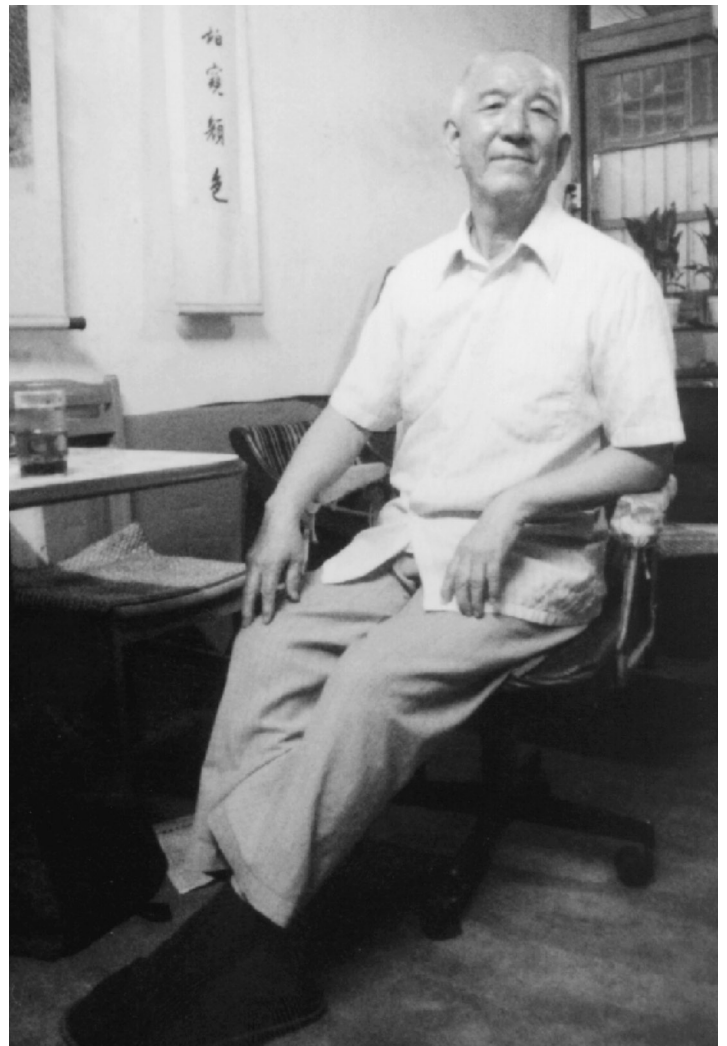
### **Gong Bao Zhai**

Gong Bao Zhai grew up in the same village where Gong Bao Tian lived. Gong Bao Zhai's father and grandfather were both wealthy scholars. Gong was from a large, well educated family. Several of his relatives had passed the imperial examinations. Gong Bao Zhai was a smart child and began reading the classics and writing at a young age. When Gong Bao Zhai was young he had a variety of health problems and his father was worried about him. Gong Bao Zhai had to take so much medicine everyday that he said he "felt like a pillbox." Gong Bao Zhai's uncle and Gong Bao Tian held similar positions in the imperial government and knew each other well. Gong Bao Zhai's uncle asked Gong Bao Tian if he would teach his nephew martial arts in order to improve his health. At the age of seven, Gong Bao Zhai moved into Gong Bao Tian's home and lived there until he was seventeen.

When Gong Bao Zhai first began studying with his teacher he did not learn any classical martial arts

forms, exercises or movements right away. His teacher did not talk much and for the first few years of training the only thing Gong Bao Zhai did everyday was catch the flies and mosquitoes that were around his teacher's home. Because young kids like to play, Gong Bao Zhai thought that catching the flies and mosquitoes was fun and he put a lot of energy into it. After a few years of fly catching Gong Bao Tian began teaching Gong Bao Zhai about pressure points, Chinese massage, and Ba Gua boxing.

Looking back on those early years, Gong Bao Zhai recognizes the importance of his early training. He said that he now realizes that catching flies and mosquitoes was important basic training. One of his teacher's goals was to teach Gong how to practice martial arts during the activities of daily life. Gong Bao Zhai feels that studying martial arts isn't practicing strength. If the martial arts are practiced correctly, then the strength should come naturally without special strength training. He believes that stability and accuracy are more important than strength, saying that if a person is stable and accurate, he will have power (complete power without a loss of balance). Gong says, "If you want to catch flies and mosquitoes and they are flying all around you, you must be stable, balanced and accurate." These are the principles he developed during his early training as a "fly catcher."



## Gong Bao Zhai's System of Ba Gua Quan (宮式八卦拳)

### Internal

Ba Zhang Quan (八掌拳)

Ba Mu Zhang (八母掌)

Si Xiang (四象)

Liang Yi (兩儀)

Ba Gua Sword (八卦劍)

Ba Gua Spear (八卦槍)

### External

Ba Gua Pao Chui (八卦炮錘)

Ba Gong Quan (八宮拳)

Kan Gong Quan (坎宮拳)

Gen Gong Quan (艮宮拳)

Zhen Gong Quan (震宮拳)

Xun Gong Quan (巽宮拳)

Li Gong Quan (離宮拳)

Kun Gong Quan (坤宮拳)

Dui Gong Quan (兌宮拳)

Qian Gong Quan (乾宮拳)

Ba Gua Staff (八卦棍)

Ba Gua Broadsword (八卦刀)

After he became an adult, Gong Bao Zhai studied a variety of professions and held many jobs. He studied agriculture, worked as a carpenter building houses and furniture, commanded an Army battalion, and was the head of two different news agencies. Just prior to the communists coming into power in mainland China, Gong left the country and moved to Taiwan. Because of his background in news, several newspapers in Taiwan wanted to hire him.

When Gong first arrived in Taiwan he wanted to live a quiet life. No one in Taiwan knew he was a martial artist and he wanted to keep it that way. In fact he has never referred to himself as a martial artist and through the years when people have asked him about it he has denied that he knew any martial arts. However, after he had been in Taiwan for several years he ran into someone who was from his home village and knew that he had studied martial arts. The man asked Gong to teach him and Gong agreed. Since moving to Taiwan Gong has only taken a small handful of students. Of the students he has taught, his senior student, He Jin Han (何靜寒), has spent the most time with him.

### **Gong Bao Zhai's Ba Gua Quan**

All of Gong Bao Zhai's Ba Gua has a very direct relationship with Chinese philosophical concepts and a knowledge of the human body. Gong says that the practitioner of Ba Gua must understand the philosophical knowledge, the technical martial knowledge, and have medical knowledge of how the body works in order to fully understand the art of Ba Gua Zhang. In fact, Gong Bao Zhai states the Ba Gua Zhang is only a part of a more complete system which he calls "Ba Gua Quan." Therefore, he calls his system Ba Gua Quan (八卦拳), or "Ba Gua boxing."

Gong Bao Zhai believes that while most martial

arts, such as Shaolin (少林), originated with physical movements and then later developed fighting concepts and strategies based on those movements, Ba Gua started with the philosophical idea and then built the physical movements and tactics in accordance with the philosophy. Gong said, "*Tai ji* (太極) comes from chaos (無極 - *wu ji*). After time it split into *yin* (陰) and *yang* (陽) and formed the two principles (兩儀 - *liang yi*), and then into four figures (四象 - *si xiang*), followed by the eight trigrams (八卦 - *ba gua*). The relationship between the *ba gua* symbol, the human body, and the martial art is important to understand." Gong went on to explain that of the eight *gua* of the *ba gua*, there are four inner *gua* and four outer *gua*. The inner *gua* relate to internal parts of the body and the outer *gua* relate to external parts of the body. These relationships are as follows: *Qian Gua* - Head, *Xun Gua* - Waist, *Kan Gua* - Kidneys, *Gen Gua* - Back, *Kun Gua* - Abdomen, *Zhen Gua* - Liver, *Li Gua* - Heart, and *Dui Gua* - Lungs.

While anyone who has studied the classical writing of Ba Gua Zhang has read about the relationships between different body parts and the eight trigrams (Sun Lu Tang expressed these relationships in his book *The Study of Ba Gua Boxing* published around 1916), those who briefly mention such relationships in books do not explain exactly what is meant by them. Gong teaches that each of the eight *gua* have expressions of martial force which are related to them and that this force is originating from those parts of the body which correspond to each *gua*. The movements of each *gua* represent a particular "feeling" in the body. Once the student understands the feeling of the movement and where the energy of the movement originates, he will understand that *gua* and know how to use it.

Gong Bao Zhai's Ba Gua is primarily a study of

how the internal body is associated with the external movements. The force, or power, in the internal arts is generated from inside the body and expressed externally. When you have a connection between the inside and outside, you can learn to effectively use your internal power externally - this is Ba Gua. If you discover where the external power is originating inside the body (trace it to its true source), and understand the internal path along which that power is most effectively expressed, you can then begin to understand Ba Gua posture and movement. Every posture and movement has a source of power and a path which that aligned power travels from the source to the final expression in the extremity (terminus). If the path is true and connected to the source, that power is most effectively and efficiently expressed. If the path is not true, i.e. the power is somehow redirected, dissipated, diverted, or otherwise thrown slightly off course, the expression of power will not reach full potential. Ba Gua practitioners work to become familiar with these associations and work to be very exact in the execution of physical movement with these principles in mind. In Gong Bao Zhai's system basic stance and posture training is very important.

### Gong Bao Zhai's Teaching Method

When Gong Bao Zhai teaches, each student has his or her own personal program. The part of the system a student will start with and how they progress from that point depends on each individual student. Young/old, strong/weak, male/female, and other physical characteristics are taken into account as

well as the student's individual goals in practice. Someone who wants to study the art for health will have a different training program than someone who is interested in learning the entire system. Gong teaches each student differently based on what they need to develop internally. He can look at a student and tell what would be good for the overall health of their body and then begin their training with those movements.

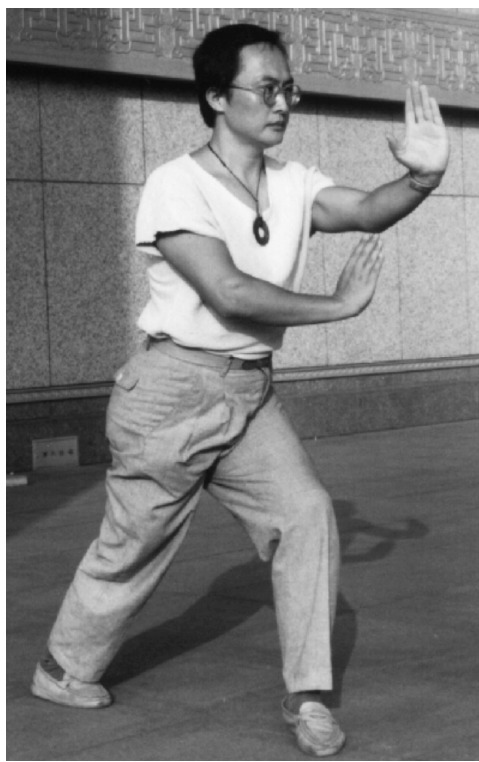
A beginning student who is young, male, and interested in learning the entire Ba Gua Quan system will start by learning basic hand methods, finger strength training, basic waist training, and basic stances. There are three basic standing postures, the "horse riding" stance (騎馬步 - *qi ma bu*), the "bow and arrow" stance (弓箭步 - *gong jian bu*), which is also called the "climbing the mountain" stance (登山步 - *deng shan bu*), and "containing chances" stance (含機步 - *han ji bu*). In training the legs the students will first hold the stances, then execute stepping methods which utilize the stances, and then perform "jumping stance" training for balance and coordination. After this training is complete the student will then perform post-stance training whereby the stances are held on top of five posts which are stuck in the ground. Four posts are placed in the shape of a square and the fifth post is placed in the center. The student steps from one stance to another on top of the five posts. This training further improves the leg strength and balance.

After completion of the basic training methods, the first form the young male student will usually be taught is the *Li Gong Quan* form. He will then be

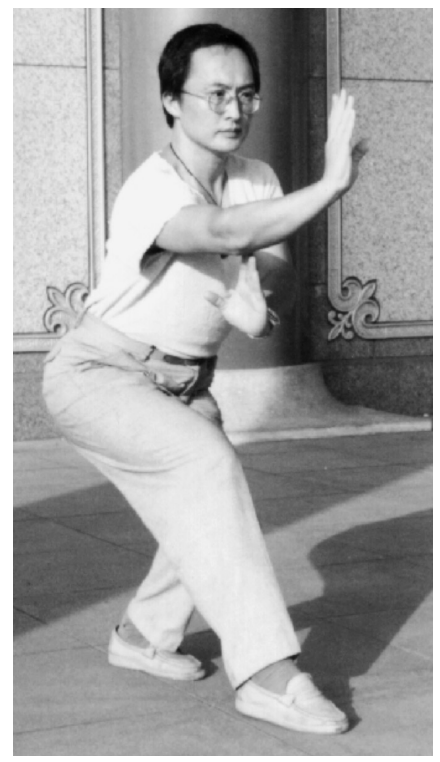
### Gong Style Ba Gua Zhang Basic Stances



Horse Riding Stance

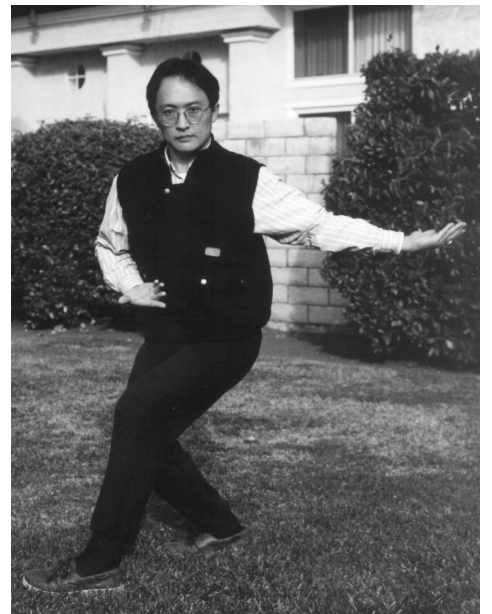
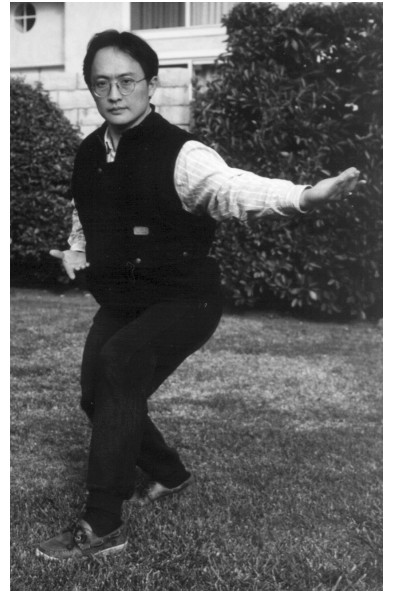
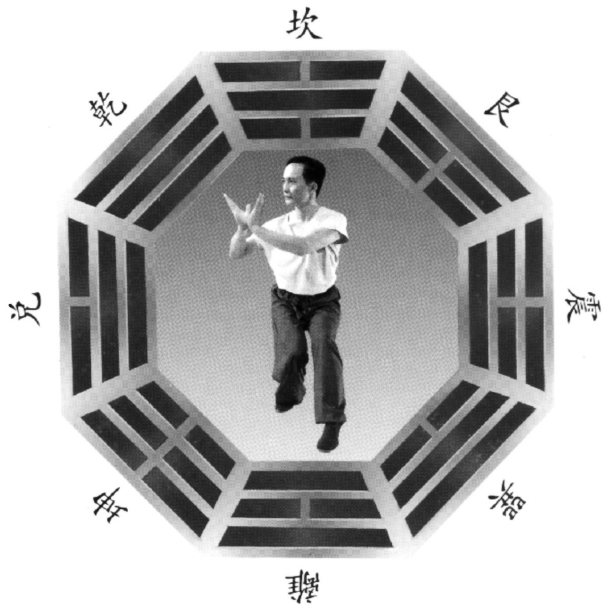
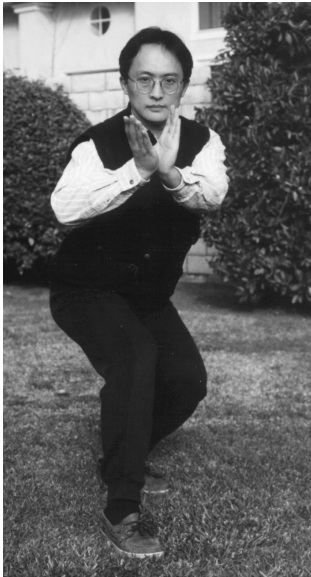
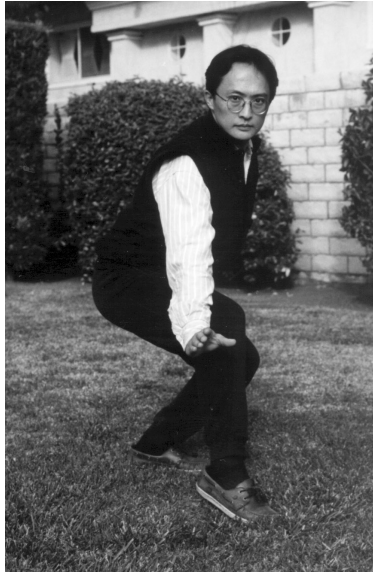


Bow and Arrow Stance



"Containing Chances" Stance

Gong Bao Zhai's Eight Mother Palms





taught other forms in a sequence which corresponds with his growth potential in the art. Gong teaches by "prescription" and thus each student's program depends upon his or her individual progress. Because there is no set sequence of training, we will simply present the components of Gong's system with the understanding that the sequence of training will vary from student to student.

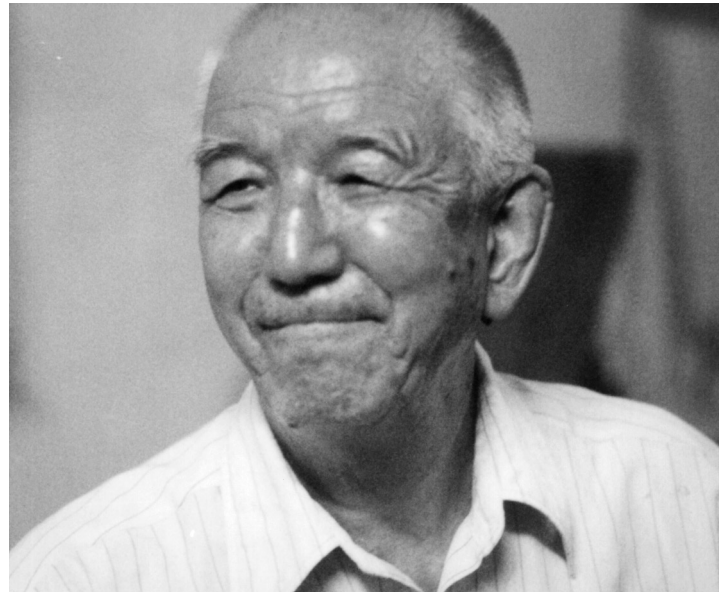
Gong Bao Zhai's system of Ba Gua consists of the forms and practices which are divided into two categories: internal and external (see chart at the top of page 6). However, the term "external" as it is used here does not have the connotation of being "hard" or "stiff." The "external" aspects of Gong's Ba Gua are intimately related to the "internal" aspects and cannot be separated. Just as the interior and exterior of the body cannot be separated, the "internal" aspects of this Ba Gua system cannot be separated from the "external" aspects. They are two integral parts of the whole.

While training methodology and emphasis of the "internal" and "external" forms of Gong's system will vary from one form to another, one consistent aspect of the training which differs between the internal forms and the external forms is the "type" of *qi* (氣) which is trained. Gong Bao Zhai's senior student, He Jin Han, explained that the *qi* in the body can be divided into two types. One is the *qi* that runs parallel with the muscle fibers and another which runs from the skin directly to the organs through the *jing lou*. The first kind of *qi* is trained during the execution of the external forms and the second type is trained during the execution of the internal forms.

### Forms Training in Gong Bao Tian Ba Gua Zhang

As stated above, since Gong has no set training sequence, here we will simply list the forms, give a general description and state the basic training philosophy of each different form.

**Ba Mu Zhang** (八母掌) - The *ba mu zhang*, also called *ba zhang* (八掌), are the "eight mother palms"



(see photographs on page 8 and chart below). These are the holding postures held while the practitioner walks the circle and represent the "static" feature of each *gua* (卦). This set consists of a circle walking form whereby the upper body postures are held statically while the practitioner walks the circle. After the practitioner has walked the circle holding one posture for the desired length of time, he will execute a change of direction sequence of movements and then walk the circle the other direction holding the same posture. With the next change of direction the posture will change to the next palm. The practitioner will continue in this manner until he has transitioned through all eight upper body postures or "mother palms." This set is used to train the circle-walking footwork, gain knowledge of the internal and external connections related to each posture, and to learn what Gong calls "silence in moving."

Although the holding postures are obviously an important part of the *ba mu zhang* practice, the changing postures of this form are equally as important. There are three kinds of changing palms that the student in Gong Bao Zhai's school will learn. The first change is primarily used only when the student is practicing the change of direction from the "pushing palm" (推掌 - *tui zhang*) posture. This palm, which is the standard Ba Gua ready stance position, is not one of the eight mother palms, but is a posture beginning students will practice while learning the basic circle-walking footwork. Gong Bao Zhai's senior student, He Jin Han, states that, "because in the pushing palm the focus is not on moving *qi* as much as it is filling the whole body, the pushing palm change is designed to change the direction of the body while remaining steady."

When executing the eight mother palms, there are two changes that are utilized. He Jin Han says that, "the change between palms should be slow and smooth. A sudden change will not be natural and can hurt the body, therefore, we should avoid a sudden change between *yin* and *yang*, left and right, high and

The Eight Mother Palms		
Gua Name	Palm Name	Body Part
Li Gua (離卦)	Lying Down Palm	Heart
Kun Gua (坤卦)	Retreating Body Palm	Abdomen
Dui Gua (兌卦)	Embracing Palm	Lungs
Qian Gua (乾卦)	Lion Palm	Head
Kan Gua (坎卦)	Smooth Palm	Kidneys
Gen Gua (艮卦)	Back and Body Palm	Back
Zhen Gua (震卦)	Flat Lifting Palm	Liver
Xun Gua (巽卦)	Wind Wheel Palm	Waist



**He Jin Han demonstrates "lower piercing palm" posture at the Chiang Kai Chek memorial in Taipei, Taiwan where he teaches classes**

low, etc." The first change, called "lower piercing palm" (下穿掌 - *xia chaun zhang* - see photo above) is a simple change used to move *qi* while changing directions. The movement is from high to low and then back to high again.

While the student can utilize the lower piercing palm when changing directions on the circle, the more formal method of changing directions is a bit more complex. This change is appropriately called "four posture changing form" (換掌四式 - *huan zhang si shi*) and, as the name suggests, consists of four movements. These movements are: The "green dragon turns its head," also called the "green dragon sweeps its tail," "the python turns its body," "the black bear stretches its claws," and the "white snake winds its body." He Jin Han says that these four movements form a complete transition and change the body from any situation to another safely and fluidly.

Each of the eight mother palms is related to one of the eight trigrams and, as we have discussed previously, has a direct relationship to a part of the body. Obtaining an experiential feeling for the energy of the palm and its relationship to the body is an important part of understanding the *ba mu zhang*.

When walking the circle, Gong's students step utilizing a heel-toe rolling step in a low stance. As the student steps, the stepping foot is picked up to about knee height. This high stepping method is utilized while maintaining a low stance so that the practitioner will develop strong legs, stability in movement, and good balance. Later the student will not lift the foot so high when stepping but will continue using the heel-toe step. This step, which is sometimes called the "lion step," is very characteristic of the Yin Fu style of Ba Gua.

One interesting note is that all of the palm names as depicted on the chart are identical to the names of the eight mother palms which are practiced by Xie Pei Qi (解佩啓) in Beijing (see *Pa Kua Chang Journal*, Vol 4, No. 1), however, except for the Qian Gua, the postures are all different. Xie Pei Qi's teacher Men Bao Zhen (門寶珍) and Gong Bao Tian were classmates under Yin Fu.

**Ba Zhang Quan (八掌拳)** - In the *ba mu zhang* the eight postures are not moving, but are held static. When the practitioner begins to practice the linear form *ba zhang quan* (also called *ba gua zhang* - 八卦掌), he will begin to execute changing movements between these postures and become aware of the relationships the postures and changing movements from one posture to the next have with each other. In other words, in this form the postures which were studied in the *ba mu zhang* now begin to flow together in a form sequence in the *ba zhang quan* practice. This set teaches the practitioner to form a connection between each of the eight holding palms (*ba mu zhang*). The eight palms change their static appearance in this linear form because the *ba zhang quan* is the dynamic feature of the eight palms. The emphasis is on the flow of *qi* while practicing these movements. Gong Bao Tian says that it is important that the practitioner does not confuse the *qi* and the *li* (力 - strength) when changing the palms.

This form, and the other linear forms of Gong Bao Tian's Ba Gua system, have the "flavor" of Lohan Shaolin (羅漢少林). This flavor in Ba Gua linear forms movements is very characteristic of all branches of Yin Fu Ba Gua. When Gong Bao Zhai's senior student, He Jin Han, was asked if there was a Lohan Shaolin influence in Yin Fu's Ba Gua, he relied, "Lohan Shaolin is in Ba Gua."

Although all of the straight-line forms in Gong Bao Zhai's system have a strong Lohan Shaolin flavor, when these same forms are later combined with the eight mother palms and practiced on the circle, the Lohan flavor almost seems to disappear. The circular walking, *kuo bu* (扣步) and *bai bu* (擺步) footwork, turning and twisting body movements and directional changes which are executed on the circle give the otherwise Shaolin style movements the Ba Gua characteristics. Witnessing He Jin Han practice one of the straight-line forms on the circle in combination with the eight holding palms gives one insight into the development of Ba Gua. It is easy to see how Dong Hai Chuan combined his Shaolin arts with the Daoist philosophy and circle walking practice to form the art of Ba Gua Zhang. He Jin Han said that Ba Gua's originator chose to use the movements of Lohan, and other schools of martial arts, which appropriately expressed the philosophy of *ba gua* to create the Ba Gua Quan system.

**Liang Yi (兩儀)**- The *liang yi* is another linear form. The movements and emphasis of this form

give one a very clear understanding of the connection between the Ba Gua philosophy and physical practice. In philosophy *liang yi* is derived from the division of the one (*tai ji*) into two (the *yin yi* and the *yang yi*). In the boxing these two aspects are represented by left/right, up/down, and inside/outside. Consequently the movements of this form teach the student how to focus and move left and right, up and down, and relate inside and outside.

**Si Xiang (四象)** - The *si xiang* is also a linear form. In philosophy the *si xiang* is derived from the *liang yi*. Whereas the *liang yi* symbology is a representation of the two distinct opposites, *yin* and *yang*, the symbology of the *si xiang* forms the simplest combination of the *yin yi* and *yang yi*. *Si xiang* is the combination of two to make four. In the martial art form the "four" are represented by the two arms and two legs. Therefore the movements and sequences of the *si xiang* form are specifically designed to train the practitioner to use the arms and legs effectively in Ba Gua. He Jin Han, states that most people think that the arm starts at the shoulder, however, the long, flexible movements and the intention of this form teach the student to think about the arm originating from the scapula.

**Ba Gua Pao Chui (八卦炮锤)** - The *ba gua pao chui* set consists of eight sections (a total of 64 movements) and is derived from *Lohan Shaolin*. He Jin Han, states that the *pao chui* form is the most important linear form in the system because within it can be found the principles and movements of the *liang yi*, *si xiang*, and *ba zhang quan* forms and it contains the changes of the eight palms. This set is performed in the formation of the *ba gua* diagram (eight directions). It is an important form in this system as it helps develop the body and fighting skill.

**Ba Gong Quan (八宫拳)** - The *ba gong quan* practice consists of eight linear forms. Each of the eight forms comes from the corresponding mother palm and relate to the same *gua*. In this practice each of the eight palms has its own separate linear form so that the practitioner can develop the feeling and energy of each of the eight palms. Therefore, in each of these eight sets the characteristics of one of the eight palms is emphasized.

**Weapons** - In Gong Bao Zhai's Ba Gua system there are four primary weapons. Two, the sword and the spear, are related to the "internal" side of the practice and two, the staff and saber, are related to the "external" side of the practice. Students start learning weapons only after they demonstrate that they can use their body effectively. This means that their body can follow the movements of the bare hand forms naturally and correctly no matter how fast, slow, big, or small. The spear and the staff are long weapons and the saber and sword are short weapons. Students will typically start with the saber and staff as they are

simple compared to the sword and spear. The sword is practiced last because it is the most complex.

He Jin Han says that each form in this Ba Gua system "tells the practitioner something." It is the practitioner's job to practice the form and "read it carefully" to find out exactly what the form has to teach. These forms are organized so that they convey the principles of the Ba Gua. The principles that the forms try to teach all relate to how the human body should work at its optimum. He states, "The value of traditional forms is that they have something to say beyond movements for fighting. There is something each form has to teach. This is why each traditional system of martial arts has so many forms. They all have a different principle or idea to convey." In executing the forms, the practitioner should try to understand how the internal body is associated with each of the external movements. When teaching students, Gong Bao Zhai is very particular about the students executing the postures and movements of the form exactly. If the postural alignments and the transitions are not correct, then the student will not be able to understand the principle and meaning of the forms.

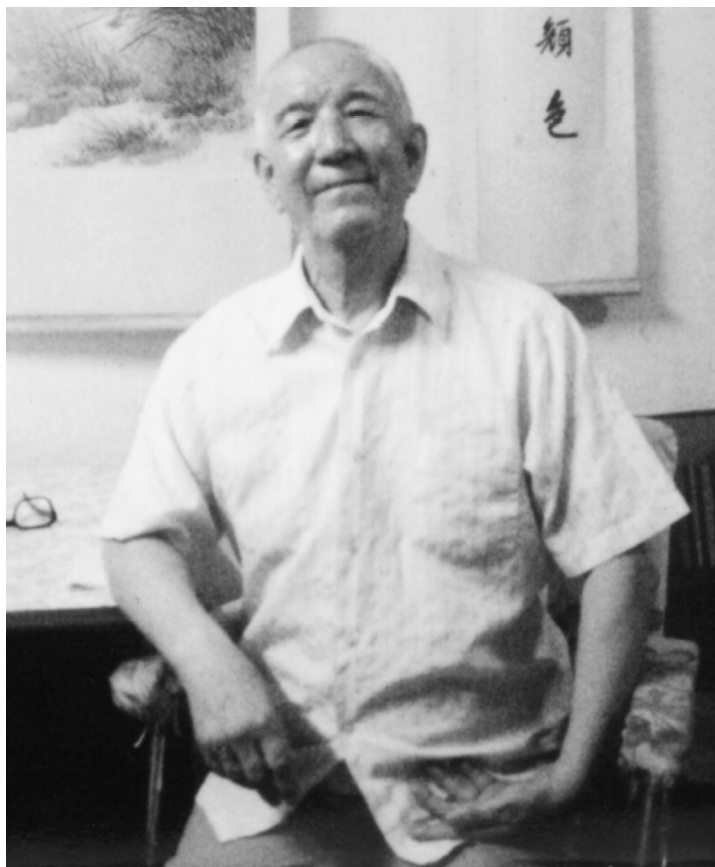
He Jin Han explains further by saying that every posture or movement has a main direction or, in some cases, two main directions of energy movement. The practitioner must try to understand where the energy of each posture or movement is originating and what path through the body that energy is following in order to reach its destination in the most effective and efficient manner. "The right power comes from the right rule and the right movement. The right posture gives you the right road," He Jin Han says. To illustrate what he meant, He Jin Han took out a magazine that had photographs of various martial artists. In one article



**He Jin Han demonstrates the "sideways palm" posture which is part of the "white snake winding its body" movement**

over his head. In another photo the old master's son was holding a similar posture and in still another photo one of the son's students was holding a similar posture. He Jin Han said, "Look at the alignments of the old man. All of his body alignments are such that the energy in his posture is in a direct line with the balance point of the sword." With that in mind we looked at the postures of the old man's son and the son's student. With each generation the alignment of the practitioner's body in relationship with the sword was farther away from the correct path. He Jin Han said that if the alignment and energy movement of a posture are not right, the correct power will not be present.

While other martial artists might study the human body in relation to how to effectively hurt the opponent, Gong Bao Zhai said that Ba Gua practitioners are more concerned with what is happening inside their own bodies. Different external movements effect the body in different ways internally and the practitioner should strive to understand the internal effects of external movements and vice-versa. Additionally, Gong says that every movement produces two forces. One force is expressed outside of the body and the other is expressed inside the body. The force which goes out during a fight could have a damaging effect inside if the body is not aligned properly or the force is directed improperly. This is one reason why the Ba Gua practitioner should be very concerned about concentrating on correct postures and alignment early in the training process. If the movements and postures are not practiced correctly from the beginning, the body may be damaged later.



## Martial Arts Principles

Gong Bao Zhai believes that the important part of the martial arts are the concepts behind the art, not the development of external strength. He says that if the practitioner has clear concepts, it does not matter how physically strong they are. He calls it *wu li* (武力 - martial strength) versus *wu li* (武理 - martial principle). When using martial principle, the application of the correct principle, not strength, causes the force. If a practitioner has a sound knowledge of point attacks, he does not need a lot of strength. Having a sound strategy, knowing how to apply the strategy, and knowing where to apply the attack is what gives you the power over the opponent, not your muscle strength. Gong firmly believes that refined skill and superior knowledge is more important than muscular strength.

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***Most young people today are in too much of a hurry to see benefits. They have no patience.***

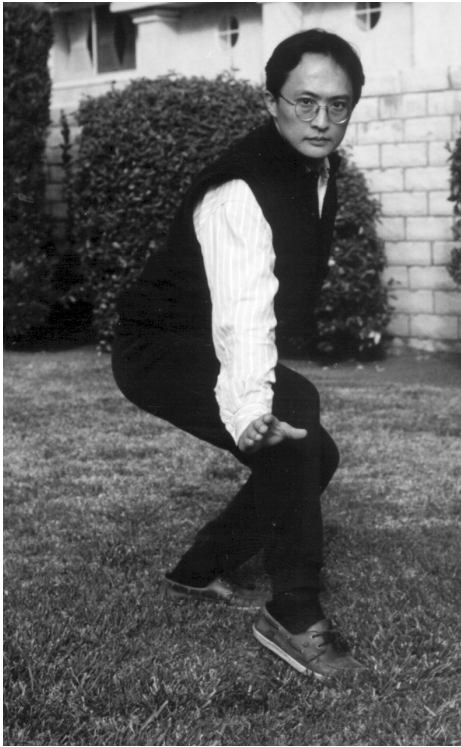
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Superior knowledge includes the knowledge of how to defend yourself so that the defense is also an attack and the attack is executed in the such a manner that the opponent has little chance to counterattack. Gong says that there are many ways to defend yourself against an attack like a throat grab. However, in the study of Ba Gua we learn how to defend so that you can continue to change and your opponent cannot. In applying your defense, it is also an attack and in applying that attack, you lock out your opponent's opportunities for effective counterattack. These skills do not come from forms, but come from a knowledge of the human body, the principles of Ba Gua, and the patterns which facilitate change.

In developing skill and knowledge, Gong Bao Zhai teaches his students to understand two important concepts. One is understanding cause and effect (*yin guo* - 因果) and the other is knowing how to adapt and change with unknown factors (*shu li* - 數理). The study of cause and effect involves knowledge of predictable patterns in combat. In other words, the practitioner studies how an opponent will most likely respond or react to any given offensive or defensive move he is presented with. *Shu li* involves being able to respond to unpredictable maneuvers and changes the opponent might present. Gong states that in the study of Ba Gua, the practitioner begins to develop an intuitive response to unknown variables. These responses seem to be outside of simple cause and effect and come from an intuitive level of understanding of unknown factors. In practicing Ba Gua, the practitioner wants to study change in accordance with predictable patterns as well as unpredictable patterns and circumstances.

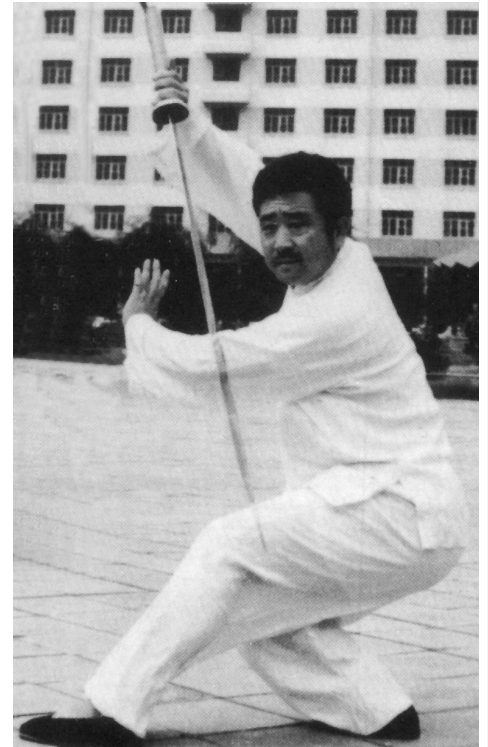
Gong Bao Zhai says that in the application of Ba Gua, the gestures that you practice in the forms are



He Jin Han



Xie Pei Qi



Huang Zhi Cheng

## *Yin Fu Style Ba Gua Postural Alignments*

One of the main characteristic differences between the Yin Fu and Cheng Ting Hua styles of Ba Gua are the general postural alignments of the body. As we stated in *Pa Kua Chang Journal* Vol. 3, No. 2, page 13, the Yin Fu style practitioners tend to have a very "closed" body. The stances are low and they bend forward at the hips. The spine remains straight, however, the body is bent. The Cheng Ting Hua style practitioner tend to have a higher stance and a more vertical spine. Illustrating the Yin Fu style body posture above are three Yin style practitioners. On the far left is He Jin Han of Taipei, Taiwan, a student of Gong Bao Tian's student Gong Bao Zhai; in the middle is Xie Pei Qi of Beijing, China, a student of Yin Fu's student Men Bao Zhen; and on the right is Huang Zhi Cheng of Shanghai, China, a student of Gong Bao Tian's student Sun Ru Wen.

not necessarily what will come out in the fight. The patterns that are studied in the Ba Gua forms facilitate change. The forms train the body to move correctly, efficiently and naturally, once the body has been trained to move in this manner, Gong says that you should "forget" everything you learned before and simply learn how to change appropriately with whatever your opponent does.

### **The Four Character Secret**

平, 衡, 通, 順

Gong Bao Zhai says that there are four characters that a martial artist should keep in his or her heart. He states, "Creating an intelligent mind and strong body comes down to four words: *Ping* (level), *Hong* (balanced), *Tang* (connected), *Shun* (smooth)." He continues by saying, "These are only common words so some might laugh when they hear these words. But most average people cannot live up to these words and it is easy for martial artists to get off track. The

worst thing is a martial artist who does not keep to the principles of these four words. They practice without these principles in mind and continue to get further off track." Gong believes that if a martial arts practitioner disturbs the natural balance of the body by overtraining one area, the body will not be connected and will not function smoothly. Once the body is off balance, continued training will only throw it further off balance and the practitioner can easily become sick or injure themselves.

To keep his students "on track" Gong teaches them three principles to correct practice. The first is diligence in understanding the principles behind the art. The second is a deep understanding of medicine. The third is an understanding of physiology, which in Chinese translates literally to mean "the principles of life." Of the three, Gong believes that the "principles of life" are the most important. He says, "If you do not understand physiology and you obtain a lot of strength, you will not know how to use it correctly."

Gong encourages his students to continually seek out deeper meaning in Ba Gua and use the four characters as a guide at all times. He says, "In life the

10,000 changes never leave these four words. If you want to understand Ba Gua you must continually try to improve. This way you will naturally develop your martial arts and martial character until you have no self-desires and place no demands on other people. Never try to force a situation. Most young people today are in too much of a hurry to see benefits. They have no patience."

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***The purpose of studying martial arts is simple. It is to change useless people into useful people.***

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Gong Bao Zhai says that he hopes young people will continue to study martial arts so that martial culture will not be lost. Although his martial arts practice has certainly helped his longevity (he is now nearly 90), he does not place much emphasis on longevity as a goal for martial training. He says, "People say that it is great that I have lived to be nearly 90 years old. My reply is 'What is so good about it?' My only hope is that I do not live to be 100. That would be real trouble!" as he laughs loudly in his deep booming voice.

### **He Jin Han (何靜寒)**

He Jin Han began studying with Gong Bao Zhai in 1979 when he was 24 years old. He had started his martial arts career when he was 19, studying Tai Ji Quan with Yang Qing Yu for five years while also studying Xing Yi Quan with Chen Pan Ling's nephew, Chen Tian Yi (陳天一), for three years. He Jin Han said that he was interested in Ba Gua because it was more refined. He was interested in the Ba Gua's use of angles and body positioning. A mutual friend introduced him to his teacher.

He Jin Han studied very hard and by 1985 his teacher had given him permission to teach on his own. He now teaches Ba Gua at two different locations in Taipei and has about 40 students. Currently He Jin Han is an officer in the Taiwanese Army and so he has not had as much time to dedicate to teaching martial arts as he would like. However, he has periodically appeared on television in Taiwan teaching fitness exercises which he based on the principles of Ba Gua. Because Ba Gua teaches the practitioner about how to use the body in the most efficient way possible, the principles of Ba Gua can be applied to any physical activity.

In 1993 He Jin Han shot a series of four video tapes in which he demonstrates several of the forms from his teacher's Ba Gua system. At the beginning of each tape, He illustrates the relationships between the *ba gua* and the body, shows basic palms shapes, basic fist shapes, basic stepping movements, and the three basic holding postures (see photos on page 7) with the transitions between the left and right positions. On the first tape, *Basic Eight Mother Palms*, He demonstrates

two simple change of direction maneuvers ("pushing palm change" and the "lower piercing palm") when walking the circle and then shows a more complex change (the "four form changing palms"). He then shows all eight of the mother palms one at a time and finally he finishes the video by showing all the mother palms linked together in one fluid form.

In the second tape, *Ba Gua Zhang*, He shows the linear *ba gua zhang* form, which is also called *ba zhang quan*. This is shown five times on the tape. The first time it is shown at a normal pace. The second time it is shown at a slow pace from various angles combined with freeze frame stills. Through the use of the freeze frame images and cut-aways to clips from the *eight mother palms* video, He clearly illustrates where all of the mother palms appear in this form. The third and fourth demonstrations of the form are shown again in slow motion, once from a front view and once from the back view. The fifth time the form is shown it is performed once again at a normal pace.

In the third tape, *Liang Yi Skill*, He Jin Han demonstrates the *liang yi* form five times. Like the previous tape, the first time through is at normal pace, the second time through is in slow motion combined with freeze frame. During this performance the names of each of the moves are given and the relationships of the movements to the eight *gua* and the eight mother palms are illustrated. The third time through is a continuous slow motion front view, the fourth time is a slow motion view from the rear, and the fifth time is a normal pace execution of the form.

In the fourth tape, *Examples of the Changes of Ba Gua*, He Jin Han demonstrates how the *ba zhang quan* straight form, which is shown on tape number two, can be put on the circle in combination with the eight mother palms. The tape first shows the linked *ba mu zhang* set and then the *ba zhang quan* set, both performed at normal pace. Next He demonstrates a slow motion version of a form which shows the *ba zhang quan* form performed on a circle in combination with the *ba mu zhang* holding postures. The movements of the *ba zhang quan* set make up the directional changes between the holding postures. He Jin Han says that the same combination of forms can be performed using the *ba mu zhang* and *liang yi* sets.

Next the video combines a slow motion performance of the set with freeze frame in order to illustrate the names of the movements. The name of the movement appears in Chinese on the screen during the freeze frame video shot. Finally, the form is performed once again at normal pace.

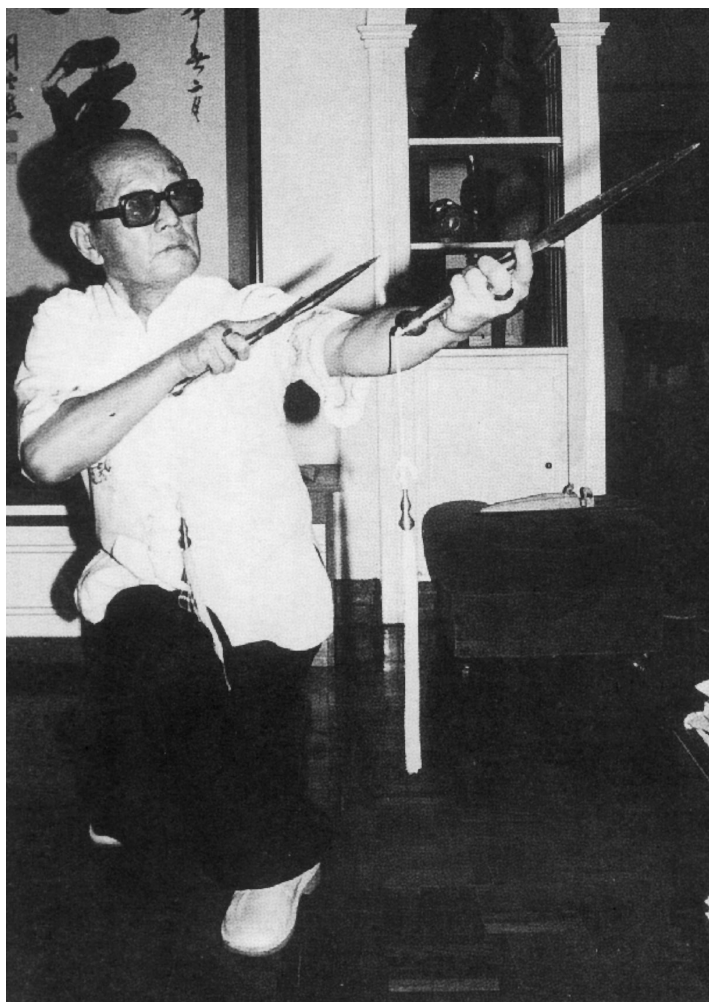
The production quality on all the video tapes is very high and the movements all shown very clearly. All four of these tapes are available from High View Publications. Please write for details (or see insert.)

In October of this year He Jin Han will be retiring from the military and says that he hopes to have more time for "martial arts things." We are hoping that this will include trips to the United States to spread some of his teacher's Ba Gua in this country.

# The "Little King of Shandong": Liu Yun

Liu Yun Jiao was Gong Bao Tian's other famous student who taught his art in Taiwan. His style of Ba Gua has been featured in several past issues of the Pa Kua Chang Journal through articles and interviews submitted by Adam Hsu and his student Mike Veinott (see Pa Kua Chang Newsletter Vol 1, No. 4, Vol. 2, No. 1, and Vol. 2, No. 4). In this article we will present a short biography of Liu's life adapted from an article printed in Li Yu Mei Magazine in Taiwan on the occasion of Liu's death in 1992 and then follow this article with an interview Mike Hitchcock conducted with another of Liu's students, Jason Tsou. The Li Yu Mei article was translated by Bill Tucker.

Liu Yun Jiao (劉雲樵), also known as Liu Xiao Chen (劉笑塵), was a younger Ba Gua Zhang "brother" of Gong Bao Zhai (宮寶齋) under Gong Bao Tian (宮寶田). Liu Yun Jiao also taught Gong Bao Tian's Ba Gua in Taiwan as well as the other various martial arts he studied while growing up in pre-communist mainland China. Born in 1909, Liu was from Ge Bei Toe village in Chang Zhou County, Hebei Province. Liu's foundation martial arts were the Mi Zong Quan (迷蹤拳 - also known as Yen Qing Quan - 燕青拳) and Tai Zu Chang Quan (太祖長拳) that he learned from Zhang Yao Ting (張耀庭) and the Ba Ji Quan (八極拳) and Pi Gua (劈卦) that he learned from Li Shu Wen (李書文). Additionally he learned Six Harmony Big Spear (六合大槍 - *liu he da qiang*) from Li Shu Wen, Tai Ji Quan (太極拳) and



**Liu Yun Jiao poses with the "Ba Gua Pens"**

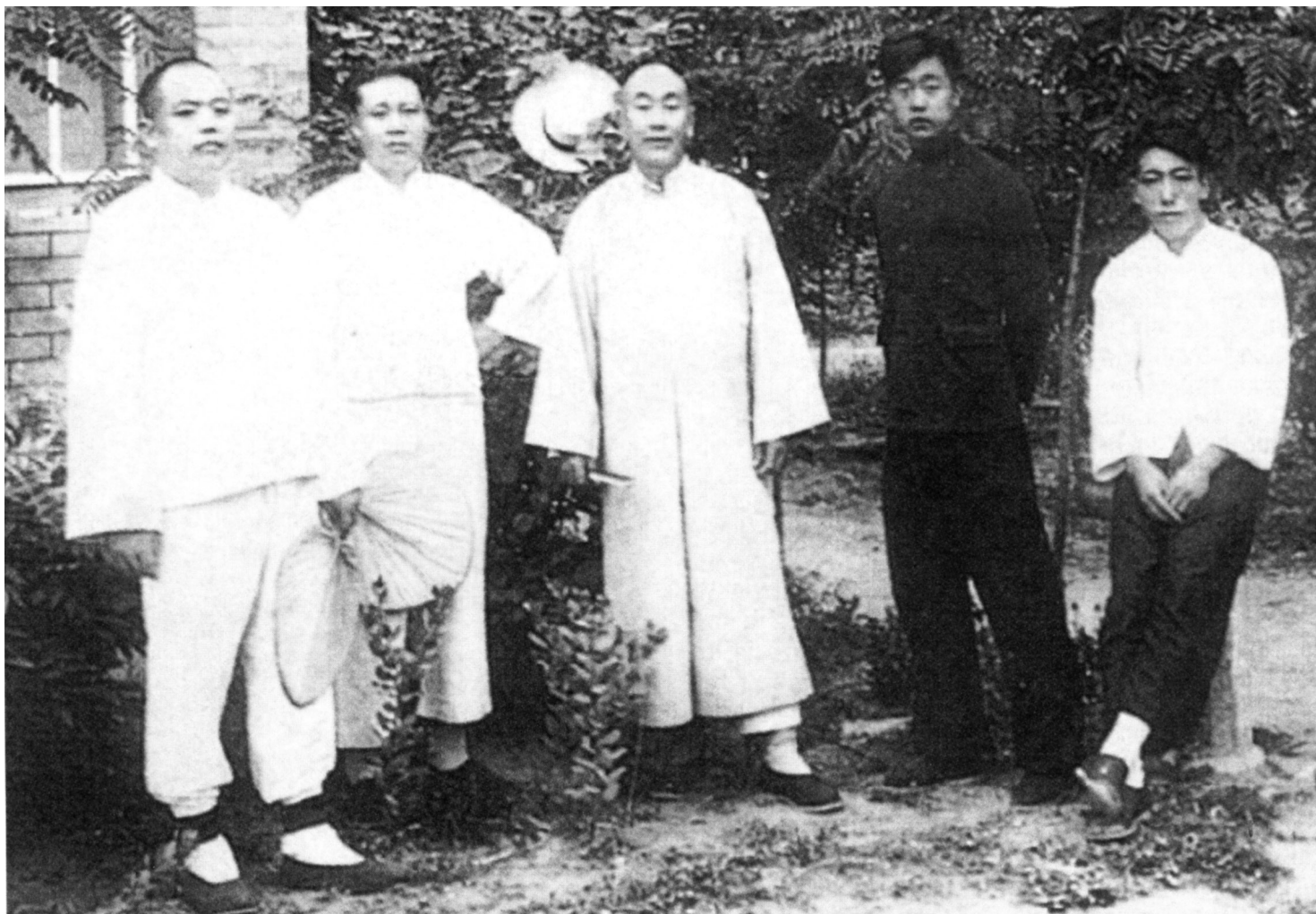
Kun Wu Sword (昆吾劍) from General Zhang Xiang Wu (張驥伍), Six Harmony Praying Mantis from Ding Zi Cheng (丁子成) and Ba Gua Zhang from Gong Bao Tian. Through his study with prominent instructors of these various styles, Liu was said to have been a "funnel for the arts." He was said to have, "mixed the way of *yin* and *yang* and motion and stillness to take martial arts to higher levels."

After Liu Yun Jiao began studying with Li Shu Wen, he followed Li throughout the country visiting with famous martial artists and testing his skills with others. It was during this period of time that he became quite well known in China for his martial arts skills and earned the nickname "Little King of Shandong." Some anecdotes of Liu's "skill testing" follow.

In 1936, in the Japanese concession in Tianjin, there was a Japanese swordsman who looked down on Chinese martial arts thinking them flowery and of no use. He liked to drink in the evenings and get into sword fights for fun. With pride in his race, Liu Yun Jiao went to Tianjin and made an appointment



**Liu Yun Jiao, the military man, in 1955**



**A young Liu Yun Jiao (second from right) poses with his Liu He Praying Mantis teacher, Ding Zi Cheng and some of his classmates. His elder classmate Zhang Xiang San is sitting on the far right.**

the Japanese swordsman in the French Park and test skills. In order to test their skill without either man getting seriously injured or killed, the two used wooden swords which were dipped in white powder.

When the fight began, the Japanese man immediately took the offensive and lunged straight in at Liu with his sword. Liu stepped out of the way and using a "six harmony" spear technique he sliced his opponent three times. The white powder on the Japanese swordsman's body clearly revealed each of Liu's sword strokes. The Japanese man dropped his sword and with his head hung down, admitted defeat. He knew by the placement and force of Liu's strokes that had they been using real sword, he would certainly have been killed. The martial arts community in Tianjin was greatly pleased with Liu's performance.

On another occasion Liu had the chance to test his skill against a Russian strongman. The Russian bragged of having an "iron arm." When Liu and the Russian met to test skills, the Russian immediately tried to strike down at Liu with his "iron arm." Liu side stepped the Russian's attack and then struck the Russian's elbow with his shoulder. The Russian's elbow was injured from Liu's swift *fa jing* (發勁) movement. The onlookers said that Liu had "iron shoulder." Liu said that they did not realize that he used technique,

not brute force to overcome the Russian.

Liu Yun Jiao did not only test his skills against foreigners. He also had many occasions to test his martial arts against other Chinese martial artists. The Northwest Framers Bank had a bodyguard named Li Zeng Shu (李增樹) who was a Xing Yi Quan (形意拳) practitioner known for his skill with the big spear. When he heard that Liu Yun Jiao was a top student of Li Shu Wen (also known as "Wonder Spear" Li) the Xing Yi man wanted to test Liu's spear skill. When the two men met in Xian, they compared spear skills. During the contest they went back and forth, thrusting and parrying, but in the end, "Li Zeng Shu lost to Liu's supreme technique."

Another time, in a place called Bao Ji, the head of a Kai Feng martial arts school named Ma Jin Yi (馬金義), a Liu He Xin Yi Quan (六合心意拳) practitioner, met with Liu to discuss martial arts. After a lengthy discussion, the two crossed hands. During the contest, Ma struck forward at Liu's mid-section. Liu, using a technique from Ba Ji called "lift the window," borrowed strength from his opponent and added to it with his own arm strength, lifting Ma off of the ground. The next day Ma brought Liu a certificate making him an advisor to his martial arts school and the two became good friends.



Because he had famous teachers and he was an outstanding martial artist, Liu came to the attention of some prominent military people. In 1929, General Dai Li (戴笠) took him as an intelligence officer to gather information on Chinese traders. He held this position for a number of years and was used frequently in the execution of covert operations. Some of his exploits were written down by a famous writer and later these stories were made into a play and then later into a film. Liu stayed in the military for the remainder of his career following the Army to Taiwan in 1949. Liu continued to serve in the Army in Taiwan until his retirement.

In the quiet life of his retirement, Liu's martial arts knowledge seemed to be only a passing topic of conversations with the few friends he associated with. However, when "six harmony" praying mantis inheritor Zhang Xiang San (張祥三) heard that Liu was in Taiwan, he went to Liu and urged him to come out of retirement and teach martial arts in order to contribute to Chinese culture. Liu agreed and thus began his life as a martial arts instructor and promoter of the martial arts in Taiwan. He subsequently taught numerous students all of his various martial arts skills at his home and school. Additionally, Liu spent quite a bit of time teaching the President's guards and was active in various martial arts associations such as the National Fighting Arts Committee. He spent over 20 years in the service of Chiang Kai Chek (蔣介石) and other leaders of national security.

Liu Yun Jiao was probably best known for his Ba Ji skills and because of Ba Ji's practicality and fierce use of power, this is what he primarily taught to the bodyguards and national security personnel. Ba Ji practitioners are famous for their use of the staff, however, some of Liu's students were curious about how such a long weapon could be very useful. Liu was sitting in a chair and held the very tip of a staff in one hand by the side of the chair. In an instant the staff

chopped downward like an axe, stuck out and then was back in its original upright position. Liu was still sitting down and his hand had barely moved. The quickness, accuracy, and effortlessness which Liu displayed in wielding the staff gave his students an idea about the usefulness of the Ba Ji staff.

Into all of the arts Liu Yun Jiao taught to students in Taiwan he added his personal revelations and merged them with his Confucian ideas of uprightness and sincerity. From Buddhism he brought the cultivation of patiently bearing happiness and sorrow and from Daoism he embraced the spirit of purity and naturalness.

Liu Yun Jiao's students remember him as someone who taught them that in teaching their own students they should "be self-respecting but not self-important. To have faith in themselves and not faith in superstitions. To have self-love but not selfishness, and to be modest without feeling inferior." His students feel like Liu best taught this lesson by his own example.

In 1970, Liu Yun Jiao started publishing Wu Tan (武壇) Magazine which was associated with the Wu Tan martial arts promotion center. For more than twenty years he spread his martial arts in conjunction with the Wu Tan school and his disciples spread throughout the major academies of higher learning in Taiwan and all over the world. His disciples have spread his martial arts to America, Canada, Venezuela, Japan, Malaysia, Germany, and England. Currently there are at least four of Liu's students actively teaching in the United States. Adam Hsu (see *Pa Kua Chang Newsletter* Vol. 1, No. 4, Vol. 2, No. 1, and Vol. 2, No. 4) teaches in Cupertino, CA. Jason Zhou (see article on next page) teaches in the Los Angeles area, Yang Shu Ton teaches in Canton, OH and Leung Kay Chi teaches in Boston, MA. Leung is also the son-in-law of the famous martial artist Han Qing Tang (see photo below).



**Liu Yun Jiao (second from left) sits with a group of well known martial artists in Taiwan. Han Qing Tang is in the center holding the cane and Lu Hong Bin is on the far right.**

# Liu Yun Jiao's Ba Gua in America: An Interview with Jason Tsou

by Mike Hitchcock

Jason Tsou (鄒家驥 - Zou Jia Xiang ) has been teaching Chinese martial arts in the Los Angeles area for 17 years. His background includes Ba Gua Zhang (八卦掌), Ba Ji Quan (八極拳), Yang and Chen Tai Ji, Shuai Jiao, Long Fist, Xing Yi Quan (形意拳), and Praying Mantis. He began his martial art training 36 years ago in Taiwan at age 11. While living in Taiwan he trained in Ba Gua Zhang from Liu Yun Jiao (劉雲樵) and also trained in Shuai Jiao (摔角 - Chinese wrestling) from Chang Dong Sheng (常東昇). His career has been highlighted in several magazine articles in the U.S., as well as in Taiwan. He has traveled to mainland China on several occasions both as an engineer and martial artist and was able to meet other Ba Gua Zhang teachers. One of these teachers was Xie Pei Qi (解佩啓 - see *Pa Kua Chang Journal* Vol. 4, No. 1 and photograph on page 13) who specialized in using Qin Na (擒拿) in his Ba Gua Zhang. Jason Tsou and his teachers have emphasized a functional approach in their teaching of martial arts.

## How did you first meet Liu Yun Jiao?

In 1969-70 I was chairman of the Chang Hai Kuo Shu club. This was a kung fu club at Feng Chia College located in Taichung, in Taiwan. My praying mantis teacher, Su Yu Chang (蘇昱彰), invited Liu Yun Jiao to our club. It was through this introduction that I first started to train with him. At that time I had to commute from Taichung to Taipei two or three times a week. We practiced at his house and later on he acquired a studio. Sometimes we would practice out in the alley so we could have more room.

## What were Liu Yun Jiao's teaching methods like?

Most of his students were from various martial arts backgrounds. He would teach most of his students Ba Ji or Ba Gua. He taught a few student two types of long fist, Tai Zu and Mi Zhong. When I first started with him I started doing Ba Ji. He would watch you train and advise you what to train. In my case he thought I should do Ba Gua. At first I didn't think too much of Ba Gua. Later I realized how effective it could be and began to appreciate it a great deal. We would usually train 2-3 hours a class. If you needed more leg strength he would have you do Ba Ji first. This training was very good for building up leg strength.

During the summer we would go to the mountains and train for 2-3 month periods for 8-10 hours a day. Liu Yun Jiao would have his senior students teach most of the classes and then he would work with us as much as time permitted. We learned a great deal



Ba Gua Zhang Instructor Jason Tsou

during these special camps. We had weapons training, *qi gong* (氣功), applications, and forms. The chance to train for long periods like this was very beneficial. When it was possible we would also do these special camps in the winter as well.

In both systems we had a definite learning sequence. In Ba Gua you begin learning the basic arm movements; rolling, twisting, penetrating, and wrapping. This is taught with the single arm and then double arms. It is practiced to the front, side, and rear. After that, the arm movements are taught going into and out of the low stances both to the front and rear of the forward leg. The lower stances require much more body usage. After the arm movements are learned, a body twisting exercise is taught called "fire and water." This involves lowering and raising of the body while turning. Leg training begins with "square walking" and making inside and outside turns using the "fire and water" exercise. Proper walking is introduced for circle walking with a variety of single and two-person drills.

Much of our training involves two person exercises for entering and immobilizing. These are learned on straight lines, angles and circles. At about the same time the first form, *Liang Yi* (兩儀), is also taught along with its applications. As I explained earlier, the forms for the leg and arms are taught later on along with *qi gong*.

The 64 palms or "eight mother palm changes" are then taught based on the previous learning. In this way you know exactly what you are doing in the

changes. If the changes were taught sooner it would be very difficult to do them correctly. There is really a lot going on in the changes with the arms, legs, breathing, stepping, and *qi gong*. Once the 64 palms are learned, we start pole training. This involves many different exercises, going from simple to more difficult and learning the "entering the forest" form done with nine poles. That is the basic progression of teaching in general. Other drills and exercises, or weapons, might be introduced at various times.

**When Dong Hai Chuan (董海川) taught Cheng Ting Hua (程庭華), he is said to have taught him Ba Gua Zhang based on Cheng's Shuai Jiao experience. It is possible that other lineages may have adapted some of this training. With your multi-martial art training, could you compare your Ba Gua training to your Shuai Jiao training? Are there any similarities or differences, such as the methods of throwing?**

From my years of experience in these two martial arts I believe that modern Shuai Jiao is taught more like a sport. In Shuai Jiao you have a special jacket. Many techniques first depend on grabbing your opponent's jacket and pulling on it to unbalance and control him for throwing. I find that in Ba Gua it's really different. You might say that there is more tripping and uprooting than grabbing and throwing. You're more like an eel or snake, using *Chan Si Jin* (纏絲勁 - Silk-Reeling energy) to find the opponent's leak, control his legs, and upset his balance. At the same time your arms lock his upper body so that you can completely immobilize him. Then you can follow through with a variety of techniques or throws.

Shuai Jiao uses what we call *Si Beng Tong* (撕崩捅). This translates as a simultaneous tearing, jerking and penetrating action, which is more of a two-way energy used to create the opening and offset the person's balance for throwing. A lot of this starts with the hands grabbing independently. Ba Gua may also appear as if it starts only with the hands, but it definitely uses the hands and the legs together in reaching the target. In this way you open both the upper and the lower gate so that you can control the entire person. I find that in Shuai Jiao the hands first create the opening and then the legs are used strictly for throwing, but not for controlling the opening as the legs do in Ba Gua. This means that Shuai Jiao uses much more upper body pulling and pushing to open the opponent's gate and gain control.

**Could you comment on the similarities and differences in applying Qin Na techniques in Ba Gua Zhang as compared to other martial arts?**

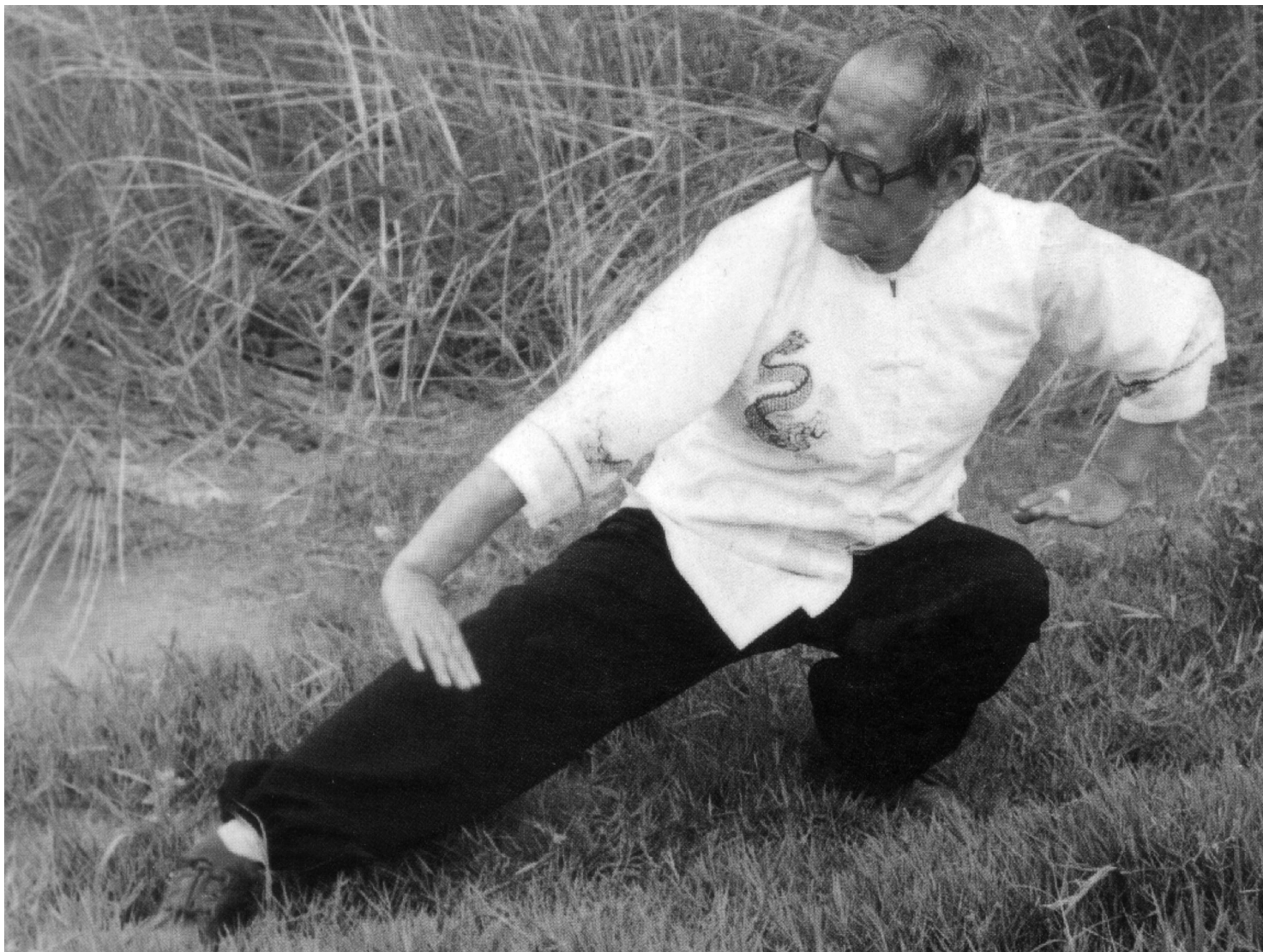
Of course there are some similarities in locking, but there are also a lot of differences as well. The biggest difference I see in Ba Gua is that in the process of creating the opening you wrap around the person and

lock his body as well as a joint. The way you respond is more a result of how you get in and the way your opponent moves. You always go along with him at first, but then change or divert the direction to apply the locking. In Ba Gua you completely use sticking — flowing with the other person to see how he moves and manipulate his power to your advantage. It involves a lot of sensitivity. In Ba Gua, *Qin Na* has a much broader definition, as it not only involves locking the joints with your hands and legs but using your whole body to completely control your opponent. For example you might take him down by pressing your knee against his knee at the correct angle, as well as locking up his upper body with your body so that he is completely immobilized. In other martial art styles, applying the lock may be more of a trained sequence of actions such as, when you do this, then I do that. It would be less sensitivity-oriented than Ba Gua Zhang and make greater use of body strength to gain control and set the locking.

Ba Gua also uses a lot of pressure points along with the *Qin Na*. I've heard that *Gong Bao Tian* (宮寶田) and *Ma Gui* (馬貴) were both very good at this. When I was visiting with *Xie Pei Qi* he really liked to use *Qin Na* a lot. If you asked him how a lock worked he would get up and apply it to you. I prefer this way of teaching myself. He would rather demonstrate it on you than provide lip service. Whenever you tried to grab him he would handle it most effectively by using his sensitivity



**Jason Tsou practicing a "power issuing" exercise from Liu Yun Jiao's Ba Gua**



**Jason Tsou's Ba Gua teacher, Liu Yun Jiao**

and painfully lock you.

Liu Yun Jiao was also very good with his sensitivity. He would draw you in and brush you away like brushing a piece of lint from his shirt. We call this swallowing and spitting. He really emphasized a balanced approach using the whole body as a unit in his training.

**In your instruction of Ba Gua Zhang do you do any specialized palm training or leg training?**

Palm training is done, but we look at the palm as meaning the entire body and not just the hand. I would rather say Ba Gua open hand than Ba Gua palm. There is even a level in which training emphasizes the fist, but this doesn't matter. I say this because Ba Gua really stresses the open hand. The reason for the open hand is that it makes it easier to apply Qin Na, do throws, or strike very quickly. It's OK to toughen the palm to a limited degree so that it's toughened for some pain, but not to any degree that would cause a loss of its sensitivity. Hard pounding could cause nerve damage. Referring back to our definition of considering the whole body as the palm, the *Chan Si Jin* power-issuing training is what is important. We

also say "eight direction palm" but it really means many directions so that you can face your opponent in any direction and open their gate or create a leak by using different angles. This is also part of our training. We have a form that stresses the palms called *Ying Shou* (應手), likewise there is one for the legs, this one is *Si Xiang Tui* (四象腿), or "four direction leg." This name is borrowed from the *Yi Jing* (易經). In Chinese philosophy the beginning state of creation is called *Wu Ji* (無極). Emerging from this comes *Tai Ji* (太極), or *Liang Yi* (兩儀) which is a division into two elements. This then further divides into four or *Si Xiang* (四象), and from this comes the eight or *Ba Gua* (八卦). This creation from fundamental elements also describes our training. However, this is only the philosophical part. When referring to martial arts *Si Xiang* means your limbs, the arms and legs.

In our training we begin with a form to train the waist, hips and back. This form is known as *Liang Yi Zhang*. After this form is learned, we progress to *Si Xiang Tui*, to strengthen and train the legs. *Si Xiang* level means you have to train your arms and legs. The legs are trained first because of the *qi* (氣) descending downward from the *dan tian* (丹田). The *qi* goes down

through the *Ren Mai* (任脈) to the *dan tian* and then up through the *Du Mai* (督脈) and spine. In the Ba Gua stage, or the eight, the *qi* is flowing through the entire body and all of the body is twisting. We always use the whole body in our training, but we stress the areas mentioned above, in the learning process.

### **Could you compare Ba Gua Zhang with Chen Tai Ji?**

First, let's discuss the similarities. They are both based on *Yin* (陰) and *Yang* (陽). All *Chan Si Jin* has *yin* and *yang*. If you don't have *yin* and *yang* then you don't have *Chan Si Jin*, period! Both Tai Ji Quan and Ba Gua Zhang have *Chan Si Jin*, but in my opinion, Ba Gua has more of it. For example if you were to say Tai Ji had 80% then Ba Gua would have 100% in comparison. I don't know any other style that emphasizes *Chan Si Jin* as much as Ba Gua Zhang does. That is the big difference between these two styles, as well as their similarity.

Some of the other differences are in the way the applications, strategies, and power issuing are trained. Chen is influenced so much by Long fist. Long fist and Chen Tai Ji are both clear in their attacks and fairly well-balanced in entering either the front, back, and side gates of the opponent. In Ba Gua the side gate is used much more. They both have their own power-issuing method as well. For example I feel that Tai Ji is like a rolling ball that has continuous rolling and Ba Gua is more of a cork screw or spiral. It's the same for comparing other styles as well. They all have their own flavor of power-issuing, Ba Ji has more stomping and its power is explosive like a cannon; Praying Mantis has a springy type of energy, and Pi Gua uses a whipping type of action.

### **Because Liu Yun Jiao was so famous for his Ba Ji as well as his Ba Gua Zhang, did he ever seem to blend either art?**

You could really see that he didn't mix them. Both martial arts were very clearly done differently. It was easy to see each one's own power and flavor. The differences were really apples to oranges and he kept them that way.

### **Another area of interest in the internal martial arts has been with *Dian Xue* (點穴). Some martial artists have even said that *Dian Xue* and the internal arts are inseparable and that this was the intent of their originators. Could you express your feelings on this matter?**

I wouldn't say this is true only for internal martial arts. In any martial art, oriental or not, you should know the weaknesses of the human body. Knowing these areas allows one to inflict great pain and damage. If I remember correctly, Liu Yun Jiao said he went through this specialized training but he didn't go into

much detail. He didn't mention if he received this training from Gong Bao Tian. I do know that he had a lot of knowledge of *Dian Xue* from many different sources. Possibly it came from his training with Li Shu Wen (Ba Ji & Pi Gua), or Ding Zi Cheng (Six Harmony Mantis), or his exchanges with other martial artists.

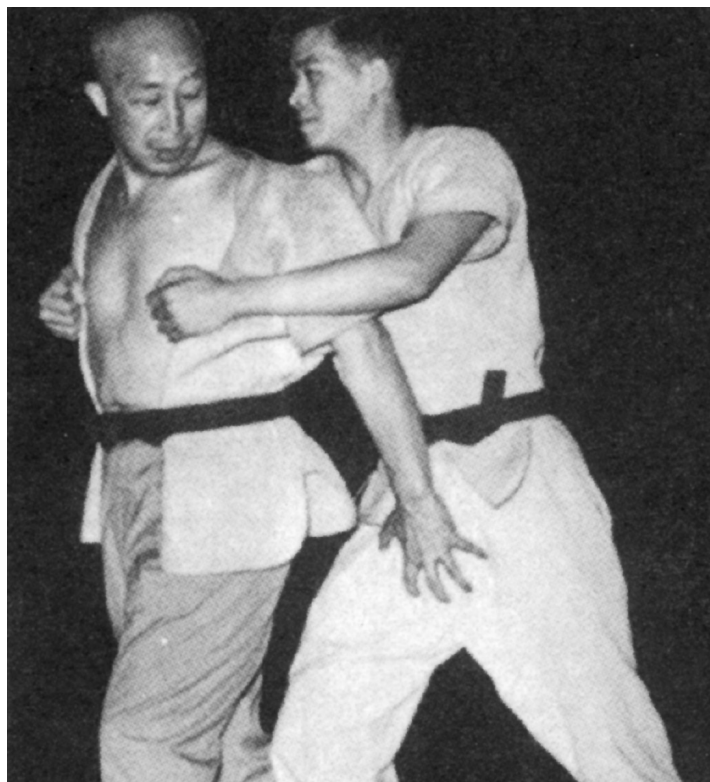
### **What is Ba Gua Zhang's greatest strengths in its applications? What makes it different from other arts?**

It's greatest strength is in its power-issuing method that makes use of the entire body in its spiraling silk-reeling energy. You might say that you use this energy in every technique. The body becomes a big spiral. You just don't see this degree of *Chan Si Jin* emphasized in other martial arts.

Many martial arts make use of direct or indirect angling to gain advantage in position. In making use of this type of tactic Ba Gua is extraordinary. You have to think of it like a snake, when you attack the head the tail strikes at you, and when you grab the tail the head bites you, and even if you grab the middle the ends will attack. This is how Ba Gua works.

### **Are there any other areas of Ba Gua Zhang that you feel are important to mention?**

Traditionally Ba Gua has always been taught very conservatively and not been shown to outsiders. Now everything is changing and you can't do that anymore



**Jason Tsou's Shuai Chiao teacher was the famous Chang Dong Sheng (left)**



**Jason Tsou practicing with the  
"double deer horn hooks"**

or Ba Gua will become like the dinosaurs. A lot of people are amazed at Ba Gua's moves and become confused when they first try them. It's not a user-friendly martial art. A reason for this, may be the mysterious history surrounding this martial art and incomplete teaching methods being handed down. In the past people liked this system but didn't know if what they were being taught was correct or not, and many just didn't have access to it at all.

I was very lucky in Taiwan to have joined the Wu Tan association and to learn Ba Gua from Liu Yun Jiao. Also I was very lucky to have Adam Hsu enhance this training. I believe that Adam Hsu is the greatest interpreter of Liu Yun Jiao's Ba Gua Zhang system. When you open the veil and see the true face of this art, you will find that Ba Gua Zhang is very systematic and has a scientific step-by-step structure. Once you learn in this way you can really begin to understand and respect the creator of this system. I enjoy training in Ba Gua Zhang very much. I also enjoy teaching it and sharing it with others. I believe that all the people that have trained in our system agree that Ba Gua Zhang is a very approachable martial art and not a fearful beast that's dangerous and to be avoided.

There are a lot of misconceptions concerning Ba Gua Zhang, that's why it's important to look at how it's basics are taught. You should look at the techniques being taught themselves, how power issuing is trained, and how functional the applications are. You cannot do

without these important training areas. My purpose is not to just teach a form, but to teach a workable martial art that the student can confidently learn to use.

One other area of concern is mixing martial arts. In some systems they teach you all kinds of things and mix styles. I believe that you need to learn the style as it was handed down so that your students inherit it as it was intended. If you add things, it is important to let your students know that this is your own doing and not the way you learned it. Some styles like Pi Gua and Ba Ji marry very well and produce a new product, but it is the teachers responsibility to let his students know that the styles have been merged. In my opinion Pa Kua's characteristic *Chan Si Jin* does not mix with anything else and is very uniquely it's own.

### **Could you talk about the weapons used in Ba Gua Zhang?**

I remember Liu Yun Jiao always said that Ba Gua weapons were curved just like Ba Gua itself. Also Ba Gua is noted for concealed weapons. The most famous of the Ba Gua weapons are the double deer-horn hooks. The other weapons that master Liu taught were the double tiger-head hooks, double needles, and the saber. I know that other weapons are taught in Ba Gua by other schools, and I believe that they can be used, but it is these curved and concealed weapons that fit the system so well. The deer-horn hooks were made in small sizes that fit nicely in the wide sleeves of the person's shirt. The needles could be kept in the sleeves as well, and they fit in the open hand or in the fist with the edges sticking out. The needles could even be used as a dart when need be. Gong Bao Tian was famous for his concealed weapons and was said to have even used a pipe cleaner once in felling a bird.

Ba Gua itself is an ancient Chinese philosophy, however Ba Gua Zhang is a practical martial art. The philosophy is used to interpret some of the Ba Gua Zhang techniques or the martial art's internal training but it doesn't rely on it. When you come here to class it's not a philosophy class, the purpose is to learn martial arts. The one thing that it takes from the spirit of the *Yi Jing* and uses very well is the state of constant change. I always like the word "change" to describe Ba Gua Zhang in both it's principles as well as it's spirit.

**Thank you for sharing this information with interested readers and myself. Hopefully your comments will help in providing a greater understanding and continued growth of interest in Ba Gua Zhang.**

*Jason Tsou recently conducted a Ba Gua seminar in Hawaii, and is presently starting new classes. Anyone interested in classes or seminars can contact him by phone or by mail. He is listed in the school directory appearing in this journal.*

# Martial Arts Taught in the Old Tradition (Part II): The Deterioration of the Complete Martial Arts System

The history of Ba Gua Zhang, and most other Chinese martial arts as well, is such that today it is very difficult for anyone interested in studying these arts to gain exposure to a complete system. By complete system I am referring to a comprehensive step-by-step method of training which is designed to develop a high level of well-rounded martial arts skill. While all traditional martial arts styles started out as complete systems, over the years these systems have been whittled away until all that we are left with today, in many cases, are fragments. In some cases all that is left of a particular system is one form sequence. If we look at the history of China in relation to the martial arts, it is not difficult to understand how the fragmentation occurred.

Since the end of the Qing Dynasty martial arts instruction and practice in mainland China has undergone a slow transformation from being studied solely for use in defense of one's self and others to being practiced predominantly for health and/or performance. This transformation began to take place during the early years of the Republic when prominent Government officials and skilled martial artists developed public martial arts programs for the purpose of improving the physical fitness of the Chinese people. The Central Martial Arts Academy (中央國術館 - *Zhong Yang Guo Shu Guan*), which was opened in the late 1920's in Nanjing, and its network of subsidiary provincial martial arts schools, was an outgrowth of this program. The transformation further progressed under the communist government who, as we discussed in part one of this article, will only promote a diluted version of the health and performance style martial arts and has sought to standardize the martial arts by reducing complete systems of training down to a handful of performance oriented forms.

**Martial Arts for Health** - After the overthrow of the Qing Government in 1911, the "martial arts for health" movement began to emerge in China for two reasons. First, the Chinese people were generally weak. A corrupt government, foreign invasion, opium addiction, and poor harvest had beaten the people down. Second, for the same reasons listed above, national pride was low. The new government decided that in order to strengthen the country, they needed to strengthen the people. In order to strengthen the people, and increase national pride, they chose to use traditional Chinese methods of physical training, which meant using the Chinese martial arts. Influential intellectual martial artists, like Sun Lu Tang (孫祿堂), helped begin this movement. Sun Lu Tang's introduction to his book on *Xing Yi Quan* (*Xing Yi Quan Xue* - 形意拳學 - published in 1915) states, "The way of becoming prosperous and strong lies in the bracing up of the people. The important point is to brace up the spirit. A strong country cannot be composed of weak people. We cannot make people

strong without physical training. To brace up the people through physical training is the way to strengthen the country."

Other traditional martial artists began to echo Sun's words. They even began calling the martial arts the "national arts" or *guo shu* (國術) to distinguish them from Western sports activities and promote a sense of national pride. As time went on and China was plagued with Japanese imperialism and further Western modernization, the *guo shu* movement became stronger and plans were made for a national *guo shu* program. The principal of the Central Martial Arts Academy in Nanjing (*Zhong Yang Guo Shu Guan*), Zhang Zhi Jiang (張之江), proclaimed, "strengthening oneself strengthens the race and protecting oneself protects the country."

The Central Martial Arts Academy was officially opened in December of 1927 and by March 1928 they had acquired sufficient funds to get the school off its feet. Their goal was to train a crop of instructors who would spread martial arts training throughout China in public schools in order to "make martial arts common in all walks of life." However, as traditional martial arts were exposed to a wider variety of people, the traditional instruction was greatly modified for mass consumption.

In the late 1800's and the early years of this century, those that studied martial arts in China were primarily farmers and peasants who hoped to obtain jobs as bodyguards, caravan escorts and residence guards. Since police protection did not exist outside of the major cities, men in small villages also trained in martial arts in order to protect their homes from bandits and thieves. The majority of these individuals were uneducated and were considered to be "ruffians" by the educated class in China. Sun Lu Tang's introduction to his book on *Xing Yi Quan* says, "There was a prejudice in the old days that literates despised martial arts as martial artists were short on literary learning." However, he also indicated that the times were changing. He continues by saying, "Now the country will be improved through reforming affairs. Martial arts has been put into the curriculum in schools so that students can be cherished on both literary and military sites. This is a good way."

Traditional martial arts instructors who participated in the national programs saw this as an opportunity to gain some "face" for themselves and the martial arts, however, they were not totally willing to let go of tradition. Traditional instruction consisted of a student studying with one teacher for a significant amount of time in a private or small group setting. The teacher usually taught at his home or in a park near his home. Students were taught slowly and steadily with an emphasis on basic training. Advanced skills were only taught after fundamental skills could be performed with a sufficient degree of expertise. While the student was

studying the fundamentals of the art, the teacher also tested the student's loyalty, patience, martial morality, and determination. All of these factors were weighed along with the student's physical ability when the teacher made decisions about when the student would be exposed to new material. This training, at all levels, was extremely difficult and the teacher placed high demands on the students. Only the most loyal, hard working, and highest skilled students would earn the right to become "inner door" students and lineage holders. It was not uncommon for an instructor to only choose one student to receive the full transmission of his art. In order to teach short "martial arts for health" courses to the public something had to give.

What occurred in the public classes was that the students were taught a very small slice of the complete martial art. The forms and exercises that were taught were traditional, however, typically the teachers only taught a few basic exercises and forms which were good for developing general balance, coordination, and flexibility. Since health became the emphasis, the very rigorous training which was designed to teach students how to fully develop into good fighters was not generally taught. Of course, if a student in the public class showed great potential a teacher would take that student aside and teach that student privately and possibly give that student the complete transmission of the art, but these cases were rare. Most of the individuals in the public classes only received the surface level of the art they were studying. In Ba Gua this typically consisted of one eight-section form.

Famous Ba Gua Zhang teachers, like Sun Lu Tang, Jiang Rong Chiao (姜容樵), Sun Xi Kun (孫錫堃), and Huang Bo Nian (黃柏年), who taught in these public settings also published books on Ba Gua in order to spread the art to the public and gain more acceptance in the literary circles. However, like the public classes, the material in the public books was only a small piece of the system of Ba Gua that these gentleman taught. The only thing in the books was what was being taught in the public classes. As people who attended these public classes and read these books began to teach students of their own, these small fragments of Ba Gua were all that was passed down from one generation to the next.

**Chaos in China** - In addition to the fragmentation which occurred in the public martial arts classes, we need to also consider the chaotic times which China has experienced since the turn of the century in order to understand another reason for complete systems not being passed down. Since the turn of the century China has been in turmoil. The overthrow of the corrupt Qing government was followed by a very unstable Republican government under Yuan Shi Kai (袁世凱) and then a chaotic "warlord period." This was then followed by the Japanese invasion and then the Communist takeover. Since 1949 the country has been riding the Communist rollercoaster of upheavals and purges. As a result, during the 1920's, 30's, and 40's many of the Chinese people were very transient, fleeing from one city to the next and then eventually fleeing the country.

It is those individuals who fled the country during this period in China's history that brought the Northern Chinese martial arts to the rest of the world. When we trace the martial arts background of many of these people we find that they were either exposed to martial arts through what I will call the "public lineages" as discussed above, or they only studied with their teacher for a few years before their family fled their hometown or fled the country all together. If they were taught in the public classes, they did not get the complete system and if they only studied from a teacher for a few years it is likely that they didn't get the complete system either.

Many of the transient individuals continued to study martial arts, however, each place they moved they found a new teacher and/or a new art to study. Subsequently most ended up with fragmented pieces of several different martial arts. This is not to say that many of these individuals were not skilled martial artists, it is just to say that most of them did not receive complete systems of Ba Gua Zhang. Additionally, this is also not to say that the Ba Gua these people practiced and taught was not good Ba Gua. If any of these individuals had a very solid martial arts background before studying Ba Gua, it is likely that they could have become skilled at Ba Gua in a relatively short period of time. Most of Dong Hai Chuan's (董海川) students learned in this manner as he did not accept many students who were not already skilled at something else. However, as we have seen in various articles in previous issues of the *Pa Kua Chang Journal*, most of Dong's students were already very highly skilled martial artists in their own right before studying with Dong and they subsequently put together very complete systems of Ba Gua training based on what Dong had taught them. In this Journal we have examined several systems as they are taught today in Northern China by the "inner door" lineage holders in the Yin Fu (尹福), Cheng Ting Hua (程庭華), and Liang Zhen Pu (梁振蒲) styles of Ba Gua and seen that these systems contain far more than a few exercises and one eight-section Ba Gua form.

The majority of the true Ba Gua lineage holders spent their entire lives studying only Ba Gua and they studied with only one, or perhaps two, Ba Gua instructors. When examining Ba Gua as it is taught in many areas of Southern China, Hong Kong, and Taiwan, we do not find many complete Ba Gua systems being taught. There are certainly exceptions, many of which have already been covered in this Journal, but it is rare to find a complete system outside of Northern China. Additionally, even though some systems outside of Northern China are complete, in most cases, there are only a handful of students who studied these systems long enough to receive the full transmission.

Now that traditional teachers in mainland China have been more accessible during the past fifteen years individuals in the United States and other parts of the world are now going back to Northern China to learn from the old masters and are trying to receive the complete transmission, so there is hope for the future. However, as we discussed in part one of this article, these traditional lineage holders are not easy to find



because the government is promoting the performance arts. Additionally, the traditional lineage holders of Ba Gua in Northern China are keeping to tradition in that they are only passing along their complete method to a select few students. A foreigner receiving complete Ba Gua training from a traditional Ba Gua teacher in Northern China is a rare occurrence.

Historically we can safely say that as a result of the "public lineages" and the transient nature of the people in China who brought arts like Ba Gua to the rest of the world, what we are left with in most cases are relatively few individuals outside of Northern China (Beijing and Tianjin Cities and Hebei, Shanxi, and Shandong Provinces) who specialize in Ba Gua and have complete systems of Ba Gua to teach.

As I mentioned in part one of this article, the standardized *wu shu* Ba Gua being taught in mainland China today is a major fragmentation and degradation of the complete Ba Gua method. However, now we can also see that as a result of the "public lineages," even some of the Ba Gua that left China before communism are fragmentations as well. If someone is teaching "Jiang Rong Chiao's Ba Gua" and is only teaching one form, it is a fragment. If someone is teaching "Sun Lu Tang's Ba Gua" and they are only showing the form that appears in his book, it is a fragment. If someone teaches "Jiang Rong Chiao's form" and then teaches "Sun Lu Tang's form," they are simply compiling fragments. Two fragments do not make a whole. If someone is teaching the circle walking practice and tells you that there is only one stepping method used in Ba Gua, you are being taught a very small fragment. Fragmentation leads to ignorance. Those that tell you that there is only one way to do something in Ba Gua are akin to the frog in the bottom of the well. They only have one extremely small view of a very vast art form.

**What is a "Complete System"** - Complete Ba Gua Zhang systems are comprised of step-by-step, progressive, balanced curriculums which expertly combine all aspects of internal martial arts training. They are designed by an experienced teacher who will guide each student's individual development as it is appropriate for each unique individual. Any complete Chinese martial arts system will include a thorough and integrated training curriculum which incorporates *wai gong* (外功), *nei gong* (内功), and *qi gong* (氣功) training methods. Below I will provide my definition of these components and explore each of these areas as I see them. Although I have divided them into three separate categories below, the reader should understand that in terms of internal martial arts training they are all part of the same whole and thus elements of one component will naturally cross over to the others. These components of training cannot be put into nice neat boxes, they are mutual supportive and mutually dependent.

Although beginning level training methods might isolate the various components of training, more advanced training will always contain all of these elements. Additionally, every training component in a system like Ba Gua enhances the attainment of skill in other areas. For instance, good solid *wai gong* training

provides the foundation for *nei gong* and *qi gong* training and good *nei gong* and *qi gong* training will give deeper insights to the *wai gong* training. Also, exercises like the circle walk practice can be used to train all of these components depending on the walking method and the focus of the training. This is one reason why each system of Ba Gua will have numerous basic circle walking practices and stepping methods.

(Note: Please excuse my occasional step up onto the "soap box" during this section of the article. After receiving three or four phone calls a week for the past four years from people wanting to know about the "secrets" of internal arts and the "easy way to internal power," I can't help myself.)

**1) Wai Gong** - *Wai Gong* is the external aspects of martial arts training which includes firm balance, flexibility, agility, good posture and stance work, proper mechanical and structural alignment, coordination, stability while moving, and a physically strong body. These basic skills are practiced in the context of developing all aspects of the fighting arts such as foot and leg work, which includes stepping, hooking, kicking, trapping and sweeping with the legs; striking, which includes developing power and speed in striking with all parts of the body; seizing and locking (擒拿 - *qin na*); and throwing (摔角 - *shuai jiao*).

These aspects of training form the foundation of practice and are emphasized heavily during the first few years. A complete system of Ba Gua Zhang will have a great number of training exercises, as well as numerous straight-line and circle walking forms, which are all Ba Gua specific and focus on the development of one or more of these vital aspects of martial arts training.

If the student does not develop sufficiently in these "external" areas of training, progress to higher levels of skill, which involve refinement of these basic skills, is not likely. Unfortunately most practitioners of internal arts today want to skip this training and go to the "good stuff." Good teachers who start their students on a solid program of fundamentals are said to "not be teaching the internal" or "holding back on the good stuff." Fifteen years later when individuals who skip ahead to what they would consider the "more internal" aspects of training don't have any "internal power" or fighting skill they finally realize that something is missing - a basic martial arts foundation!

In traditional Ba Gua Zhang schools beginning students spend years developing the basic *wai gong* skills before focusing on the more refined aspects of the art. This is not to say that the basic skills training is not "internal." This training does involve the use of internal principles, appropriate body alignments and natural body movements. It is simply less refined than the more advanced training. One cannot start with a physically weak, uncoordinated, unbalanced, unconnected body and hope to develop refined internal strength through the study of intermediate or advanced Ba Gua forms or exercises.

Today many teachers in the United States who gained skill through solid basic training and then later progressed to more refined aspects of the art tend to forget where they came from when teaching students.

They no longer like to practice the physically demanding components of the art that were so important to their own development, or they find out that they do not attract many students to their school when they teach this way, and so they don't teach it to their students. As a result, their students are being cheated and will never be as good as their teacher.

In Ba Gua Zhang systems there are any number of forms and exercises associated with *wai gong* training. Basic stance work, straight-line and circle walking stepping drills, hand movement exercises, kicking sets, straight-line repetition of movements, straight-line linked forms, various circle walking drills, apparatus training, power training with weapons, numerous two-person sets, etc. Each system will have their own approach. There are also numerous circle walking exercises working with different types of stepping methods and upper body postures which develop the body and leg strength in a variety of ways.

**2) Nei Gong** - *Nei Gong* is training which is designed specifically for the development of muscle groups, ligaments, and tendons not usually under conscious control. This training involves refinement of the basic *wai gong* skills and development of the connection between mind and body. In the beginning levels of *nei gong* training, repetitive physical movements are combined with:

- 1) relaxation of all muscles which are not directly involved with the particular action being performed,
- 2) breathing in coordination with the motion, and
- 3) simple imagery (use of intention).

The combination of relaxed physical movement, breathing, and intention begins to teach the practitioner how to move in a highly refined manner and facilitates the development of subtle strength and efficiency in movement.

Today some people in the internal arts are fond of saying "use no strength, let the *qi* move your body." Reality check! I'm sorry folks, if your body is moving you are utilizing muscles and strength. Don't let them get away with that "its the *qi*" dodge. Whenever anyone tells me "its the *qi*" or "use the *qi*" my mind translates it to mean "I don't really know what I'm talking about so I will say something very nonspecific and people will think I am an expert." The top level Xing Yi and Ba Gua instructors that I have met in mainland China and Taiwan rarely ever even use the word *qi* when they are teaching beginners. But here in "new age" America we find that word everywhere and there are people who will believe anything is possible as long as they are told "the *qi*" is doing it.

It is amazing to me how otherwise intelligent individuals will suspend all rational thought and common sense when someone mentions the word *qi*. Yes, I do believe in *qi*. However, I believe it is not something to be worshiped or sought after as "the ultimate goal" and it is not something that is magical or mystical. Proper internal martial arts training facilitates strong, full, and balanced *qi* in the body. This certainly helps the practitioner's "internal power." However, if the proper alignments, proper use of refined strength, proper body coordination and timing of the body movements,

and correct, natural and efficient use of the body in conjunction with the mind and the breath are not trained correctly, the practitioner who is worried about obtaining "*qi* power" is dreaming. If those other things are in place, the *qi* will naturally be there, if they are not, you are out of luck.

"Proper use of strength" in the internal martial arts means that the strength is not "clumsy." In executing any movement, if the practitioner is utilizing muscles that are not directly involved in that movement, if the breathing is not coordinated with that movement, or if the mind is not fully involved in that movement, then the movement is "clumsy." The classics of internal boxing all warn the practitioner against the use of "clumsy force."

*Nei gong* training teaches the individual how to use the body strength in the most natural and efficient manner so that it is not "clumsy." Simple repetitive exercises which teach the practitioner to coordinate mind, body and breath are all that is required in *nei gong*. It doesn't need to get any fancier or more sophisticated than that. Wild visualizations exercises which tell you to "imagine the energy of your large intestines connecting with your lungs, moving out your middle *dan tian*, wrapping around your body four times counterclockwise and then sucking back in to your body through your third eye" are not going to get you very far in the internal martial arts. In my opinion, in the context of obtaining martial arts skill, it is simply mental masturbation. Sure you might get a little "*qi* buzz" happening, but this kind of *qi* development is usually not very functional in martial arts. Additionally, forced movement of energy in the body through strong mental visualization is potentially very dangerous.

The majority of the overly complex *nei gong* and *qi gong* which people are practicing today is coming from what I call "fad" *qi gong* books written by individuals who are appealing to the overly intellectual Western mind and overly lazy Western body by promising better health through mental gymnastics. I can't believe the number of phone calls and letters that I get from people that are overly concerned about things such as "connecting the governing and conception vessels" (任脈 - *Ren Mai* and 督脈 - *Du Mai*) through meditation so that their "microcosmic orbit" or "small heavenly cycle" will be "complete." First of all, if your *Ren Mai* and *Du Mai* are not connected, you are probably dead. Secondly, if you are concerned about increasing the full and balanced flow of *qi* in these meridians, you should not be sitting in a chair and trying to do it with your mind. Correct movement combined with simple imagery and gentle breathing will do it for you in a simple, progressive, and safe manner.

In the book *Shen Gong* (神功) written by Wang Lian Yi (王連義), the son of the famous Xing Yi Quan master and Chinese Medical doctor Wang Ji Wu (王繼武, 1891 - 1991, see photo on page 10, *Pa Kua Chang Journal* Vol. 4, No. 3), it says:

"If the *qi* circulation in the *Ren* and *Du* meridians is strong, the "Small Heavenly Cycle" is open and there are great benefits to health, including increased metabolic activity, increased resistance to disease, increased powers

of recovery from illness and leading to a long and healthy life.

While *qi* circulation in the *Ren* and *Du* meridians is a vital part of maintaining health, Wang Ji Wu felt that the beginner should not try and force the *qi* to flow through strong intention. His advice was to practice the exercises with a relaxed mind and the intention focused on the *dan tian*. After the *qi* has gathered in the *dan tian*, it will find its own way in the "Small Heavenly Cycle" through the gentle coaxing of the physical movements."

All of the good teachers that I have been exposed to have the same advice for beginners. Don't force things with the mind that can be accomplished just as easily, fully, and safely, with gentle concentration and simple body movements. Through experience I have learned that they are correct. I myself practiced those "fad" methods for years. While I did indeed feel some partial benefits from these practices, the results were not nearly as great, or as functional, as the results I obtained through the practice of much simpler methods. Personally, I found that physical movement in coordination with the breath and very simple mental imagery was far more practical and beneficial.

In the chapter on *Nei Gong* in the *Written Transmissions of Xing Yi Quan* it states:

"If the *dan tian* is lacking, the *qi* will not be sufficient. With insufficient *qi*, power will be inadequate. The five elements and the twelve forms will be empty. In this state, in defense one will be as a city surrounded by a dry moat, in attack, one will be like a strong soldier with a weak horse. One must practice Xing Yi Quan diligently everyday. Sitting in meditation trying to become immortal will not cultivate the *dan tian*."

All of the *nei gong* I have been taught in mainland China and Taiwan by individuals who I would consider top rate martial artist was very simple, practical, and effective. Again, simple repetitive movements combined with simple imagery and executed in coordination with the breath is the most effective way to practice.

In Ba Gua Zhang much of the *nei gong* work is accomplished through *nei gong* exercises which are similar to things like the *ba duan jin* (八段錦 - eight section brocade) however they have more of a Ba Gua twisting and turning flavor. There are also other basic hand and body movement exercises, and the circle walking practice while holding the "eight mother palms," which are included in the *nei gong* training.

Every Ba Gua system I have encountered has their version of the eight mother palms. These palms are also sometimes called the *qi gong* palms, the *nei gong* palms, the "inner palms," or "the basic palms," but the practice is the same. The student walks the circle while holding static upper body postures and executing simple directional changes. Concentration is placed on maintaining a stable *dan tian*, the breathing is smooth, continuous, and natural, and there is a simple mental image associated with each of the eight palms and the transitions between the palms. This practice is the core of *nei gong* in Ba Gua.

**3) Qi Gong** - *Qi Gong* training consists of breath control, simple visualization, meditation, and nonspecific body

movement techniques and exercises for various purposes including increased circulation of *qi* and blood to the distal points of the extremities, increased vital capacity, increased mental focus, and increased whole body strength. These methods typically consisted of very straight-forward exercises designed to strengthen the body internally and increase mental focus. These exercises and techniques are a far cry from the "new age" *qi gong* of today which consists of a mixed bag of incomplete practices from various disciplines stirred up in a pot of mysticism and esoteria and promising results of "*qi* power" and "spiritual enlightenment."

The *qi gong* which the internal martial artists practiced was simple and the results were obtained gradually. Simple practice and gradual development in *qi gong* insures a safe practice. Any *qi gong* practice which promises quick results is probably dangerous. Much of the "quick results" *qi gong* which is written about and practiced today was taught in China to soldiers in time of war. Obviously in war time it was necessary for the soldiers to be trained quickly. It was also no concern of the people training the soldiers whether or not the soldiers developed side effects from the training years down the road or died at a young age as a result of the training. The war was now and the soldiers had to be strong and tough now. Unfortunately, after the war the surviving soldiers went home and taught these methods in their home villages. Lineages were formed and so we are left with these dangerous practices today. In many cases the damage done by bad *qi gong* will not show up for many years and so people did not usually connect the illness with the *qi gong*. Practices such as "Iron Shirt," "Iron Palm," and hanging weights from the testicles are the very worst of the practices which fall into this category.

Much of the "dangerous" *qi gong* methods mentioned above which were taught in war time originated in places like the Shaolin temple. In the temple the monks who practiced these methods did not take the same risks as the soldiers because they had time to develop these practices slowly and gradually and they led a lifestyle which was conducive to this kind of development. There meditation practices, diet, daily schedule, and herbal supplements all served to keep the body in balance while performing these exercises. When these practices were separated from the monastic lifestyle, and thus practiced incompletely, they became dangerous and while producing quick results, they were very harmful in the long run.

Other *qi gong* methods, from both the Daoist and Buddhist traditions, underwent a similar transformation when they were taken from the temples and taught to the general public. More times than not the transmission was incomplete and when the practice was separated from the lifestyle of a monk, it became potentially dangerous. In a future issue of the *Pa Kua Chang Journal* we will have a more in-depth look at *qi gong* and the dangers of incorrect practice. Good *qi gong* practice is very simple and the results are obtained gradually.

**Mixing the Ingredients** - Even if a Ba Gua teacher is

teaching elements of all of the above training methods, it still may not come together to form what I would call a "complete system." What is listed above could be analogous to ingredients required to prepare food. If you were to possess all of the ingredients to make a certain food, but did not know how to mix the ingredients appropriately, how to prepare and cook the ingredients, and how to add the spices, you could not prepare the food properly. Martial arts training is similar. Just because a teacher has a grand list of exercises, forms, and training methods does not mean he has a system. There are a great many teachers of Ba Gua in the United States today who have a hodgepodge of forms and exercises from various systems and sources and they do not really know how to put them together to train students effectively. They have a lot of ingredients, but no recipe.

If the teacher shows the student "Sun Lu Tang's form" this month, "Jiang Rong Chiao's form" next month, adds in "Wang Shu Jin's form" two months down the road, and then supplements the forms with *ba duan jin* and "iron shirt" and shows you his "fighting training" which simply consists of his interpretation of "the application" of each of the form movements, you are simply following him down his road that leads to Ba Gua Nowhereland. Complete martial arts training programs are very systematic. Like building a house, there is a plan. A strong foundation is built and then each piece is added sequentially and everything fits in its place. When the plan has been followed, there are no missing pieces in the end.

A good teacher with a complete system will be able to show the student how to practice each exercise and form, be able to explain why each exercise is being practiced, how it fits into the overall picture, and where it is leading to next. Additionally, the teacher will also know how to vary the program from one student to the next in order to fit each student's individual needs based on age, sex, coordination, experience, strength, build, constitution, health concerns, etc. Not every student can be taught the same way. Every complete martial arts method has a systematic program and each teacher knows how to vary that program to bring out the best in each student.

**Conclusion** - In order to raise the level of Ba Gua practiced in the United States, I feel that it is important for students to strive to learn a complete Ba Gua system. Let's put an end to the fragmentation that has occurred over the last 70 or 80 years. This is the only way this art will continue to grow and flourish. Ba Gua is not "a form," it is a system. If you are teaching Ba Gua, you know whether or not you have a complete system. If you are teaching fragments, complete your training. Eat some humble pie and search out an instructor who has a complete method so you can fill in your own missing pieces and pass a complete art along to your students.

More than one Ba Gua "teacher" in this country is out there teaching Ba Gua forms to students that they picked up from video tapes, weekend seminars, or a two week trip to China. This typically occurs with teachers

who have been trained in one system, like Shaolin, Tai Ji, or Xing Yi and have students that also want to learn Ba Gua. In order to keep their students, they quickly run out and buy a video or take a seminar and then teach what they learned the next week. It is sad, but it is not an uncommon occurrence. Again, if you are a martial arts teacher and want to teach Ba Gua, spend some time really learning Ba Gua yourself before trying to teach it to someone else. Learn Ba Gua as Ba Gua, don't learn a Ba Gua form and then try to guess how all of the moves are used based on your knowledge of Tai Ji, Xing Yi, or Shaolin. You will not get it right.

If you are a student, take a hard look at what you are being taught and decide whether or not it has everything you are looking for in a martial art. Ask your teacher to explain his system and how each of the components fit together. Use common sense. Do not be fooled by explanations that sound too general, promises of results that sound unrealistic, or training that seems too easy. Good Ba Gua training is extremely difficult.

If you feel your teacher is a good martial artist and you would like to obtain his skill level, ask your teacher about his background and how he was trained. If he talks about how his teacher made him walk the circle for hours in a low posture and made him repeat simple form movements everyday for months before he would be given the next section of a form, then he should be teaching you that way. Otherwise, you are probably never going to be as good as he is. Use common sense. Don't allow a teacher to "sell you," let him convince you through your own progress. Don't let a teacher tell you that you have to practice for ten years to get internal power. A student that practices hard should develop a good deal of power within the first year or two of training. It will take years to further refine that power, however, if you have been studying Ba Gua for two or three years and haven't greatly improved your internal power, something is missing.

**Editor's Note:** I realize that this two part article has in some ways been quite negative and will probably upset some people. What I have expressed here are my personal opinions based on my experiences. If others have opposing opinions based on their experiences, that is fine, they are entitled to them and I respect each person's individual opinion. If you feel like expressing your opinion to our readers, write to me and I will gladly print it.

As a journalist I feel that if I "sugar coated" everything I wrote so that I would not upset anyone, I would not be doing my job. I feel it is my duty to conduct my research as thoroughly as possible and then to express my honest opinion based on that research. I do not ask that everyone see things my way, I only ask that readers consider what is said. Again, I feel it is a writer's job to get people thinking, not to make everyone feel good about themselves.

# The Tang Shou Tao Ba Gua/Xing Yi Training Intensive in China

During the month of April 1994, twenty-six Ba Gua and Xing Yi enthusiasts traveled together to mainland China for an intensive three weeks of Ba Gua and Xing Yi study in Beijing and Tianjin. The group consisted of twenty-four individuals from the United States, one from Italy, and one from Brazil. Additionally the group was joined by Bill Tucker and Tim Cartmell from Taiwan and Huang Guo Qi (黃國琪) from Shanghai who acted as interpreters during the three weeks of training. The trip was cosponsored by the *Pa Kua Chang Journal* and the North American Tang Shou Tao Association. The majority of the participants in this event were members of the North American Tang Shou Tao Association.

Arriving in Beijing on the evening of 31 March, the group got up early the next morning to begin Xing Yi training with 82 year old Song Shi Rong (宋世榮) style Xing Yi instructor Li Gui Chang (李桂昌). For three hours every morning for the next eight days the group practiced with Li's students Mao Ming Chun (毛明春) and Cui Jin Min (崔晉民) while Li observed, added corrections, and occasionally demonstrated Xing Yi applications. The Xing Yi training included the five elements, twelve animals, combined forms such as Ji Xing Ba Shi (鷄形八式), Za Shi Chui (雜式捶), and the five elements linking form, and two-man sets such as

Wu Hua Pao (五華炮), Wu Xing Shang Ke (五行生克), and Ai Shen Pao (挨身炮). In the afternoons the group continued their training by spending three more hours practicing Ba Gua Zhang with Li Zi Ming (李子鳴) disciple Zhang Hua Sen (張華森). Zhang taught Ba Gua basic warm-ups and power training drills, circle walking *nei gong* (內功) palms, the *Lao Ba Zhang* (老八掌 - Old Eight Palms) form, *qin na* (擒拿) sets and exercises, and taught a great deal of Ba Gua two-person application drills.

In addition to the scheduled training, individuals who desired to study other styles of Ba Gua or Xing Yi or other styles of martial arts in general, were connected with other highly skilled instructors who act as advisors to the North American Tang Shou Tao Association. Tim Cartmell studied Xing Yi with Liang Ke Quan (梁克權 - see *Pa Kua Chang Journal*, Vol. 4, No. 4); Bill Tucker studied Ba Gua with Sun Zhi Jun (孫志君 - see *Pa Kua Chang Journal*, Vol. 4, No. 4); Al Joern studied Henan style Xing Yi (六合心意拳 - *Liu He Xin Yi Quan*) with Li Xing Gong (李行功); Kim Black studied Sun style Ba Gua Zhang with Sun Lu Tang's daughter, Sun Jian Yun (孫劍雲); Scott Jensen, Martin Werner, and Marc Melton studied *San Huang Pao Chui* (三皇炮捶) with that system's inheritor Zhang Kai (張凱); and Tom Bisio, Peter Davis, Chris Quayle and



Some of the group's members visited Dong Hai Chuan's tomb in Beijing with Zhang Hua Sen



**Li Gui Chang demonstrates Xing Yi's usage on his student Cui Jin Min**

David Nicoletti spent time after hours with Zhang Hua Sen learning Li Zi Ming's "chicken knives" and various other members of the group studied the Ba Gua "willow" sword with Zhang. Additionally, Henry Cooper and Gail Derin went to visit Ba Gua instructor Xie Pei Qi (解佩启 - see *Pa Kua Chang Journal*, Vol. 4, No. 1) to receive therapeutic *qi gong* treatments. Some members of the group were also able to meet with, and have question and answer sessions with, other Beijing Ba Gua instructors such as Liu Xing Han (劉興漢), Zhao Da Yuan (趙大元), Wang Shi Tong (王世通), and Kang Ge Wu (康戈武).

A few days of sightseeing in Beijing was followed by a bus ride to Tianjin and the second half of the training program. In Tianjin the group studied Xing Yi with Li Cun Yi (李存義) style Xing Yi instructor Liu Wan Fu (劉萬福). Over the eight day training period Liu taught his five elements, twelve animals, five element linking set, Za Shi Chui, Shi Er Hong Chui (十二洪錘), and a 77 movement linked Xing Yi form. Additionally, Liu worked with the group on Tai Ji push hands and taught everyone a Ba Gua form which he originated. The form is a fighting set which combines movements from Ba Gua, Tai Ji, Lan Shou (攔手), Tong Bei (通背), and Ba Ji Quan (八極拳). Those that were motivated enough to get up at 6:00 a.m. also learned a 98 movement linked Xing Yi form from Liu. In addition to teaching Xing Yi in the morning, Liu Wan Fu also offered extra night classes in Zhang Zhao Dong's (張兆東) Ba Gua Zhang and the Shaolin based art Lan Shou (hand sets and

spear). Many members of the group took advantage of this extra training.

The Ba Gua which was taught in Tianjin was the system of Gao Yi Sheng (高義盛) and was taught by Wang Shu Sheng (王書聲), Liu Shu Hong (劉樹行) and two of Wang's students, Ge Guo Liang (戈國良) and Li Xue Yi (李學義). During the eight training sessions the group studied all eight of the pre-heaven circle walking changes plus the single palm change, double palm change, and "black dragon shakes it tail" change. All sixty-four of the post-heaven straight line forms were also taught in addition to the Ba Gua large straight sword and large broadsword. After hours training was also offered in the double-headed spear, the crescent moon knives, and the Gao style Ba Gua cane.

During the twenty-one days the group spent in China most of the group members spent anywhere from eight to twelve hours a day practicing martial arts. While it is not likely that the participants will remember all of the forms that they learned, the opportunity to go through these forms with instructors who have been practicing these arts for a lifetime was extremely valuable. Additionally, every one of the instructors invited anyone in the group to return for further study in the future and thus important relationships were formed between the group members and these instructors.



**Liu Wan Fu demonstrates a Xing Yi application on David Nicoletti**

## **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.

### **1994 Calendar of Pa Kua Chang Workshops and Seminars**

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