



Pa Kua Chang

Newsletter

Vol. 1, No. 4

May/June 1991

Gary Stier describes the Shen Men Tao Combination Style

Hearing about Gary Stier's upbringing in the internal martial arts would make most practitioner's turn green with envy. While still in high school Stier began an apprenticeship with Dr. Lei Wing-Wah, O.M.D., during which time he was required to study and become proficient in all five of the "Chinese Excellences" of Physical Culture (martial arts), Chinese Medicine, Music, Art, and Poetry. During this apprenticeship, which lasted over a decade, Stier was called upon to reach the level of "Master Instructor" in the arts of T'ai Chi Ch'uan, Pa Kua Chang, and Hsing-I Ch'uan, become a certified Oriental Medical Doctor, and periodically submit original art work, musical composition, and poetry for critique by his instructor. The result of almost 25 years of study in these arts is strongly reflected in Stier's constitution and character. During a lengthy interview with Stier, who looks 10 years younger than his true age, it was refreshing to find no gap between his personal conduct and the philosophical precepts inherent in the internal arts.

This interview was conducted at the United States National Chinese Martial Arts Competition in Houston, Texas in September, 1990.

When did you start studying martial arts?

I began my study of martial arts in January of 1962 with the practice of Korean Tang Soo Do and Judo. Both arts were taught at the same school as an integrated method of self-defense incorporating a hard/soft style of fighting combined with throwing and grappling methods. Through the years since then I have also studied some Ying Jow Pai (Eagle Claw Style), Kobayashi Shorin-Ryu Karate, and several years worth of Kwang Sai Jook Lum Tong Lung Pai (Southern Praying Mantis Style). In 1966, I began my study of Shen Men Tao which I have continued to practice since then, and have taught for the

**Adam Hsu discusses the Pa
Kua Chang teaching method of
Liu Yun-Ch'iao on page 8**



**Gary Stier of Austin, Texas demonstrating the
Pa Kua Chang style of Sun Lu-T'ang**

past 16 years. This system is a combination of Yang Style T'ai Chi Ch'uan, Sun Style Pa Kua Ch'uan, and Orthodox Shan Hsi Hsing I Ch'uan.

When you say the styles are combined, does that mean you teach each system to your students separately or combine all three?

Initially, each system is presented individually as if it were the only style being taught, and then later the Shen Men Tao system includes partner practices which combine postures from all three styles as if they were one style, much like Liu Ho Pa Fa and other similar methods. When students get through the basic skills of one of the three styles, they may either continue on to more advanced practices in the same style or commence the basic skills segment of

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Pa Kua Chang

Newsletter

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Purpose and Policy Statement

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

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

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

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

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

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Letters to the Editor

As newsletter Editor I periodically receive letters from Pa Kua Chang practitioners with information that I believe would be of great interest to the newsletter readers. In this column I will share portions of these letters with the readers. In all cases, permission of the author of the letter will be obtained before any portion of the letter is printed.

I recently received a letter from Mr. Kent Howard, who has been a practitioner of Pa Kua Chang since 1977 and for the past 9 years has lived and studied in Taiwan where he owns and operates his own English language school. The portions of Kent's letter I wish to share are printed below:

“. . . It was your last issue (Vol. 1, No. 2) which has prompted me to write, because it carried a photograph and short biography of my teacher's 'Master', Wang Shu-Chin.

My teacher's name is Huang Chin-Sheng. He is a well-known 'Chieh Ku' or 'Chinese Osteopath.' (I don't know if you are familiar with this traditional practice. A 'Chieh Ku' does everything from healing bone fractures and dislocations to chiropractic type adjustments.) Mr. Huang is from Changhua, a city just south of Taichung. He was a student of Wang Shu-Chin for nearly 30 years, from 1952 to 1981, when Wang died.

Mr. Huang speaks Japanese and has had many students of 'Chieh Ku'/Pa Kua from Japan, but I am his first Western student. If I didn't speak fluent Chinese and already know a style of Pa Kua, he probably wouldn't be teaching me. So, I don't believe I could recommend him to your readers, as few could probably meet the basic requirements.

As for his Pa Kua, I believe you are familiar with Wang Shu-Chin's style, which goes back to Tung Hai-Ch'uan.

If I might make a few gentle criticisms about the Americans you have interviewed, they seem perhaps a trifle misinformed on a few points. One commented that Taiwan had no 'professional' Pa Kua teachers of any rank. Yet, anyone who is familiar with 'first generation' instructors such as Chang Chun-Feng, Ch'en P'an-Ling or Wang Shu-Chin, or 'second generation' practitioners such as Hung I-Mien and Hung I-Hsiang (on whom the BBC did an interesting documentary), would know that statement is untrue. But then there were several comments made which sounded a great deal like me after I had been in Taiwan only a year or so. It takes a while to go through the many superficial layers of Chinese society and find out what is really going on.

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one of the other two styles. Eventually, however, the System expects the student to attain expertise in all three styles, and to perceive them as three variations on a common theme, yet united as one school.

Which art do the students begin with?

It will vary from one person to another. It is not a "one size fits all" program. An initial interview with each prospective new student determines any specific goals and wishes they may have as well as other factors such as emotional temperament, age, current state of health and athletic conditioning, and their general physical build in order to select the most appropriate starting point for that individual. However, if one of the three styles, Pa Kua for example, holds a greater visual appeal to a student, then that would probably be their starting point because I believe they will more consistently practice whatever looks best to them. It was certainly the visual beauty of the movements that first attracted me to these arts.

Who is your Teacher?

If I may, I'd like to acknowledge the instructors who have made the greatest contributions to my development as a martial artist to date. I learned Tang Soo Do from John Whelan and Sin-Il Choi; Southern Praying Mantis from Gin-Foon Mark, David Chung and Dick Oliver. My primary teacher in T'ai Chi, Pa Kua, and Hsing-I, and also my mentor in the Oriental Medicine arts is Dr. W.W. Lei, O.M.D. (Lei Wing-Wah). Dr. Lei is easily the most generous of my past teachers in terms of fully sharing his knowledge and skills, and he has probably exerted a more positive influence on my life in many ways than any other teacher. I respect and admire him as one of the finest human beings I know!

What is the primary focus of Shen Men Tao?

The name Shen Men Tao means "Divine Gate Way" or "Spirit Gate Path." According to the teachings of Dr. Lei, who originated this name and the system of practices it represents (although heavily influenced by the teachings and writing of the late Sun Lu-T'ang), the primary focus and emphasis is the inner process of self-cultivation and spiritual self-realization. This process begins to unfold through the practices as the mind and body merge by combining focused mental intention with synchronized physical action. The resultant union of mind and body is the key that unlocks the "Spirit Gate" or "Shen Men" and opens the door inwardly into the spiritual realm. In this way, we can better perceive and understand the non-physical, non-mental part of our being, however we may choose to relate to it. Some students will relate this process to their religious background and prayer life, others will perceive it strictly in terms of spiritual philosophy, or maybe all of the above. What's most important is to acknowledge that we are body, mind, and spirit, not only a physical identity



Sun Lu-T'ang - known for combining the styles of T'ai Chi, Pa Kua, and Hsing-I in his Sun style T'ai Chi Ch'uan

or only an intellectual, ego identity. The internal alchemy of Tao would correlate body, mind and spirit to ching, ch'i, and shen respectively.

The physical focus of Shen Men Tao is to develop and maintain an uninterrupted state of good health, to prolong life and add to the quality of life by slowing the aging process, and to develop those physical qualities which will enhance athletic performance. Such qualities would include flexibility, strength, balance, body control, coordination, timing, and the ability to twist, turn, bend, fold, stretch, step, duck, dodge, or otherwise move out of harm's way, and if necessary, to counter-strike swiftly and powerfully like a huge wave of water or a great gust of wind!

When did you start studying Shen Men Tao and how long did you study with Dr. Lei?

I started studying Shen Men Tao in 1966, and maintained a student-teacher relationship with Dr. Lei until he retired from teaching in March of 1980. He has continued to be a mentor who advises and counsels me as needed since that time.

What is the importance of the student-teacher relationship?

I really feel that the importance of every relationship is to learn how to work together in loving harmony, and with mutual trust and respect, in order to succeed in mutual interests. It has to be a win/win situation since the teacher cannot succeed in perpetuating the



Stier demonstrates the “Swallow Skims the Water “ posture

style unless students succeed in learning it! They need one another, and would do well to remember that.

What do you recommend a student look for when searching for a teacher?

Look for a teacher who presents himself or herself in a way that indicates that they have benefited by their own practice of what they propose to teach you. With an internal art such as Pa Kua, I would expect the teacher to demonstrate a youthful vitality and appearance for their age, and show themselves to be trim and athletically fit from all of the twisting and bending of the practice. Additionally, internal stylists of great skill most often demonstrate a more modest temperament and a more gentle spirited approach to life which includes priorities other than just fighting skills. The bottom line for the student is to decide whether the teacher is who the student would like to duplicate in terms of achievement.

When is a student ready to become a teacher?

A student is ready to become a teacher when they have successfully completed the material required for an instructor level of practice, and can demonstrate a standard of quality which would qualify them to receive a teaching certificate and/or a letter of formal permission to teach from their Master Instructor. The levels of advancement in the Shen Men Tao System are Novice, Intermediate, Advanced, Initiate Advisor, Initiate Instructor, and Master Instructor.

When did you actually start teaching?

I began teaching on my own as a Master Instructor in June of 1975. I maintained a commercial studio and an Oriental medicine clinic in Minneapolis,

Minnesota from that time until October 1987. I then relocated to Austin, Texas and have continued these pursuits here to date.

What would a new student coming to your school expect?

A new student could expect a qualifying interview, either over the telephone or in person, followed by an invitation to participate in a group class one time as my guest in order to experience the basic skill methods taught to all new students, and in order to give each of us an opportunity to check one another out. In this way, the prospective student can determine whether or not they wish to become part of the class, and I can determine whether or not I wish to work with them on a regular basis.

Can you tell me something about your background in Oriental Medicine?

I started learning Oriental Medicine at the Initiate Advisor level of practice in this system through a five year apprenticeship program with Dr. Lei, O.M.D., who I had been studying Shen Men Tao with for several years already. This program involved learning experientially by assisting him in his clinical practice, as well as through direct reading, study, research experimentation, and memorization of basic concepts and principles as related to the fitness, health, and harmony of my own body, mind, and spirit.

The initial area of study and learning was the preparation of various Chinese herbs. Dr. Lei kept about 450 different herbs on hand for his own practice, and these herbs exuded an energetic presence which is difficult to describe, except to say that they seemed alive! This impression was further reinforced by Dr. Lei through seasonal herb walks out in the countryside to identify the local plants that had some edible or medicinal value. We'd talk about what time of the year was best for harvesting different parts of a certain plant, right down to the proper phase of the moon, how to dry and cure these materials, and how to properly store them.

We were then asked to verify the reputed actions of a given herb by preparing a decoction or infusion for personal consumption. After drinking these preparations, we could experience that a diuretic plant, for example, would produce increased urination as expected, and so forth with other herbs. When the qualities and actions of a few dozen herbs had been tested in this way, we would then move on to sampling the standard formula combinations. It was interesting to observe how the actions of some herbs would change in combination with other herbs, and that different parts of the same plant could have different applications therapeutically. I think that I probably enjoyed this part of the apprenticeship more than any other. The shapes and aromas of the various herbs always intrigued me, and I really enjoyed working with the scales, the pestles and mortars, the herb cookers, and most of all, the surprisingly powerful energy or “ch'i” of the herbs!

What did you learn after, or in conjunction with the herbs?

Well, right from the start we were introduced to the traditional diagnostic techniques as a means of monitoring our own internal environments during the course of studies. These methods include Observation, Listening and Smelling, Inquiry, and Palpitation. The most accurate of these methods, and the most difficult to master, is palpitation of internal organs and ch'i energy points, and especially the palpitation of the twelve pulses. We were taught the basic pulse positions on each wrist, as well as other places on the body where local circulation could be monitored, and encouraged to "listen" to our own pulses in order to feel changes related to the function of the corresponding organ. For example, it was suggested that we compare the volume and speed of the Stomach pulse before and after eating, the Urinary Bladder pulse before and after urinating, and so forth with other organ pulses. Dr. Lei always insisted that the only real knowledge is that which is verified through personal experience!

After the pulse reading, what did you learn next?

Next, we studied the body's system of ch'i energy channels and the location of the energy points they contain. This phase of learning also included Meridian Message techniques, acupressure, and reflexology methods and, lastly, acupuncture, moxabustion, cupping, and Seven Star or Plum Blossom dermal needle techniques. We were encouraged at this stage to become more sensitive to the presence and movement of ch'i energy within a specific channel when practicing a posture or exercise in the solo form, and to observe that certain postures could indeed generate a greater flow of such energy within a given channel and be felt at the corresponding pulse position, too. We'd talk about the Five Elements, the Ten Celestial Stems, and Twelve Terrestrial Branches as each relates to the medical theory and to the exercises. In this way, the form exercises could be used as a physical therapy as well as a self-defense art. For example, if a certain part of the body should be injured, or a certain internal organ should become dysfunctional, we would know which postures to practice as a means of circulating greater blood and ch'i flow to that particular location, thus accelerating the healing process. I had a chance to verify these correspondences many, many times through the years. As I've mentioned a couple of times earlier, we'd apply everything we learned to ourselves, sort of a healer heal thyself atmosphere. I have been most grateful for the ability to heal myself and attend to my own health with herbs, acu-point techniques, and to create a preventative environment which avoids illness altogether.

Getting back to the martial arts, can you tell me about the Pa Kua that you teach?

The Pa Kua Ch'uan segment of the Shen Men Tao system has strength in its simplicity. It consists

of two primary trigram routines, an Earlier Heaven arrangement and a Later Heaven arrangement, both of which use the same hand shape and movement for each of the Eight Trigrams, only the order in which they are performed is different. The primary trigram shapes or palms contained in these two sets are combined to create a 64 hexagram palm change set which is essentially a moving I-Ching form. Additionally, the system teaches a 64 Tactical Palm Changes set and a variety of solo and two person form sets for sword, saber or broadsword, staff, spear, halberd or long handled broadsword, chain whip, twin hooked swords, twin crescent swords, and so forth.

When a student comes to you to study Pa Kua, what do they learn first?

Initially, a student learns to feel and observe the basic principles of Softness, Centeredness, Circularity, and Rhythm while alternately walking a circle either forward or backward, and either rightward (Yang) or leftward (Yin) until this can be done without any dizziness or loss of balance. The student would then continue walking circles in this way while positioning the arms and hands in one of the basic postures such as "White Ape Offers Fruit" or "Fierce Tiger Issues From the Cage." The names of these postures may vary from one teacher to another, but the completed posture usually looks alike. A walking ch'i kung practice may be obtained by holding such postures for an extended period of time on each side, perhaps 5 minutes per side to begin with, before changing into another posture. When the mind has been properly disciplined, and the body adequately strengthened in this way, the connecting movements are then added to create the tactical palm changes solo set. The completion of this set would be followed by learning the Earlier Heaven and Later Heaven Trigram sets, then the 64 Hexagram Palm Changes set, and lastly, the various weapon sets. Two person drills and sets are taught along the way as well.

What advice do you give to your students when they find themselves reaching a plateau in their practice?

I advise them to think less and feel more! Just go with the flow and allow your art to unfold effortlessly, to let it happen. My teacher advised us to look for progress, not perfection, and thus avoid unnecessary frustration and disappointment. Measure accomplishment and progress year by year, rather than day by day, with growing excellence through consistency and persistency in the practices. Get rid of any preconceived ideas or egocentric thoughts you may have about how much new material you should be learning, since quality is really more valuable than quantity, or about how quickly you should be advancing in rank and status, because that kind of thinking restricts the ability of the internal arts to fully express their potential within us. It is much better to merely practice with an open heart

and an open mind, and allow the arts to blossom and unfold in our lives in whatever way is best suited to our greatest good.

How would you describe the essence of your particular style?

I would describe the essence of Shen Men Tao as a personal odyssey of self-discovery which creates a better person and a better quality of life. The effort required to achieve true excellence in the practice of Pa Kua, and related arts, exerts a powerful and positive influence on every aspect of a person's life. The benefits of increased mental concentration, improved health and vitality, enhanced athletic ability, and expanded spiritual insight and awareness can and should be applied to life in general, not only to martial art training. In this way, these benefits become life skills which promote the greatest possible good, both for self and for others. We become a valued asset to the society we live in by developing a greater sense of beauty, peace, and harmony within ourselves, and in our relationships with others and the world around

us. The highest expression of these ideals in Shen Men Tao can only be realized when we inwardly unite ourselves with the natural principles and spiritual laws of God, or Tao, and allow these to serve as the foundation for everything else.

Chinese Character Index

神 門 道	Shen Men Tao
楊 家 太 極 拳	Yang Chia T'ai Chi Ch'uan
孫 家 八 卦 拳	Sun Chia Pa Kua Ch'uan
山 西 形 意 拳	Shan Hsi Hsing-I Ch'uan
六 合 八 法	Liu Ho Pa Fa
孫 祿 堂	Sun Lu-T'ang
精 氣 神	Ching, Ch'i, Shen
陰 陽	Yin, Yang
氣 功	Ch'i Kung

PA-KUA CHANG THE ORIGINAL FORM



From PA-KUA CHANG LIEN HSI FA
(Training Methods of Eight Diagram Palms)
By Chiang Yung-ch'iao
T'ai Ping Book Co., 1969
Translated by Stuart Alve Olson

Chiang Yung-ch'iao was born in 1890 (no record of his date of death) and was a disciple of Chang Chan-kuei, who in turn was a disciple of the founder of Pa-Kua Chang, Tung Hai-chuan. Chiang is the author of two books based on Pa-Kua Chang. His first book was Pa-Kua Chang Hsin I (New Methods of Eight Diagram Palms), Beijing, 1955. The following material is from his second book, first published in Beijing, 1964.

There are four main schools of Pa-Kua Chang: Eight Animal, Dragon Form, Wu-T'ang and this one, Original Form. This particular form makes use of constant twisting and linking together of gestures. This series will be ongoing until the entire work is completed, with each installment containing both instruction on the fundamental principles provided in the beginning of Chiang's work and the form instructions. This installment contains Chiang's preface, Explanation of the Eight Palms and the first three postures of the form.

PREFACE

Pa-Kua Chang: through the uses of the eight palming methods and footwork of the circle-change walking methods, are the main principles of this boxing art. The fundamentals of the palming method are: single palm change, double palm change, double pounding palm, threading palm, clearing palm, turning over the body palm, shaking palm and circling the body palm - these are the eight palms. The basic stepping methods are: raising, lowering, turn inward and turn outward - these are the four types.

Pa-Kua Chang, in reference to its eight main palming methods, can be practiced solo using just one of the palm maneuvers or all eight palms strung together successively, connecting them while twisting about (circle-walking).

Pa-Kua Chang's special features of the exercises are: 1) walking 2) gazing 3) seating 4) turning. These special features develop the skills and dexterity of lightness and nimbleness, liveliness and uniquely strengthens the lower limbs, along with offering distinct supplementary disciplines. The disciplines of Pa-Kua Chang can bring health and strength to our society.

The earliest origins of Pa-Kua Chang is unknown, except in the LAN I WAI SHIH. Within the section titled, "Quiet Frontier Records," is this example of a conversation: "In the second year of the emperor Chia Ch'ing (1798), in Chi-ning of Shantung province, there was a man, Wang Hsiang, who taught his student, P'ing K'e Shan, a method of boxing. K'e Shan acquired his whole art. In the fifteenth year of Chia Ch'ing's reign (1811), Niu Liang-ch'en, observing K'e-shan, saw that within his boxing method there was eight direction footwork. Liang-ch'en said: "Your stepping resembles the combination of the Pa-Kua." K'e-shan asked: "Sir, how do you know this?" Liang-ch'en replied: "Because I have been taught the K'an Kua (water image ☵). K'e-shan retorted: "I have learned and practiced the Li Kua (fire image ☲). Liang-ch'en said: "You are fire and I am water; we two men, K'an and Li, must join together at the palace and train each other" From this conversation we can see the direct connection with the present-day tradition of Pa-Kua Chang, which is scarcely more than a hundred years later. From emperor Tao Kuang, the middle of his reign (1842), in the Ch'ing dynasty, to emperor Kuang Hsu, in his sixth year (1881), Pa-Kua Chang really began to develop and flourish. Within Beijing many men were studying Pa-Kua Chang. It was during this particular time that Tung Hai-chuan, the founder, transmitted the essence of Pa-Kua Chang to many men of good standing. Among his disciples were, Cheng Ting-hua, Yin Fu, Sung Ch'ang-jung and Chang Chan-kuei.

I was a disciple of Chang Chan-kuei and trained under him for many years. This is but a coarse outline of the procedures I learned from him, a limited work, void of the foremost developments. This is merely a small contribution of my study of Pa-Kua Chang in order that it might be shared with men everywhere. The reason for compiling this manual is so that others might train themselves through the physical postures, and I hope after many have examined this work that many other essential points can be added, so to share this treasure with everyone.

THE ESSENTIALS OF THE EIGHT DIAGRAM PALM METHODS

The essentials of the methods for the Eight Diagram Palm methods are divided into eight types: Yang Palm, Fu Palm, Shu Palm, Pao Palm, Pi Palm, Liao Palm, T'iao Palm and Lo Hsuan Palm.

1. **Yang Chang** (Upwards Palm): the palm faces upwards, the five fingers are opened and separated, with the palm hollow and empty.

2. **Fu Chang** (Downward Palm): the palm faces downward and the five fingers are opened and separated.

3. **Shu Chang** (Outward Palm): the index, middle, ring and little fingers point upwards, opened and separated, and face outwards perpendicularly. The thumb points diagonally, with the index finger it forms a Pa (八) character shape. The palm faces outwards and the wrist is bent upwards.

4. **Pao Chang** (Embracing Palm): the five fingers are opened and separated, the thumb pointing upwards and to the outside, with the palm facing inwards. Bend the elbow towards the front of the body, making an embracing circular form.



2. **Fu Chang**



3. **Shu Chang**



4. **Pao Chang**



5. **Pi Chang**



6. **Liao Chang**



7. **T'iao Chang**



1. **Yang Chang**



8. **Lo Hsuan Chang**

PA-KUA CHANG

- Form Instructions -

FIRST SECTION

**Posture One:
PREPARATION**

Stand upright in an open stance on the northern most point of the course of the circle, facing west; the two arms are placed alongside the thighs, naturally hanging downwards. The little fingers of both hands are attached to the outside of both thighs, palms facing the front; the two eyes gaze levelly.

Illustration #1
Comment: The arrows within the illustrations represent the directions of the movements. The left hand and foot employ a broken line, and the right hand and foot a solid line.

Important Points:

- The head is positioned as if suspended from above, with the neck held upright.
- The entire body must be loose and relaxed.
- The two feet should be in an opened stance, with the distance between them at shoulders width.

**Posture Two:
LEANING AGAINST A HORSE
QUESTIONING THE ROAD**

The right foot advances one step towards the front, the right foot points inwards. Simultaneously

the two hands, from below, move forwards and upwards, diagonally extended outwards. The palms face upwards, ending in the Yang Palm. The right hand is in front, the left behind. The two elbows are bent, ending in a half-moon shape. The eyes gaze levelly at the right palm.

Illustration #2

Important Points:

- Relax the shoulders, relax the waist and relax the pelvis.
- The two legs are evenly weighted.
- The right palm is placed high, but not beyond the shoulder.
- The left palm is placed on line with the inner right aslant at a distance of seven or eight inches.

**Posture Three:
A FLOWER HIDDEN BENEATH
THE LEAVES**

The left foot advances towards the right front foot by taking one step forward, with the foot turned inwards. The two legs are slightly bent. The upper body turns rightward to face north. The right palm, simultaneously with the arm moving inwards, turns to bring the outer edge of the little finger to face upwards and the outer side of the thumb to face downwards. The arm bends as though embracing a ball in front of the chest. The left palm follows the movement towards the right side, as though boring it (into something); place it levelly underneath the armpit, with the palm facing upward and the elbow bent as though embracing a ball.

Illustration #3
Illustration #3-a
(Back View)

Important Points:

- The head turns towards the right side, so that the eyes gaze at the right elbow.

Stuart Olson is the Publisher of The Bamboo Tablet. We thank him for sharing this translation from Pa Kua Chang Lien Hsi Fa and look forward to future installments.

Pa Kua Chang Related Periodicals

For those of you who may be searching for more information related to the Chinese internal styles, Chinese Medicine, and Taoism, we provide a list of related periodicals:

Qi: The Journal of Traditional Eastern Health and Fitness: Insight Graphics, Inc., P.O. Box 221343, Chantilly, VA 22022

Internal Arts Magazine: P.O. Box 1777, Arlington, TX 76004-1777

The Bamboo Tablet: The Journal for T'ai Chi Ch'uan and Related Internal Arts : P.O. Box 90211, City of Industry, CA 91715-0211

The Journal of the Tao Experience Foundation: 316 S. Cherry St., Richmond, VA 23220

The Way: The Newsletter of Taoist Contemplatives: 5139 South Clarendon St., Detroit, MI 48204-2926

YMAA News: Yang's Martial Arts Assoc., 38 Hyde Park Ave., Jamaica Plain, MA 02130

Journal of Asian Martial Arts: 821 West 24th Street, Erie, PA 16502

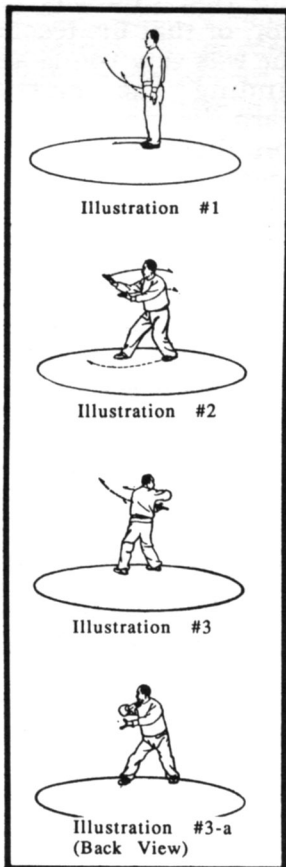


Illustration #1

Illustration #2

Illustration #3

Illustration #3-a
(Back View)

Adam Hsu Describes the Step-by-Step Teaching Method of Liu Yun-Ch'iao

The information in this article was obtained during an interview conducted in January 1991 at the home of Adam Hsu in Cupertino, California.

Adam Hsu's approach to teaching Pa Kua Chang is a step-by-step curriculum designed to lead the student from the fundamentals of practice into the art of Pa Kua Chang. Hsu adopted his teaching method from his Pa Kua Chang, Pa Chi, and P'i Kua teacher Liu Yun-Ch'iao. In Liu's Pa Kua Chang system the student is required to work on the fundamentals of the art at various levels through rigorous training drills before beginning to practice the Pa Kua Chang form. Hsu makes an analogy to basketball, "If you want to learn to become a good basketball player, you cannot simply go to the YMCA and play pick-up basketball games and expect to make much improvement," he states. To refine his skills the basketball player needs to spend hours repeating drills, practicing lay-ups, shooting free-throws, perform passing drills, dribbling drills, running laps, etc. For the Pa Kua student, only practicing the famous circle-walking Eight Palm Changes form without working hard on the fundamentals is like playing pick-up basketball - you have a lot of fun, but you do not generally improve your skill level a great deal. Great advances are made through hard work on the fundamentals. Hsu states, "The forms are a lot of fun, the fundamental training is not."

Adam Hsu (Hsu Chi) was born in 1941 near Shanghai, China. In 1948 his family moved to Taiwan. He began his martial arts career when he was in his first year of high school. His first teacher was his father. His father, an Army officer, was not a martial arts teacher professionally, but had received training in the Islamic Long Fist Style (Chiao Men Chang Ch'uan) and taught the beginning level training of this style to his four sons in order to instill discipline. Since he was a young boy Hsu had always been interested in the fighting arts and wanted to learn as much as he could. His father, recognizing that his son wanted to learn more than he could teach, recommended that Hsu find a professional teacher.

***The forms are a lot of fun,
the fundamental training is not.***

Hsu's first martial arts teacher after his father was Han Ch'ing-T'ang from Shantung Province (refer to Robert Smith's Chinese Boxing: Masters and Methods for information on Han). Han was teaching Long Fist,



**Adam Hsu demonstrates Pa Kua Chang
at his home in Cupertino, CA**

and since it was similar to what Hsu had learned from his father, he decided to study with Han. Hsu learned forms and weapons from Han, but he could not effectively use this art in fighting. Hsu points out that this was not because the style was inferior, or that his teacher was not good, but because he was very young and had difficulty understanding the martial applications. In order to learn the real usage he searched for other instructors that were teaching various styles of Praying Mantis.

In the Praying Mantis style Hsu began to understand kung fu fighting technique. Because he could now defend himself, Hsu was satisfied with the Praying Mantis style, however being young as well as small and thin, he had difficulty issuing power while performing the quick movements associated with this style. Hsu had heard that the practitioners of the Chinese styles of martial arts were famous for their ability to issue great power regardless of the practitioner's size. At his young age he had difficulty understanding how power could be issued while moving so fast. He thought that he might need a style that was straight forward, with simple movements and focused power. So once again he began to search for another style that he thought could help with this problem.

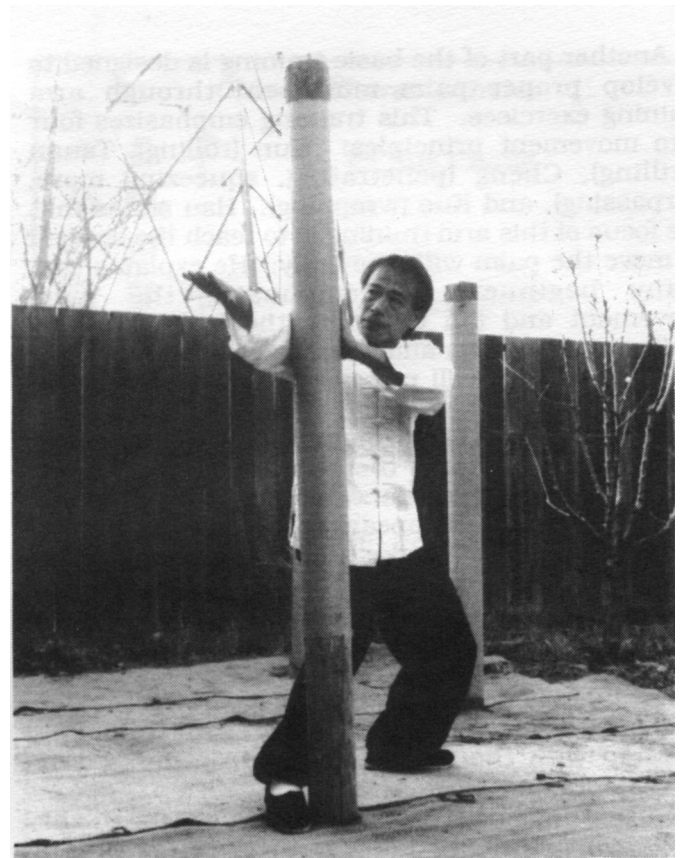
While in training, Hsu would meet groups of martial artists and practice every Sunday. Occasionally Liu Yun-Ch'iao would come and demonstrate. Hsu was very impressed with Liu's Pa Chi and P'i

Kua. He felt that inherent in these systems was the power he had been missing. When Hsu found out that Liu also taught Pa Kua Chang, he was not interested in learning this art. He was satisfied with the Pa Chi and P'i Kua and felt he had enough to learn in those systems without adding something else. However, Liu strongly encouraged his more talented students to learn the Pa Kua because he was getting older and wanted to insure that this great art was passed on. Hsu studied Pa Chi and P'i Kua with Liu for 5 or 6 years before studying Pa Kua Chang. He studied with Liu a total of 15 years.

Liu Yun-Ch'iao studied Pa Kua Chang with Kung Pao-T'ien in Yen Tai, Shantung Province. Kung Pao-T'ien had studied Pa Kua with Yin Fu in Beijing and then returned to Shantung Province. Yin Fu was Tung Hai-Ch'uan's old student and Yin's name is listed first on Tung's tomb. When Liu met Kung, Kung was only teaching privately, thus Liu was a private student of Kung.

In Liu's step-by-step approach to teaching Pa Kua Chang, the student will first undergo "basic training." The first basic training method is to hold static Pa Kua postures, like standing meditation. During this "Chan Chuang" training the student will work to develop proper alignment and structure while learning how to relax and root. Muscles, tendons and bones are conditioned and the student develops his mind (I) and his ch'i. The student learns how to sink the ch'i to the lower tan tien and bring the mind downward as in meditation practice. Hsu states that the Pa Kua Chan Chuang (standing like a post) is unique in that it is a "twisting body" Chan Chuang. In Pa Kua Chan Chuang the legs, waist, back, shoulders, arms, and neck are all twisting so that the muscles can become accustomed to the twisting motions that are associated with Pa Kua Chang.

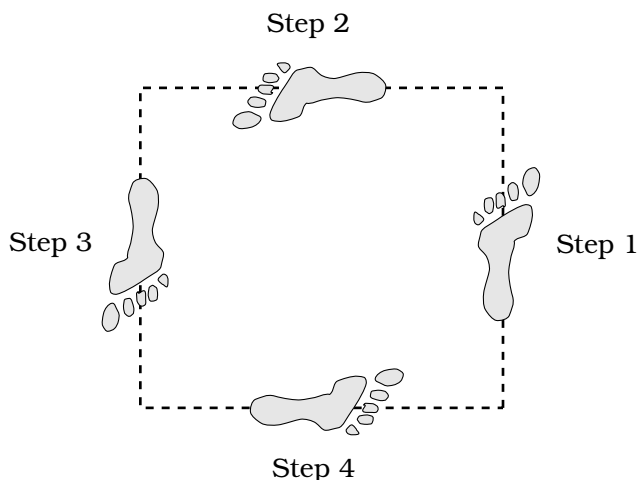
The next exercise in the basic training is to learn walking, however, the student does not walk the circle at the beginning. The student will first learn to walk



Hsu demonstrates the Cheng (surpassing) technique against a post

a square. Walking the square consists of walking four steps, each step is positioned on a different side of the square and thus you are turning with each step (see illustration). After each step is executed, the practitioner holds the step to get a feel for the twisting motion of the body before taking the next step. Hsu states that he has talked to many other Pa Kua Chang instructors and has found no one that utilizes this simple and effective exercise. He claims that walking the square is important because through this exercise the practitioner will develop the body turning movements that facilitate proper circle walking technique.

Before starting Pa Kua training all walking experience is based on walking in a straight line. Walking in a circle requires changing your walking habits and Hsu feels that walking the square provides this transitional training. He adds that it is improper to cut the corners when stepping. By cutting the corners the practitioner is simply walking a small circle - the integrity of the square must be maintained to perform the exercise correctly. Hsu claims that by walking the square your Pa Kua training will improve tremendously. After spending time becoming accustomed to the twisting motion of the body while walking the square, the student will then start the third part of training and learn to walk the circle holding a static upper body posture.



Walking the Square

Another part of the basic training is designed to develop proper palm movement through arm training exercises. This training emphasizes four arm movement principles: Kun (rolling), Tsuan (drilling), Cheng (penetrating, squeezing more, surpassing), and Kuo (wrapping). Hsu states that the focus of this arm training is to teach the student to move the palm with the body. He explains that many beginners overemphasize the palm movement and fail to utilize the body correctly while executing arm and palm movements.

The student will practice these movements in succession, first rolling, then drilling, then penetrating and then wrapping (kun tsuan cheng kuo) and then repeat the pattern over and over. When the techniques are combined, the movement is very fluid and it appears to be one continuous technique. The snake characteristic that is prevalent in Pa Kua is shown in this movement. After practicing this kun tsuan cheng kuo with both arms and in varying directions, angles, and heights, the student will also practice the movements against a post as shown in the photograph on the previous page. Arm training is elevated with the addition of more complex arm movements and partner work.

The first of the "forms" that is taught in this progressive training process involves learning a simplified form that is called Liang-I Chang or K'ai Men Chang. The form consists of two movements

based on four types of animal characteristics for a total of eight movements. After developing some proficiency with the movements on the straight line first, the practitioner performs the movements on the circle. Next the student will perform a free arrangement of these movements. The student will learn how to transition from one animal movement to the other without fixed pattern in the free arrangement practice. The name K'ai Men Chang (open the door palm) has meaning in that it is during this stage of training that the teacher will observe the student closely to determine if he has potential for continuing further with his study of Pa Kua Chang. Also, the student gets a taste of what Pa Kua Chang is all about and can decide if he really wants to continue studying the art.

The next stage of training is more for the health benefits than for application. This exercise is called Nei Hsiu Chang (Internal Palms) and is a Pa Kua Ch'i Kung exercise. The exercise consists of 8 different postures which are also performed while walking the circle. Each posture has tonifying effects on different internal organs and body parts. The student that does not wish to learn Pa Kua as a martial art can continue to practice only the Nei Hsiu Chang and not learn the anything else.

At the next level of training the student will learn the Pa Kua Lien T'ui or linking leg form. This form consists primarily of leg techniques and kicking



Adam Hsu practices the *Pa Kua Lien Huan Chang* among a set of eight posts.

movements linked together. The arms are utilized in this form, however, the leg movements are emphasized. The form is designed to develop leg strength and balance while kicking, jumping, hooking, and trapping with the legs. Hsu states that Pa Kua Chang practice requires great leg strength and balance. Without leg strength and balance it will be difficult for the student to proceed with training.

The next level of “form” training is called Pa Kua Ying Shou. Ying Shou translates to mean: to respond smoothly, without a hitch - a chain reaction. The movements of this exercise are overlapping and continuous. Hsu states that this exercise shows a lot of the Pa Kua character. Arm techniques combined with twisting and turning body movements are emphasized. To apply this style effectively in fighting the student learns how to move continuously, regardless of the obstacles presented by the opponent. The focus of this practice is on moving fluidly and continuously.

After learning the Ying Shou form, then the student will be able to learn the famous, graceful, characteristic circle-walking Pa Kua Eight Palm Changes.

Hsu believes that Pa Kua needs to be “brought back down to the ground - no more fairy tales about supernatural power. We just do the training and the training is real hard.”

After the student learns the Eight Palm Changes he will then practice Pa Kua Lien Huan Chang or linking form. Hsu has his students practice this form while moving among a set of 8 posts that are arranged in a square. Each post is approximately 6 inches in diameter and 6 feet tall. The posts are arranged in a square shape, however, no two posts are the same distance apart. This way the student must vary his approach when moving between posts. Hsu has met other teachers in China who use a similar post arrangement and teach their students to do the palm changes between the posts while being careful not to touch them. Since this looks somewhat like a person passing through a forest, this is how Pa Kua got its famous name, Pa Kua Tuan Lin Chang (forest passing palm).

When he first saw the posts practiced this way, Hsu was astounded because in his training all palm changes had to be practiced against the posts. Hsu states that what makes kung fu in general a fighting art superior to all others is the fact that each move should contain not one, but several different kinds of ching (intrinsic strength, power) and martial applications. The student must practice against the

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韓慶堂	Han Ch'ing-T'ang
宮寶田	Kung Pao-T'ien
尹福	Yin Fu
董海川	Tung Hai-Ch'uan
站樁	Chan Chuang
氣	Ch'i
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八卦連環掌	Pa Kua Lien Huan Chang
八卦穿林掌	Pa Kua Ch'uan Lin Chang
勁	Ching
易經	I Ching

posts. This is the Pa Kua way to develop the ability to perform each movement utilizing the multi-faceted richness inherent in this style. If Pa Kua is to be a health exercise only, then this practice is not important. But if one is training to be a martial artist, Hsu wonders how it could be possible to master the profound techniques of proper kung fu fighting skills in Pa Kua without contact post training?!

Hsu's approach to teaching Pa Kua Chang is very direct. He does not place a lot of value on study of the I-Ching or attaching animal names to the kuas, or associating the kuas with the I-Ching. He refers to the kuas as the 8 directions because he feels that an awareness of directions are important because of Pa Kua's use of the circle. Hsu believes that Pa Kua needs to be “brought back down to the ground - no more fairy tales about supernatural power. We just do the training and the training is real hard.”



Pa Kua Chang News Desk

This column will focus on current Pa Kua Chang events. We will try to present Pa Kua Chang competition results, seminar information, updated instructor information, and news from the Pa Kua Chang rules committees of the AAU and NACMAF. If you have any current events that you would like to share with the Pa Kua Chang community, please write to the Editor.

Pa Kua Chang Teachers to Hold Historic Meeting During "A Taste of China"

Since 1985, "A Taste of China's" annual seminars and competitions held in Winchester, Virginia, have been premier events for T'ai Chi Ch'uan practitioners in the United States. The new 1991 "A Taste of China," scheduled for June 28-July 5, will be an historic event in the Directors Pat Rice and Steve Rhodes have agreed to host an International Pa Kua Chang teachers conference in conjunction with the T'ai Chi Ch'uan events.

This conference will convene with an open forum discussion focusing on the establishment of rules and concepts for judging Pa Kua Chang in national tournament competitions. Dr. John Painter, Ph.d., N.D., will be the facilitator to open the meetings. The meetings are scheduled to run for several days after the tournament, with instructors exchanging ideas.

A preliminary meeting was held in conjunction with the United States Chinese Martial Arts Competition in Houston, Texas, in August 1990. Approximately 40 Pa Kua Chang instructors attended this meeting and the group agreed that a set of principles that are common to the majority of Pa Kua Chang styles should be established as a basis for judging Pa Kua Chang fairly in competition. The 1991 "A Taste of China" conference agenda allows more time for instructors to discuss Pa Kua Chang principles in greater detail and to "roll up their sleeves" and demonstrate form movements and self-defense techniques inherent in their Pa Kua Chang styles.

The 1991 Pa Kua Chang teachers conference is jointly sponsored by "A Taste of China," Internal Arts Magazine, and the International Pa Kua Chang Research & Teachers Exchange.

"A Taste of China's" Friendship Demonstration on June 30 will include Pa Kua Chang demonstrations by prominent masters of this rare art.

All interested Pa Kua Chang instructors are invited to attend this conference. If you teach Pa Kua Chang and wish to attend, or wish to be placed on the teachers mailing list, write: International Pa Kua Chang Research & Teachers Exchange, 1514 E. Abram St., Arlington, TX 76010, or call (817) 860-0129 for details. For information on "A Taste of China" events and travel arrangements contact: "A Taste of China," 111 Shirley St., Suite #1, Winchester, VA 22601.

The AAU Starts Kung Fu Program

The Amateur Athletic Union (AAU), the world's largest non-profit organization dedicated to the development and promotion of amateur sports, has begun a Chinese Kung Fu program. Currently in its infancy, the AAU program will establish kung fu competitions at the state, regional, and national levels. Some advantages of AAU membership include standardization of rules for judging competitions nationwide, training and certification of officials and judges, insurance for athletes and officials, and sanctions and insurance for all events. National Chinese Martial Arts Committees, responsible for developing methods of improving competition and seeking out ways of aligning competition rules in their respective fields, are currently being formed. The AAU National Chairman for the Chinese Martial Arts is Phillip Starr, the Assistant Vice Chairman for Internal Kung Fu styles is Ken Fish, and the Chairman of the Pa Kua Chang Committee is Bok Nam Park. The Pa Kua Chang Committee will consist of the Chairman and four other members. Some names have been selected for the Pa Kua Chang committee, but the committee membership has not been solidified at this time.

New 16 Page Format for the Pa Kua Chang Newsletter

You may have noticed that the Pa Kua Chang Newsletter has grown. With Vol. 1 No. 3 we obtained enough subscribers to qualify for a bulk mailing permit. We have taken the postage savings and added another 4 pages to the newsletter. Starting with this issue all volumes will be at least 16 pages.

If our subscriber list continues to grow, we will continue to reinvest postage and printing saving into the newsletter and do our best to increase the quality and quantity of the Pa Kua Chang Newsletter.

We are still in our infancy. We hope to continue to make improvements. The best growth tool is reader input and feedback. Let us know how we can change to best serve you and what information you would like to see in future issues of the newsletter. Comments and suggestions are always welcome!

The Importance of the “Eight” or “Guard” Stance

By Dr. John Raymond Baker, D.C.

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Spinning like a whirlwind, dipping like a sparrow and rising like a hawk; such is one way of describing the “Eight Trigrammed Art” of Pa Kua Chang (Baguazhang). The fact is that Pa Kua Chang is a highly mobile self-defense art which owes much of its versatility and dynamism to the configuration of the postures and to the mutability of the footwork. We shall look at one of the signature postures of the art, the “Eight” or “Guard” stance. It is both beautiful and effective from the kinesiological (i.e. study of movement by the body) perspective.

Looking at the “Eight Stance” from a kinesiological perspective, the various alignments prepare the major muscle groups for the most effective response to an attack as well as serving to develop muscle tone.

The Proper Form

The proper form of the “Eight Stance” requires a great deal of concentration and correct body alignment. The torso should be kept steady and at the same time, there is a torquing of the waist as the upper torso turns in the opposite direction to the hands. Simultaneously, the elbows point downward, the trapezius muscles are contracting and the palms are pushing outward and feeling resistance.

Spring Loading and Pre-stretched

Concurrent with these actions, the muscles of the inner thighs are contracting toward the groin region, while the muscles of the back and thighs (semitendinosus and biceps femoris, i.e. the hamstrings) are contracting upward (toward the sacrum). The back should be bowed forward. With the back stretched and arched in this manner, the powerful muscle called the latissimus dorsi is placed in a “pre-stretched” position. This fact has kinesiological importance because a muscle in a “pre-stretched” state can contract more powerfully, more forcefully, and more fully, than one not already stretched to the maximum degree.

An example of the practical use of this fact is this. If one were suddenly attacked from behind and the Pa Kua practitioner needed to spin out of the way and deliver a strike using the arm, the powerful latissimus dorsi muscles, (assuming the practitioner were able to be lucky enough to be in the guard stance!) would be able to maximize their output. The contraction of the anal sphincter and maintenance of a stable spine are necessary for an art which uses gyroscopic motions. Without an internal vertical axis, sudden spins would make the Pa Kua player unstable and less able to issue effective striking force. These various body alignments and muscular contractions make the body of the Pa Kua player like a coiled spring with the energy ready to spring forth and like a boulder

perched atop a mountain, ready to convert potential energy into kinetic power.

Twisting the Night Away

Although most people involved in biomechanics and kinesiology will know this, it may be news to the layperson. Most motion in the body is the result of circular motion. Even so-called “translatory” motion (that is, moving through space such as when you walk from point “a” to point “b”) is the result of rotational movement at the joints. Movement through space of a body part or the whole body, is the result of rotational type movement around the axis of that body part or of the body. In the guard stance, there is counterclockwise rotation of the upper torso (and elbow) and clockwise rotation of the lower body, creating a twisting much as you would wring out a washcloth.

The guard stance with its slight lean and counter-rotational twist of clockwise above the waist (in right stance) and counterclockwise below waist, creates a posture with a lot of potential kinetic energy like a twisted rubber band. It also serves to stretch or “pre-stretch” certain muscle groups. This is very important in that the eight stance is meant as a stance ready for action. When a muscle is pre-stretched it is like being “spring loaded.” Thus, in the guard stance, the powerful muscles of the leg facing the opponent are stretched, ready for contraction. The abdominal muscles are also stretched ready for contraction. The stance also involves a good distribution of the weight (no double weighting or 50/50 weighting).

The head of course should be kept erect and the coccyx should be “tucked under.” This helps to stabilize the internal organs and muscles. The tip of the tongue should touch the roof of the mouth. This connects the Ren Mo and Du Mo, i.e. the Conception and Governor Channels, and facilitates optimal ch'i flow in the microcosmic and macrocosmic orbits.

The Ch'i in Pa Kua Chang

Dovetailing with that last point about the flow of ch'i, many people tend to forget that Pa Kua is first and last an internal art. People may watch someone doing Hsing-I Ch'uan and also forget that it is also an internal style. They may watch T'ai Chi Ch'uan being played and say, “Oh yes, I can see that this involves meditation and circulation of internal energy!” and yet see a quick set of Pa Kua and fail to appreciate this dimension of the art. The straight spine, good posture, and relaxed demeanor facilitate the flow of ch'i in the body. It is known that holding undue tension or anxiety in the muscles and mind restrict or impede ch'i flow. Thus, this confident and highly mobile posture is just what the doctor ordered.

The Eight Stance as a Topological Transformation of Chan Chuang

One of the most powerful nei kung poses is that of chan chuang or “standing like a post.” In this posture, one has the feet about shoulder width apart (or less) and has the arms out in front of the body, elbows slightly bent and fingertips opposed, palms facing inward. From this pose, it is possible to step forward on the right leg, leaving it somewhat straightened and torque the body (and arms to the right) and come into a reasonable facsimile of the guard stance of Pa Kua Chang (and to shift back from the guard stance into the “embrace” chan chuang pose).

Formed of Formlessness

Some time ago, I wrote an article postulating that there was an original Taoist health art for ch'i cultivation from which all the poses and techniques of the four internal styles (Hsing-I, Pa Kua, Tai Chi and Liu Ho Ba Fa) came and that there were innumerable poses in this art. Some would say that there are no “kuen” or forms in Pa Kua except for the single and double palm changes. An alternate way of looking is that there are innumerable possible kuen coming from many, many postures. Liu Ho Ba Fa, for example, has over 500 forms! Is it possible that Pa Kua through its poses and basic philosophy is like a blank slate for infinite expressions of movement in a gyroscopic manner? And that, Pa Kua Chang is an art with so many possible forms that it may be said to be formless (or beyond form)!

Additional Points

In Pa Kua, the eyes follow the hands. This point helps to direct the internal energy. It is said when one focuses on an area, the ch'i naturally flows. When issuing ch'i in a Pa Kua strike, this is very necessary. “The waist precedes the arms.” This is important from a kinesiological standpoint. The waist serves as the hub of the body and quick turning of the powerful central axis generates a powerful whipping power. Letting the waist go first, brings into play some of the largest muscle groups of the body (legs and low back muscles).

Conclusion

Pa Kua Chang is a complex art which does not have arbitrary, elegant posturing without purpose. The kinesologic and biomechanical analysis of one of its basic postures, the guard stance, reveals the wisdom of the ancient masters who developed the stepping patterns and movements of this fascinating art. Using the eight stance, you'll be ready for quick movement and you'll never let your “guard” down.

Dr. John Baker is founder of the National Martial Arts Association and has been involved in Chinese martial arts for over 20 years. He describes himself as a modern Taoist attempting to reconcile Eastern wisdom and Western knowledge.

Dr. Baker currently resides in Austin, TX and welcomes correspondences, comments and questions at the following address:

Dr. John Raymond Baker, D.C.
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9971 Quail Boulevard #803
Austin, TX 78758-5791 USA
(512) 873-8105 leave message

“Letters” Continued from page 2

And Chinese martial arts instructors constantly make deprecating remarks about each other. Older teachers put-down younger teachers, younger teachers put-down older teachers, there are inter-system squabbles, extra-system prejudices, and all of this often coming from people you respect highly.

Another problem with learning something as subtle as Pa Kua is the language barrier. Even after two years of college level Chinese classes I spent my first year or so in Taiwan mumbling like a retarded child. I have watched Westerners who come here with little or no Chinese trying to learn from instructors who know only a few words of English. The result is more of a transmission of the superficial, physical aspects of the art. Yet these people go home with a good grasp of the ‘basics’ only and even try to teach - all the while saying they ‘speak’ Chinese and ‘understand’ Chinese culture. I don’t want to get too heavy handed here, however, because I went through the same changes and can sympathize.

One last comment, if I may. You can teach Pa Kua without steeping it in Chinese culture. Chinese translates very well into English, and a physical discipline can be taught without the trappings of culture. Trying to teach Western students Chinese ‘manners’ as if they were a cult ritual, or imposing a Chinese style ‘student-teacher relationship’ on modern Americans seems absurd in the light of knowing that the Chinese actually find us exotic and our social relations so intricate as to be nearly unfathomable!”

If you have any suggestions or comments pertaining to articles or interviews printed in the newsletter, or would simply like to share some thoughts about Pa Kua Chang, feel free to write to the Editor and we will print comments of interest for the other readers to enjoy. We would like to see the newsletter develop into a vehicle for teachers and practitioners to exchange ideas about the art of Pa Kua Chang. We hope that this column will help facilitatesuch an exchange.

1991 Calander of Pa Kua Chang Workshops and Seminars

Several of the Pa Kua Chang instructors in the U.S. and Canada give periodic workshops and seminars on Pa Kua Chang that are open to the public. In this section of the newsletter we will keep the readers apprized of these seminars and workshops for those who may be interested. Instructors please send seminar and workshop information to High View Publications, P.O. Box 3372, Reston, VA 22090. We will only list those seminars and workshops that teach Pa Kua Chang as part of the curriculum. Seminars and workshops teaching strictly T'ai Chi, Hsing-I, or Ch'i Kung will not be listed.

<u>Instructor</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
Bill Palmeri	Fountain Hills, AZ	May 91	Bill Palmeri (602) 837-1441
Kumar Frantzis	New York City, NY	14-16 June 91	Susan Rabinowitz (212) 473-7590
T.Y. Pang	Orcus Island, WA	1-8 July 91	Robert Fong (see address on page 12)
Jerry Johnson	San Francisco, CA	Sept 91	Jerry Johnson (408) 646-9399

Richmond, Virginia based Pa Kua Chang instructor, **Bok Nam Park** will be offering Pa Kua Chang seminars this year. If you wish to host a seminar in your area contact Glen Moore by calling (804) 794-8384 or writing: Pa Kua Kung Fu School, 11101 Midlothian Turnpike, Richmond, VA 23236

In the next issue of Pa Kua Chang Newsletter: George Xu describes the principles of Snake and Dragon Pa Kua Chang and we present the first in a series of articles from Bok Nam Park

For those of you who missed the first two issues, they are available for purchase for \$2.50 each.

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Please note: The Pa Kua Chang Newsletter does not validate the authenticity or qualifications of the instructors listed in the Directory. Any instructor who requests a listing will appear on the list. We leave it to the reader to validate the instructor's authenticity on his/her own terms. We print this list so that readers who are looking for an instructor have a starting place.

Attention Pa Kua Chang Instructors ! If you would like your name, teaching address, and phone number listed in each issue of the Pa Kua Chang Newsletter for the benefit of students who are interested in locating a Pa Kua Chang teacher, please send this information to High View Publications, P.O. Box 3372, Reston, VA 22090.