



# Pa Kua Chang

JOURNAL

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***Tung Hai-Ch'uan  
and the  
Origins of  
Pa Kua Chang***

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**IN THIS ISSUE:**

The Biography of  
Tung Hai-Ch'an and the History  
of his Tomb

The Origins of Pa Kua Chang  
Part 1

Pa P'an Chang: Walking the  
Circle takes a Different Turn  
by Adam Hsu

Y.C. Wong's Eight  
Mother Palms  
by Ken Fish



## **Pa Kua Chang** JOURNAL

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### **Purpose and Policy Statement**

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

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

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

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

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

We solicit comments and/or suggestions.  
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## **Editor's Corner**

### **A New Life**

If you look over to the left hand column of this page you will notice something different. Yes, we have moved across the country since you saw us last. Having spent just over ten years as an officer in the United States Marine Corps, I have decided to try something different for a while. After 14 total years of uniformed service, I am now a civilian (the hair is growing back nicely). The move across country brings us back to my wife's hometown of Pacific Grove, CA. Now our full time job will be publishing. My wife has been involved in desk-top publishing for the last four years, so her life will remain some what unchanged. On my side of the house, along with expanding the size of the Pa Kua Chang Journal, I have also been busy working on a number of book projects with instructors in the U.S. and China.

By late January we should have our first few new book releases available as well as a new Pa Kua Chang video. Our projects will not be restricted to Pa Kua Chang, but they are going to stay in the realm of Chinese martial arts, medicine, religion, philosophy, and history. Our plans are to publish 2 or 3 new titles every year. So stay tuned.

### **Could You Repeat that in English**

When I read that Pa Kua Chang is a secret, esoteric, or hidden martial arts style, I look over my stack of several dozen books and nearly one hundred magazine articles published on Pa Kua Chang and scratch my head. Granted, until a few years ago there was not much written in English about the style and it was not well known in the United States, but that certainly does not mean it is guarded or secret. The Chinese have been publishing books and articles on Pa Kua Chang on a regular basis since the 1920's. The catch is that you have to know how to read Chinese. I do not read Chinese very well myself, but fortunately for you and I, Ken Fish does.

If you enjoy the detail of information that we bring to you in the *Pa Kua Chang Journal*, you owe a big "thank you" to Ken as he has spent many hours late at night translating the stacks of printed material we have collected on Pa Kua Chang over the years.

### **On the Cover**

The cover portrait of Tung Hai-Ch'uan is the only likeness of Tung available to us today. This protrait was made by one of Tung's students, Ch'uan Kai-Ting, a Manchurian.

# The Life of Tung Hai-Ch'uan and the History of his Tomb

The legends, stories, tall tales, and fables that surround the life of Tung Hai-Ch'uan are more numerous than the number of times he walked around a circle during the course of his sixty-nine years. Because Tung has been glorified in pulp hero novels and martial arts fairy tales, separating the fact and fiction of his life story is not an easy task. If you are well read on the subject of Chinese martial arts, and you believe everything that you read, then you know that Tung Hai-Ch'uan could fly like a bird, walk on water, vanish into thin air, had arms that stretched down several inches below his knees, had demons enter his body to fight for him, and invented the art of Pa Kua Chang in a dream. All in a day's work for a Chinese folk hero.

Since Tung seldom spoke of his own affairs, his successors spread stories about his history which were a combination of truth and fantasy. When the pulp novelists got a hold of the stories, and embellished heavily on the fantasy side, a supernatural hero was born. In this article I have done my best to trim the fiction from the fact. However, because the fiction is many times based in fact and because some readers might enjoy having a little fat to chew on, I have provided both sides of the story in many cases. The question of where Tung learned his Pa Kua is not particularized here. This topic is covered in detail in the serial article which begins on page 14 of this issue.

## Tung's Early Martial Arts Training

Tung Hai-Ch'uan was a native of Hebei Province, Wen An county, Chu Chia Wu township. The Tung family moved to Chu Chia Wu from Pa county, K'ai Kou township (also in Hebei). They were originally known as the Tung's of K'ai Kou. The exact date Tung Hai-Ch'uan was born varies depending on the source. Some articles say that he was born as early as 1796 while others say that he was born as late as 1816. While working on his Masters degree thesis on the origins of Pa Kua Chang, Professor K'ang Ko-Wu of Beijing conducted an investigation into the most probable date of Tung's birth. K'ang interviewed a number of Tung's family relations in his home town of Chu Chia Wu. While Tung's birth date was not recorded, his family members did have knowledge of Tung's age in relation to other family members who's birth dates were recorded. Through his research K'ang determined that Tung was born in 1813.

The date Tung died is well documented on the stone monument placed at Tung's tomb in 1883. The year of Tung's death was 1882. A simple calculation would tell us that if Tung was born in 1813 and died in 1882, he was 69 years old when he died. According to an article printed in *Beijing Sports Monthly* in 1932, Tung was approximately 66 years old when he died. In his book *Deep Insights Into Pa Kua Chang*, Li Tzu-Ming states that Tung started teaching Pa Kua publicly in 1870 and, at that time, he was in his 50's. A recording of Yin Fu's anecdotes also confirms that Tung was in his 50's when Yin was learning from him.

These dates agree with K'ang's information which states that Tung was in his 60's when he died.

In the middle of the Ching Dynasty, martial arts were popular in Hsiung county (the region south of the capitol). The *Local History, Hsiung County Chronicles* (1929) indicate that the martial arts ability of a man named Tung Hsuan-Chou, of K'ai Kou village, stood out from the crowd. Thus, Tung Hai-Ch'uan was born in a region where martial arts were very popular and it is said that as a youth he made his name locally through his martial bravery. The Wen An County stele at Tung's tomb site (1905) states that when he was in his early twenties, Tung's martial arts became quite refined.

The exact martial arts methods which Tung studied as a youth are not clear. Some sources say that he studied the Erh Lang system of Northern Shaolin (a sister art of Lohan Shaolin). Arts that were indigenous to the Wen An area at the time of Tung's youth were: Pa Fan Ch'uan, Hung Ch'uan, Hsing Men, and Chin Kang Ch'uan<sup>1</sup>. It is likely that Tung practiced, or was exposed to, a number of these arts or derivatives thereof.

What exactly happened to Tung after he left his home village is unclear. Where he might have gone and what he might have done will be addressed in the "Origins of Pa Kua Chang" serial article which begins on page 14 of this issue. Biographies of Tung typically state something vague that resembles the following:

"To deepen his knowledge of martial arts, Tung traveled to 'the four corners of China.' He went to the areas of Chu Chiang, An Hui, Chiang Su, Si Chuan and he visited the famous mountains and great rivers. There was nowhere that he didn't strive to seek out unusual skills. Where ever he went, he visited famous teachers, absorbing everything that he could."



**A group of Pa Kua Chang practitioners at Tung's original tomb site.**



**A young eunuch in Beijing, 1901, reveals the site of his castration.**

### **Studying Pa Kua Chang**

Concerning the matter of how Tung actually learned, or developed, his Pa Kua Chang, there are many versions. This topic is discussed in detail in the article which starts on page 14 and is to run serially in several issues of the journal. As a brief recap, we can say that there are two versions; one says Tung invented it, the other says he didn't - sounds logical. What boggles the mind is all of the numerous variations on those two themes. The versions that said he was taught Pa Kua Chang say he learned it "from an unusual person in the mountain fastness." The location of the mountain and the identity of the "unusual person" are the topics of debate among this school of thought. On the other hand, those who say he invented it quarrel over what arts influenced him and from whom and in what location of China he learned these arts.

### **Tung the Eunuch ?**

The one thing concerning Tung's life which no one can really comprehend is the story of him being a eunuch. The sources which state that Tung was a eunuch all say that he did not become a eunuch until he was of middle age. With such extremely high martial arts skills, why would he have entered the palace as a eunuch in his middle age? It was obviously not because of hardships in his daily life. As he didn't tell anyone, others were left to guess and many versions abound. Some even romanticized them, turning these stories into novelettes. Most are not worth discussing, however, the question, "Was Tung really a eunuch?" should

probably be examined.

Before discussing whether or not Tung was a eunuch, it is probably best to discuss what a eunuch is and why anyone in their right mind would want to become one.

A eunuch was a menial servant, working for the emperor or one of the eight hereditary princes, who had been castrated in order to insure authenticity of the succession and to guarantee the chastity of the concubines. Traditionally, the emperor had three thousand eunuchs and the princes had thirty each. The emperors children and nephews were given twenty each and his cousins and the descendants of the Tartar princes who helped Nurhaci found the dynasty were also given ten each<sup>2</sup>. There was a special establishment outside one of the palace gates in Beijing which would perform the castration. The technique was as follows:

When about to be operated on, the patient is placed in a semi-supine position on a broad bench. One man squatting behind him grasps his waist, and another is told off to look after each leg. Bandages are fastened tightly round the hypogastric and inguinal regions, the penis and the scrotum are three times bathed in a hot decoction of pepper pods, and the patient, if an adult, is solemnly asked, whether he repents or will ever repent his decision. If he appears doubtful he is unbound and dismissed, but if his courage has held out, as it usually does, all the parts are swiftly swept away by one stroke of a sickle-shaped knife, a pewter-plug is inserted into the urethra, and the wound is covered with paper soaked in cold water and is firmly bandaged. The patient, supported by two men, is then walked about the room for two or three hours, after which he is permitted to lie down. For three days he gets nothing to drink nor is the plug removed from the urethra. At the end of this period the dressings are changed, and the accumulated urine is allowed to escape. The parts generally heal in about one hundred days. About two percent of all cases prove fatal<sup>3</sup>.

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***... eunuchs were whole-heartedly despised. A common saying was 'he stinks like a eunuch, you get wind of him at five hundred yards'.***

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Why would someone want to go endure this kind of operation? Reverence for the emperor was one reason, but the primary purpose was to escape a life of poverty. A eunuch could do quite well for himself financially. Although their salaries were not high, the eunuchs were entitled to a portion of all money and gifts that passed through their hands on its way to the emperor<sup>4</sup>. In the case of Tung Hai-Ch'uan, it would not seem that he entered the palace as a eunuch in his middle age to escape a life of poverty. Some say that he was a bandit and was running from the authorities, however, this does not make much sense. I'd assume that there were easier ways of hiding from one's pursuers.

In an article entitled "Regarding the Mystery of Tung Hai-Ch'uan's History" written for *China Wu Shu Magazine* in December of 1986<sup>5</sup>, Li Tzu-Ming states, "As a youth, I

was interested in Tung Hai-Ch'uan's history. I asked second generation instructors and third generation senior classmates about Tung's entering the palace as a eunuch. One explanation which I felt worth considering, I am presenting it here as a reference for research."

Li's explanation of why Tung became a eunuch is as follows:

"Tung's skills were advanced, his lightness art (*ching kung*) was quite good and he could leap quite high. When he was in the south, he had taken part in the T'ai Ping Rebellion and had received an audience with Hung Hsiou-Ch'uan (Emperor of the T'ai Ping). Hung sent him north to work covertly and murder the Wei Feng Emperor. After Tung got to Beijing, he saw that the Emperor lived deep within the forbidden city and the palace was a maze of alleys and doors heavily fortified. It is said that he attempted to enter on three occasions, yet was not able to achieve his objective. For the grand goal of the T'ai Ping, he sacrificed his ability to have posterity, entering the palace as a eunuch so he could get close to the Emperor and murder him.

"Most regrettably, when he became a eunuch he was sent to the residence of the Prince of Su and worked as a menial. Since he was sent to this residence, he was not able to get close to the Wei Feng Emperor and thus could not carry out the orders of the T'ai Ping Emperor. After the fall of the T'ai Ping, Tung lived in hiding."

Although this explanation lacks concrete evidence, it may sound reasonable if Tung, in fact, was a eunuch. One must admit, unless there was extremely compelling reason for a person of such high skills to allow himself to be castrated and become a eunuch, he probably would not do it. However, the question remains, "Was Tung really a eunuch?"

Consideration must be given to the physical changes one goes through when an operation of this sort is performed. In her book, *The Dragon Empress*, Marina Warner states<sup>6</sup>:

". . . a eunuch often suffered from evil-smelling

discharges all his life. If castrated young they never became hirsute, and their voices never broke but developed into a rasping falsetto; if castrated after the age of puberty they lost all their facial and body hair and their voices were high, but less of a screech. They became slack-bellied and flaccid, their faces shrunken and wizened, and they suffered from premature ageing. At forty a eunuch looked like a man of sixty."

". . . eunuchs were whole-heartedly despised. A common saying was 'he stinks like a eunuch, you get wind of him at five hundred yards' They were nicknamed 'crows', because of their harsh, high-pitched voices; and they were so sensitive to their mutilation that the mention of a teapot without a spout or a dog without a tail offended them deeply, while, unlike most Chinamen, they showed exceptional modesty when urinating in the street."

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***Tung, seeking to avoid unscrupulous people that were trying to defame him, entered the residence of the Prince of Su pretending to be a eunuch.***

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Modern medicine validates these symptoms of eunuchoidism. The average male will produce approximately seven milligrams of testosterone a day. In order to produce normal levels of testosterone, the hypothalamus and pituitary in the brain, and Leydig in the testes must be intact and functioning. Without testes, the body does not produce testosterone. Without testosterone production the muscles will atrophy, the individual will have girlish features, loss of hair will be experienced, the skin will have a waxy appearance, and the voice will become high pitched<sup>7</sup>. Does this sound like the characteristic physical profile of a martial arts master?

*Continued on page 7*



**Pa Kua Chang practitioners gather in 1930 to add two new memorial stones to Tung's tomb.**

# Pa Kua Chang Generation Names in the Lineage of Tung Hai-Ch'uan

Chinese names typically consist of two or three characters. The first character represents the surname and the following one or two characters represents the given name. Although a person will keep his surname for life, at every memorable event, such as entering school, confirming a religion, or getting married, the individual will be given a new name. As he acquires a variety of names, his family may call him by one name, his school friends another, and his business acquaintances still another.

About a month after a boy's birth, a feast is given and he is endowed with his "milk name" which entitles him, for the first time, to recognition in society. Relatives and neighbors who have known him since infancy will call him by this name. When he enters school he is given a "school name" and is addressed by this title by his teachers and schoolmates. On marriage he is given two more names. His "great name" or *tzu* which his parents and relatives use, and his *hao*, which is used by acquaintances and friends outside the family. Scholars, officials on taking any degree, or those entering government service also add an "official name" to their other means of identification. Additionally, after death a person is usually given a posthumous name.

In selecting personal names for children, a family will generally keep the first character constant throughout a generation of brothers and cousins, the clan selecting from a word in some poem which has been adopted by the family. The example discussed on page 16 of this issue states that Li Chen-Ch'ing had a brother named Li Chen-Shan and thus they were both from the Chen generation in the Li family.

There are numerous other occasion when an individual might be given a new name. Thanks to Tung Hai-Ch'uan's foresight, a Pa Kua Chang practitioner will be given a new name when he or she has been formally accepted into the lineage. The first character of this new "Pa Kua name" will designate which generation of Tung's lineage the person represents.

Before he died, Tung Hai-Ch'uan wrote a poem which designates 20 generations of his lineage. Tung was afraid that there would be subgroups and sects of Pa Kua Chang and he wanted students in his lineage to be easily recognized by their Pa Kua generation name. When a student is accepted into Tung's lineage, the first character of his new given name (his family name stays the same) is the one which denotes his generation.

The poem which designates the twenty generation names assigned by Tung is inscribed on one of the steles which was erected at Tung's tomb sight in 1930 (shown at right). The poem reads:

"Prosperity as expansive as the sea. Longevity as eternal as the mountains. A strong art makes firm the foundation of the country and makes glorious, prosperous, and radiant the land. Through morality and virtue *wu chi* is established."

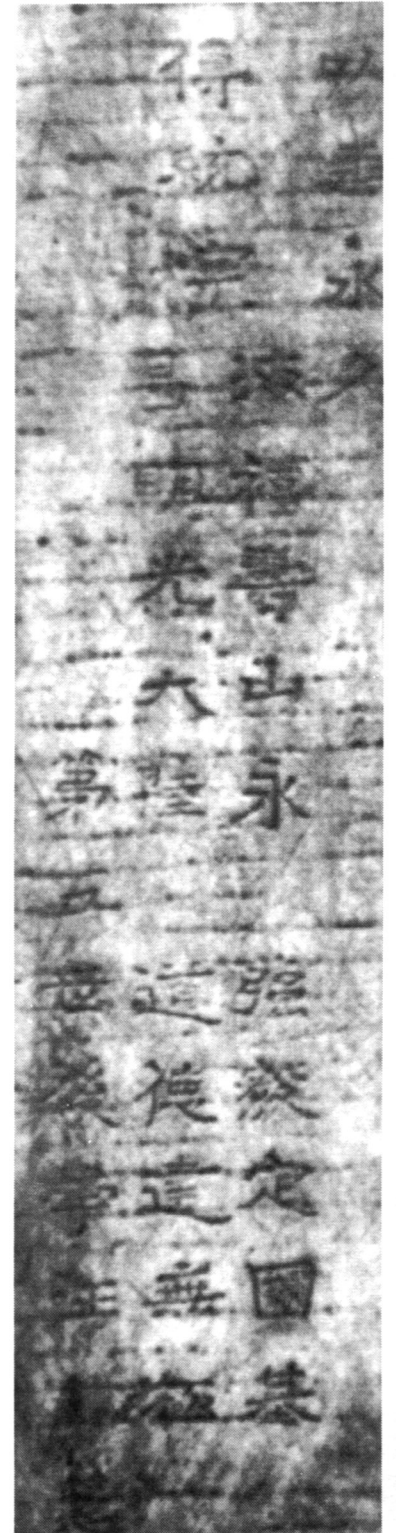
The generation names are as follows:

- |         |            |            |           |
|---------|------------|------------|-----------|
| 1) Hai  | 6) Ch'iang | 11) Ch'ang | 16) Tao   |
| 2) Fu   | 7) I       | 12) Ming   | 17) Te    |
| 3) Shou | 8) Ting    | 13) Kuang  | 18) Chien |
| 4) Shan | 9) Kuo     | 14) Ta     | 19) Wu    |
| 5) Yung | 10) Chi    | 15) Lu     | 20) Chi   |

## Pa Kua Chang Generation Names

昌 海  
明 福  
光 壽  
大 山  
陸 永  
道 強  
德 藝  
建 定  
無 國  
極 基

(Read top to bottom, right to left)



The Pa Kua Chang generation names, created by Tung Hai-Ch'uan, are carved into one of the two stone steles that were palced at the original tomb site in 1930.

The writing on Tung's tombstone (1930) describes Tung as an unusually strong man with a back like a horse. Something is wrong with this picture.

Another theory regarding this matter states that Tung did work in Prince of Su's palace, but he was not a menial, he was a martial arts instructor and bodyguard. This theory would make more sense. Soldiers and bodyguards who worked in the palace were not eunuchs.

So what's the true story? In my mind, I would say that the original stele placed at Tung's tomb in 1883 reveals what really happened. This stele (which is translated in its entirety later in this article) states that Tung, seeking to avoid unscrupulous people that were trying to defame him, entered the residence of the Prince of Su *pretending* to be a eunuch. This story makes the most sense to me and would explain where some of the other theories and stories originated. It seems that Tung entered the palace masquerading as a eunuch and eventually the Prince discovered that Tung had martial arts skill and assigned him to be a martial arts instructor. If Li Tzu-Ming's theory about Tung traveling to Beijing as a covert operator for the Tai Ping is true, it would make sense that Tung would pretend to be a eunuch in order to get close to the Emperor rather than to actually go through with the operation.

What is still puzzling is the fact that authors who had access to the tomb stone and were writing serious articles concerning Tung, such as Li Tzu-Ming, still portrayed Tung as a eunuch.

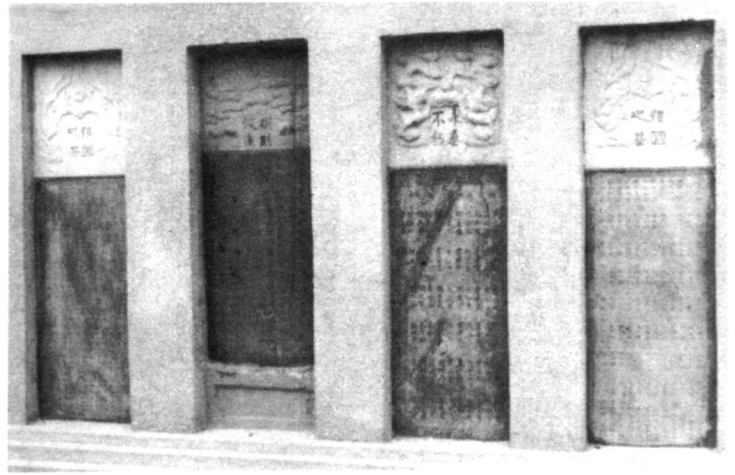
### **Tung Reveals his Pa Kua Chang**

As to how Tung's martial skill was discovered, this story has been written in English by many before. A popular version states<sup>8</sup>:

"On one occasion, the Emperor entertained his guests to a great feast. The palatial grounds were crowded



**Pa Kua Chang enthusiasts raise Tung Hai-Ch'uan's casket from its original resting place to relocate it at the new tomb site in 1981.**



**The first four stone steles which were erected at the original tomb site. The first, second from left, was placed at the tomb in 1883. The second, second from right, in 1905, and the other two in 1930.**

with people at that time and entrance and exit was a Herculean task. Tung Hai-Ch'uan however could maneuver himself in and out of the palace grounds with comparative ease. The Emperor was much surprised by Tung's agility and questioned him. It was then that Tung first revealed himself to be a Master of Pa Kua Chang. He was then obliged to give a display of his skill. His performance was so unique and so impressed the Emperor that he was at once made the pugilistic teacher of the palace guards. After this, Tung's fame spread far and wide."

Another version states that Tung was already teaching martial arts in the palace, but had yet to reveal his Pa Kua Chang to any of his students, when another martial artist came and gave a dazzling sword demonstration. Tung's students were visibly impressed by this teacher's display of martial skill. Tung then got up and demonstrated a bare hand form that contained movements that were much different than what Tung had been teaching. Tung moved with lightning speed; spinning, dropping, rising, twisting and turning he moved like a tornado. After he completed his demonstration his students ran up to him and asked him what art he had demonstrated. Tung revealed that this art was called Pa Kua Chang.

In his article in *China Wu Shu Magazine*<sup>9</sup>, Li Tzu-Ming states that most of these versions are simply derived from romance novels. The true story, according to Li, is that the Prince's household had a servant named Ch'uan K'ai-Ting and it was he who discovered that Tung had martial skill. After numerous incidents, Tung took him as a student. In the beginning, Tung called his art *ch'uan chang* (rotating or turning palm) and it was later renamed Pa Kua supple body continuous palm (*Pa Kua Jou Shen Lien Huan Chang*). More and more people came to study, and so when he was in his 50's he left the Prince's household and taught among the public. When he left, he lived mostly in the homes of his students.

Like so many other things concerning Tung Hai-Ch'uan, how, when, why, and where he first revealed his Pa Kua Chang will probably always be a mystery.



**When the four steles located at the original tomb site were unearthed in 1980, they were placed in front of the Beijing Physical Education College's Wu Shu Arena.**

### Tung and his Students

No one knows for sure how many students Tung Hai-Ch'uan actually taught. Some sources claim that he had 39 students, some say 56 students, others say 72 students, still others (including the stele erected at his gravesight in 1930) say that he had hundreds of students. What is one to believe? On the back of his original tombstone (1883) there is a list of 66 individual names. However, the writing on the stone itself indicates that Tung had over 100 students. Many names of individuals who are commonly recognized as being students of Tung are missing from this stone. This list may simply be a list of people who helped erect the stone or those that were in attendance at the time of Tung's funeral. Validation of Tung's lineage should not rest on the list of names etched into this stone as being all inclusive.

It is said that there were eight of Tung's students who were the best known. These students are commonly referred to as the "eight great students" in China<sup>10</sup>. These students are as follows:

|                  |       |
|------------------|-------|
| Yin Fu           | 尹 福   |
| Ch'eng T'ing-Hua | 程 庭 華 |
| Sung Ch'ang-Jung | 宋 長 榮 |
| Ma Kuei          | 馬 貴   |
| Ma Wei-Ch'i      | 馬 維 祺 |
| Chang Chao-Tung  | 張 兆 東 |
| Liu Te-K'uan     | 劉 德 寬 |
| Liu Feng-Ch'un   | 劉 鳳 春 |

Other well known practitioners who are said to have studied with Tung are:

Liu Pao-Chen                      劉 寶 珍

|                |       |
|----------------|-------|
| Liang Chen-P'u | 梁 振 普 |
| Shih Chi-Tung  | 史 繼 東 |
| Chia Feng-Ming | 賈 鳳 鳴 |
| Li Ts'un-I     | 李 存 義 |

Among Pa Kua scholars there is constant debate as to whether or not certain students actually studied with Tung himself or with one of Tung's senior students (Ch'eng T'ing-Hua and Yin Fu being recognized as Tung's most senior students). When Tung was in his later years, students most likely received the majority of their instruction from Yin or Ch'eng and only spent a short amount of time with Tung himself. Whether or not these students could be considered students of Tung is debatable.

Most references to Tung's teaching method state that Tung required a prospective student to have a background in another martial arts style before he would teach them Pa Kua Chang. Tung would then teach them Pa Kua based on the foundation they already had and thus each student received unique instruction. This is one reason why there are so many diverse styles of Pa Kua Chang, which trace their roots back to Tung, in existence today. The biographies of Tung's students and the characteristics of their different styles will be presented in future issues of the *Pa Kua Chang Journal*.

Although there are numerous other fables and fairy tales about Tung's remarkable martial arts skill, they will not be presented here. Readers interested in reading about the legend of Tung Hai-Ch'uan can turn to any of the books in English that have been written about Pa Kua Chang and find these stories printed for your reading pleasure.



**Li Tzu-Ming delivering a speech at the opening ceremonies of the new tomb location. Over two hundred Pa Kua Chang enthusiasts attended the event.**





Front View



Side View

### Tung Hai-Ch'uan's Tomb

**Tung Hai-Ch'uan's tomb site as it looks today (photos taken in October 1991). The front wall and center structure were added in 1981. The back wall was built to contain the four stones that were located at the original tomb site. The stone on the left hand side of the back wall details the Pa Kua Chang lineage of Tung Hai-Ch'uan in Korea.**

**Over four hundred Pa Kua Chang practitioners from all over China donated money to restore Tung's tomb. However, the last decade has proved to be harsh on the monument and it is currently in need of further restoration and maintenance.**



Rear View

### The Passing of a Legend

As with his life, there are many colorful stories told about Tung Hai-Ch'uan's death. One of the versions found in a number of books and articles printed in English states that when Tung's body was laying in its casket a number of his students tried to lift it, but it would not budge. They tried to lift it numerous times, but had no luck. Suddenly, they heard a voice from within the casket say, "None of you has come close to matching my skill." Tung then passed away and the casket was easily lifted.

Li Tzu-Ming offers another story<sup>11</sup>:

"One of Tung's students, Shih Chi-Tung (also known as Shih Liu) had a lumber yard inside the Chao Yang gate. Shih's wife was Tung's adopted daughter. In his later years, Tung frequently took up residence at the Shih family home. His passing had to do with his adopted daughter. On one occasion, Shih's wife was ill and Tung was concerned. He sent for a doctor who wrote a prescription. Tung personally went to a medicine shop to the western part of the Ti An gate road. Tung gave the prescription to the clerk and then sat by the counter while the prescription was filled. A pregnant woman came by later to buy herbs and sat near him. When she sat down, she unintentionally sat on Tung's pigtail. When Tung discovered this, he became quite upset. The taboos of the eunuchs were numerous and this was considered to be an ill omen. When he returned

to the Shih residence, Tung began to sigh incessantly. Despite the efforts of Shih Chi-Tung and his wife to bring him out of it, Tung was inconsolable. Not long after this incident, Tung fell ill. The master of a generation, Tung passed away in the 12th month, 15th day of the Kuang Hsu (1882)."

Although these are interesting stories, Tung's original tombstone simply states that Tung died of a serious disease. The last few days of his life his followers had to support him when he left his bed. Those that supported his arms and legs commented that "it was as if he was built of iron." This comment on the stone probably led to the story about his students not being able to lift his casket.

### The Tomb of Tung Hai-Ch'uan

If one were to say that there are almost as many different Pa Kua Chang "styles" being practiced today as there are Pa Kua teachers teaching, the statement would not be too far from the truth. Although almost every Pa Kua instructor seems to teach a different variation of the art, tracing back to the origin of the majority of styles practiced today will lead to one name, Tung Hai-Ch'uan. Whether or not Tung actually "originated" the art is a popular topic of debate among Pa Kua practitioners (see article on page 14), but regardless of where the style actually originated, Tung was definitely the first instructor to propagate the art widely

and the person who brought the art into the public eye.

Tung's grave site, and the stone monuments which mark it, have had a colorful history. Tung's original burial site, near the Red Bridge just outside of Beijing's East Gate, was initially marked with one stone monument. Over the years a number of other stone markers were added by Pa Kua practitioners wanting to show their respect. Tung's tomb was a great attraction and was visited by many martial artists and martial arts enthusiasts. However, this original burial site was destroyed during the Cultural Revolution and the stone markers were buried underground. In 1980-81 the stone monuments and Tung's body were unearthed and moved to a new location. Pa Kua practitioners from all over the world donated money for the restoration of Tung's tomb and new monuments were added. Most recently, in 1991, another stone monument was added detailing the lineage of Pa Kua as the art traveled to Korea.

### The Original Burial Site

In the ninth year, second month of the Ching Emperor Kuang Hsu (1883 - the year after Tung died) Tung's



**Each of the Eight Sides of Tung Hai-Ch'uan's tomb is represented by one of the Eight Trigrams. The Ken Kua is shown here. The first name (top right) is Wang Wen-K'uei a student of Liu Pin. Under his name is the name of Liu Hsing-Han, who was also a student of Liu Pin. Liu Hsing-Han was featured in Vol.1, No.1.**

students erected a single stele (stone tablet) at his grave site to ensure that their teacher would not be forgotten. The original grave site was located near the Red Bridge just outside of Beijing's East Gate to the side of Ti Yang Kung common and to the south of Shiao Niu Fang Village.

The original stele erected at Tung's tomb reads as follows:

"The deceased was surnamed Tung. His personal name was Hai-Ch'uan and he lived in Chu Chia Wu township, which is south of Wen An city. As a youth he was fond of playing the hero and paid no attention to farm production. He took to living like a frontiersman, aiding those in distress and peril to the utmost of his ability. By nature he was fond of hunting and he galloped about the forest - the beasts of the forest all avoided him. As he came of age, he traveled about China passing through the mid and western areas of the country. There was no famous mountain or great river which he did not exert himself to the point of peril to see their wonders unfold in order to broaden his horizons. Later he encountered a Taoist priest who taught him martial arts. Tung reached a high level of skill. Unexpectedly, in his middle years, some unscrupulous people tried to defame him. At the end of his rope, Tung dealt with them cunningly and changed his residence to that of the Prince of Su by pretending to be a eunuch. In his refusal to cooperate with these foul people, he showed his heroic nature.

When he became old he began to live outside the palace and those who approached him to study martial arts ranged from officials to merchants and numbered in the thousands. Each student learned a unique art. One one occasion, he went traveling beyond the city to the frontier and was approached by a number of men who attacked him from all sides with weapons. Tung Hai-Ch'uan intercepted them, moving like a hurricane. All observers marveled at his excellence and were awed by his bearing.

Even when he was near death from serious disease, his followers, who supported his arms and legs, said it was as if he was built of iron. Three days later he died sitting cross legged and his expression was transcendent. His students in Beijing, who were dressed as mourners, numbered more than one hundred. Because he was buried outside of the east meridian gate, about one mile from the city, grief was not easily forgotten and it was proposed to erect a monument in order to express our feelings towards him."

As mentioned earlier in this article, there is also a list of 66 names on this stele. Although many of the names are recognizable as Tung's students, it is certainly not a complete list.

Although other steles were added later which give accounts of Tung's life and accomplishments, the majority of martial arts scholars agree that all of the steles added after the first provided exaggerated accounts of Tung's life and his practice.

### Additional Monuments Added in 1930

On the 21st day of March, 1930, two additional steles were placed at Tung's burial site. These monuments were erected by a group of Pa Kua Chang practitioners who were led by Ma Kuei. Ma studied the art with both Tung Hai-Ch'uan and his student Yin Fu. Ma Kuei's name appears on the original stele. These two stones contained

accounts of Tung's life and listed the names of many Pa Kua Chang practitioners of the day. What is more important, one of these steles recorded the Pa Kua Chang generation names which were assigned by Tung to indicate disciples of future generations. See page 6 of this issue for details on Pa Kua Chang generation names.

### **The Cultural Revolution in China**

During the 1960's, China found itself in the midst of the "Great Proletarian Cultural Revolution," a contorted political movement which brought to China a rain of terror and chaos. The revolution, which was a result of great conflict within the Chinese Communist Party, was led by Leftist children and students recruited into an organization (the "Red Guard") built up by Mao Tse-Tung.

The mission of the Red Guard was to rid the country of the "Four Olds" (old culture, old customs, old habits, and old ways of thinking) and establish the "Four News" (new ideas, new culture, new customs, and new habits). The definition of "old" and "new" was left up to the Red Guards to decide. Some of the Red Guard activities included: changing all names of streets, schools, stores and persons which were connected with the ideas of feudalism, capitalism, or revisionism, forcing people to change their styles of clothing and hair, destroying anything antique, closing all Catholic schools, destroying temples and places of worship, destroying all Buddhist figures and ancestral altars, hanging Mao Tse-Tung's portraits everywhere, reading Mao's quotations, hanging up "big character" propaganda posters, and making general propaganda on the "Decision" of the "Proletarian Cultural Revolution."

During the Cultural Revolution Tung Hai-Ch'uan's tomb, part of the "old culture," suffered the fate of many other cultural relics, it was destroyed - its stones being knocked down and buried. Tung's tomb lay underground for 17 years. The tomb site was turned into a farmer's field.

### **Restoration and Relocation of the Tung's Tomb**

In the late 1970's the Chinese National Sports Committee put out a directive encouraging martial arts enthusiasts to conduct research and put in order wu shu legacy. In 1980 a group of Pa Kua practitioners and martial arts researchers in Beijing heard that plans were being made to build a housing project on the land where Tung was buried. The group, led by Li Tzu-Ming and K'ang Ko-Wu, unearthed the stone steles and erected them in front of the Beijing Physical Education College's Wu Shu arena.

Because many of the students at the physical education college thought it would bring bad luck to have tomb stones sitting in front of the wu shu arena, the stones, along with Tung's body, were moved to Wan An public cemetery opposite the Reclining Buddha Temple in the Western outskirts of Beijing.

The monument built at Tung's new resting place consisted of three structures. The center structure, which contains Tung's remains, is an eight sided enclosure. On each of the eight sides a plaque is inset into the brick structure which contains the character for one of the eight trigrams. Under each trigram plaque is another plaque which lists current day Pa Kua Chang practitioners who



**Pa Kua Chang practitioners Sha Kuo-Chung (left) of Hunan and Li Tzu-Ming (right) of Beijing visit the new tomb site together. Li is now 92 and Sha passed away on August 7, 1992.**

were involved with the reconstruction effort. I do not know if there is any significance to which names appear under which trigram. Nor do I know if the list on each of the eight different name plaques are grouped together for a particular reason. It may be that the names which appear on the same plaque are from the same lineage (see photo on opposite page).

In front of Tung's eight sided tomb there is a wall which contains three inlaid stones on its front and three on its back. The stones on the front of this wall simply introduce the reader to the monument by stating who is buried there and list names of some people who were involved in restoration of the tomb. On the back of the front wall, the center stone gives a short account of Tung's life and states that 442 individuals were involved in moving the tomb to its new location. The stone on the right lists the practitioners of Pa Kua Chang in China who live outside of Beijing and are spreading the art. This list includes Pei Hsi-Jung of Shanghai and Sha Kuo-Chung of Yunnan, among others. The stone on the left of the center stone lists the overseas Chinese who are spreading the art. There are names of Chinese Pa Kua Chang practitioners from Australia, Taiwan, Hong Kong, and Central America.

All four of the original stones were set into a single wall which is in back of Tung's tomb. These stones are arranged as depicted in the photo on page 7. All four of these stones have inscriptions on the front and back and thus they are



**This stone, which was added to Tung's grave site in June 1991, depicts the lineage as it spread to Korea with Lu Shui-T'ien.**

set into this wall so that both sides are exposed.

**The Korean Stele**

In June of 1991 a new stele was erected at Tung's burial site which details the Pa Kua Chang lineage as it moved from China to Korea. Pa Kua was brought to Korea by 5th generation practitioner of Tung Hai-Ch'uan's Pa Kua Chang, Lu Shui-T'ien. Lu Shui-T'ien (1894-1978) brought Pa Kua Chang to Korea when he moved his family there during the Sino-Japanese War. Lu, who was from the city of Ching Tao in Shantung Province, China, was well known in Shantung for his martial arts ability. During the Sino-Japanese war he was a guerrilla fighter and killed many Japanese. Lu ran with a band of Chinese martial arts experts who hid in the mountains during the day and infiltrated Japanese encampments at night. Because their operation had to remain covert, the group executed Japanese soldiers without the aid of firearms. Traditional bare hand and weapons techniques were used to kill the enemy and thus the guerrillas could move in and out of the Japanese camps without being noticed.

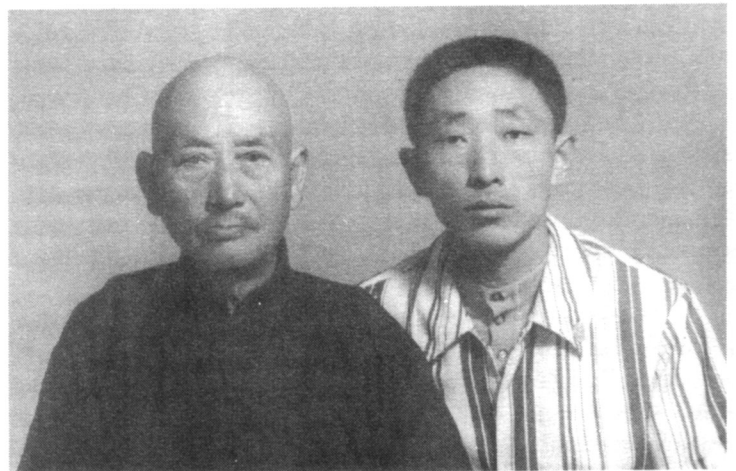
Lu Shui-T'ien became so well known for his fighting skill that the Japanese put a price on his head. When this occurred, it became too dangerous for Lu to stay in China so he sailed from Ching Tao across the Yellow Sea to a safe

haven in Inchon, Korea. When he thought the situation in China was safe for him, Lu would travel back and continue to fight the Japanese. During one of these trips, Lu's wife was killed and he left for Korea once again, never to return to his native land. Lu settled in Inchon's large Chinatown.

When Lu Shui-T'ien was young, he learned what he called "farmer style" martial arts. By "farmer style" Lu was referring to any one of the hundreds of "family style" martial arts systems that were practiced by the inhabitants of remote towns and villages. During the Ching Dynasty, police protection was only provided to those people who lived in large cities. Inhabitants of small towns and villages were left to provide their own protection against bandits and thieves. Typically, a village would hire a skilled martial artist to come live in their village for a period of time and teach the young men of the village fighting skills. Once a group was trained, the martial artist would leave town and the system that was originally taught would change and the village would make it their own. The martial system which was taught in Lu Shui-T'ien's home town provided him with his introduction to the combat arts.

After having practiced the "farmer style" for a number of years, Lu wanted to know more. He had heard that the best fighting art in China was Pa Kua Chang and so he sought out a Pa Kua Chang instructor. The first instructor he found was Li Ching-Wu (1864-?). Li did not live in Ching Tao but in a town which was about two days ride by horse from Ching Tao. Lu Shui-T'ien would frequently make the two day journey to his teachers town to study. When Lu left his home in Ching Tao to study with his teacher, he was typically gone for as long as two years at a time.

Not much is known about Li Ching-Wu himself. Park's teacher told him that the Pa Kua Chang that Li taught may not have been from Tung Hai-Ch'uan's lineage. It is quite possible that Li's Pa Kua Chang lineage was similar to that taught in Shantung province to Kao I-Sheng by the Taoist Sung I-Jen (See Pa Kua Chang Newsletter, Vol. 2, Number 3). Some of the straight line Pa Kua Chang taught by Park Bok Nam (Lu's senior disciple) is very similar to the straight line Pa Kua taught by Kao. Lu Shui-T'ien's senior disciple in Korea, Park Bok Nam, does not know who Li Ching-Wu's teacher was, however, Lu did tell him that



**Lu Shui-T'ien with his number one disciple, Park Bok Nam, in 1974**

Li Ching-Wu only had ten Pa Kua Chang students and thus his art was not widely spread.

After Li Ching-Wu died, Lu Shui-T'ien sought out another Pa Kua Chang instructor and subsequently studied with a fourth generation practitioner in Tung's lineage. Thus, in the lineage of Tung Hai-Ch'uan, Lu Shui-T'ien was fifth generation. Lu told Park that he felt his first teacher, Li Ching-Wu, taught a more complete martial arts system than his second teacher because it combined straight line Pa Kua with the circle walking forms and maneuvers. Park does not know the name of Lu's second teacher. He stated that Lu seldom spoke of his own background. Park's teacher did tell him that his second Pa Kua Chang instructor's Pa Kua only contained practice which was based in circle walking. Lu felt that the straight line practice and directional footwork training he received from his first teacher was very beneficial to his development of fighting skill. He felt that his second teacher's system was lacking because this training was not included.

Three generations in Lu's lineage are included on the Korean stele. The first generation, listed as the fifth in Tung's lineage, lists only Lu Shui-T'ien. The sixth generation lists six of Lu's students including his son Lu Shu-Te and Park Bok Nam (see photo on opposite page). Also listed on the stele are students of Park Bok Nam and students of Park's Pa Kua "brothers."

### The Tomb's Future

The monument erected to Tung Hai-Ch'uan is a source of pride for most Pa Kua Chang practitioners. Those who have had the opportunity to visit this site hold it as a highlight in their martial arts career. Unfortunately, if a strong effort is not made to help preserve this landmark, it will not be available for future generations of practitioners. Ever since the tomb was unearthed, the Pa Kua Chang community in China has been asking for financial assistance from practitioners in other countries so that they can further preserve and maintain the monument. In China, the money they can raise does not go very far.

When I visited Tung's tomb in 1991 it was evident that time is taking its toll. The dust and grit which blows in from the Gobi desert each Spring is eating away at the old stones and the bricks laid during the 1981 restoration are starting to loosen and fall out.

In the future, we are looking to start a Tung Hai-Ch'uan Tomb restoration fund. I will be making liaison with the group in Beijing who is responsible for the tomb's upkeep when I visit there this Fall. I will let the readers know of new developments towards this goal in future issues.

### Footnotes

- 1) K'ang Ko-Wu, "Studying the Origins of Pa Kua Chang", 1984
- 2) Marina Warner, *The Dragon Empress*, 1972, pg. 31
- 3) K. Chihmin Wong, *History of Chinese Medicine*, 1936, p.234
- 4) Marina Warner, *The Dragon Empress*, 1972, pg. 32
- 5) Li Tzu-Ming, "Regarding the Mystery of Tung Hai-Ch'uan's History", *China Wu Shu Magazine*, December, 1986, pg. 21
- 6) Marina Warner, *The Dragon Empress*, 1972, pg. 32
- 7) *Cicil Essentials of Medicine*, 1990
- 8) Lee Ying-Arng, *Pa Kua Chang for Self-Defense*, 1972, pg. 22
- 9) Li Tzu-Ming, "Regarding the Mystery of Tung Hai-Ch'uan's History"
- 10) Han You-Shen, "Anecdotes of Tung Hai-Ch'uan and his Students", *Wu Lin Magazine*, August 1982, pg. 20
- 11) Li Tzu-Ming, "Regarding the Mystery of Tung Hai-Ch'uan's History"



**Pa Kua Chang instructor Lu Shui-T'ien  
in Korea, 1974**

### Chinese Character Index

|   |   |   |                  |
|---|---|---|------------------|
| 董 | 海 | 川 | Tung Hai-Ch'uan  |
| 康 | 文 | 武 | K'ang Ko-Wu      |
| 李 | 子 | 鳴 | Li Tzu-Ming      |
| 二 | 郎 |   | Erh Lang         |
| 八 | 番 | 拳 | Pa Fan Ch'uan    |
| 洪 | 拳 |   | Hung Ch'uan      |
| 行 | 門 |   | Hsing Men        |
| 金 | 剛 | 拳 | Chin Kang Ch'uan |
| 輕 | 功 |   | Ch'ing Kung      |
| 轉 | 掌 |   | Chuan Chang      |
| 盧 | 水 | 田 | Lu Shui-Tien     |
| 李 | 慶 | 五 | Li Ch'ing-Wu     |

# The Origins of Pa Kua Chang - Part 1

This article is the first part of a serial which will address the many theories regarding the origin of Pa Kua Chang.

Stories abound about how the art of Pa Kua Chang was originated. The only clear lineage that exists is that of Tung Hai-Ch'uan and so many feel that Tung was the founder. Tung rarely spoke of his own background. His relationship with his students was very strict and thus none of them dared to ask. Whether or not Tung invented this art on his own or learned it from another is a common topic of debate in the Pa Kua Chang community. Although there are dozens of stories and anecdotes, the various theories of Pa Kua Chang's origins can be boiled down to the following four:

1) Tung Hai-Ch'uan developed Pa Kua Chang after learning Yin Yang Pa P'an Chang from Tung Meng-Lin. This version of Pa Kua's origin was published in the 1937 text *Yin Yang Pa P'an Chang Fa* written by Jen Chih-Ch'eng.

2) The *Unofficial History of the Indigo Pavilion* (published in 1818) talks about eight direction stepping, Li Kua and K'an Kua as Pa Kua that was popular prior to Tung Hai-Ch'uan (pre-1813). From the writing in this text, some have deduced that this Pa Kua was the predecessor to the Pa Kua Chang taught by Tung.

3) Tung Hai-Ch'uan learned his art from Pi Ch'eng-Hsia on Chiu Hua (Nine Flower) Mountain. A discussion of this theory would also include any of the various stories about Tung learning from an "unusual person in the mountain fastness." When the Pi Ch'eng-Hsia theory is examined in this article, we will include popular theories regarding other Taoists that Tung might have learned from.

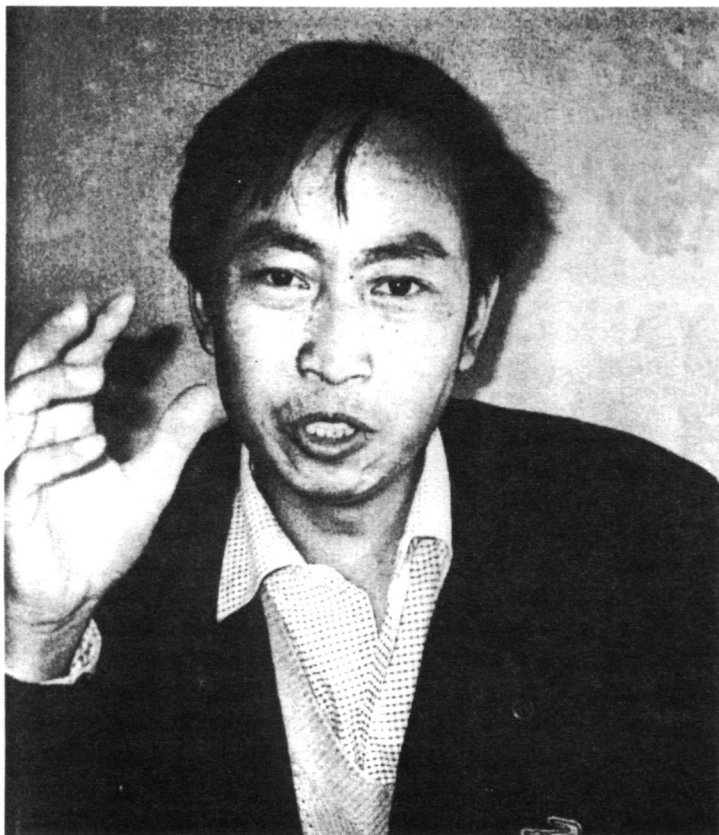
4) Tung Hai-Ch'uan was the founder of Pa Kua Chang. The individuals who subscribe to this theory believe that Tung spent his youth learning other martial arts and invented Pa Kua Chang based on his early experience combined with a circle walking meditation practice he learned from a Taoist.

In addition to the theories mentioned above, some take Pa Kua Ch'uan (other boxing styles which have the name Pa Kua) that was not taught by Tung as Pa Kua Chang (for example, there is a Shaolin-like art in Henan called Fu Hsi Pa Kua and another in Shantung called Shaolin Pa Kua). Then there is also the other arm of Pa Kua (Tien Family Pa Kua), which the practitioners claim was hidden for over 400 years and such other versions of Pa Kua's origins.

Because the exploration of each of the theories listed above will be in-depth, this article will be presented in serial over the course of several issues of the *Pa Kua Chang Journal*. The primary source of this information is taken from the work of Professor K'ang Ko-Wu of Beijing. While working on his master's degree in 1980-81, Professor K'ang wrote his thesis on the "Origins of Pa Kua Chang." When I visited with K'ang last year in Beijing, he gave me a copy of his findings and the translation of his report forms the foundation of this article.

Professor K'ang's research was extensive and involved close examination of over 650 documents from the Ch'ing Palace history books and over 230 papers written on martial arts. He also examined the situations of 413 teachers in 24 provinces and cities, personally investigating in 16 cities and counties and 9 provinces. K'ang interviewed over 256 people resulting in over 274 documents. Many of the people he interviewed were elderly boxers of the older generation who spoke openly about their martial art. While conducting his research, K'ang was a motivating force in the effort to restore Tung Hai-Ch'uan's tomb and participated with over 400 others in the unearthing and moving of the tomb.

Although the research conducted by K'ang Ko-Wu was fairly thorough, there are some conclusions he arrives at in his final analysis that I would not be so quick to make. In his summary, K'ang concluded that it was Tung Hai-Ch'uan who originated Pa Kua Chang (theory 4 above). His reasons for discounting some of the other theories (theory number 3 in particular) are weak in terms of the standards of scholarly logic we are accustomed to in the West. When these points arise in the article, I will discuss why I think K'ang has jumped too hastily to his conclusion. My own research into Pa Kua's origins, which includes examination of documents written by those with an



**Professor K'ang Ko-Wu, a well known martial arts researcher and historian in Beijing, thoroughly investigated Pa Kua Chang's origins for his Masters degree thesis.**

opposing view to K'ang as well as interviews with Pa Kua Chang practitioners in the United States, Taiwan, Hong Kong, and Mainland China, leaves me with unanswered questions and thus no conclusion concerning Pa Kua Chang's true origins. Throughout this article I will try to present both sides of the story and let the reader decide for himself where Pa Kua Chang originated.

The first theory we will examine is the one which claims that Tung Hai-Ch'uan learned Yin Yang Pa P'an Chang from Tung Meng-Lin and then created Pa Kua Chang.

### **Regarding the Veracity of Yin Yang Pa P'an Chang as the Precursor of Pa Kua Chang**

In recent years, there have been books published on martial arts in both China and abroad which rely on the account of Pa Kua Chang's origin given by Jen Chih-Ch'eng in the forward and preface of his 1937 publication *Yin Yang Pa Pan Chang Method*. Jen's version of Pa Kua Chang's origin claims that Tung's Pa Kua Chang was developed from Yin Yang Pa P'an Chang. In his study, Professor K'ang Ko-Wu researched this claim thoroughly and found it to have no basis in fact.

Kang began his investigation by looking into the source of the information found in the forward and preface of Jen's book. *Yin Yang Pa Pan Chang Method* contains five forwards given by five associates of Jen, and then Jen provides a preface which gives an account of his teacher and the origins of his method. The first preface, by Wang Hsiang-Tung states that "This past summer, I met Jen Chih-Ch'eng at the home of Lu Yu-Ting. Jen told me "I learned Li Chen-Ching's system from the time I was young." Jen Chih-Ch'eng was a second generation student of Tung Meng-Lin and the method was called Pa P'an Chang."

The second forward was by Yang Tung-Yuan and it reads, "In the summer of 1936, I was studying in Tientsin and was introduced to Jen Chih-Ch'eng of Wen An county by Chang Li-Tsun. We met at the Fu Hsing guest house where I saw his book *Yin Yang Pa P'an Chang Methods*. We spoke on several occasions about the history of martial arts. It was then that I learned that his teacher was Li Chen-Ching and that Li Chen-Ching and Tung Han-Ching were both students of Tung Meng-Lin."

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### **Jen's statement in the preface to his book concerning his teacher's age was a great exaggeration.**

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Professor K'ang points out that these two forwards tell us that the authors did not know Jen until the summer of 1936 and they did not write the forwards until February of 1937. In Wang's forward, he takes care to place quotation marks around Jen's description of his own lineage. Yang, in his forward, mentions that it wasn't until speaking with Jen on several occasions that he learned the lineage of Jen's art. It is easy to see this lineage was supplied by Jen



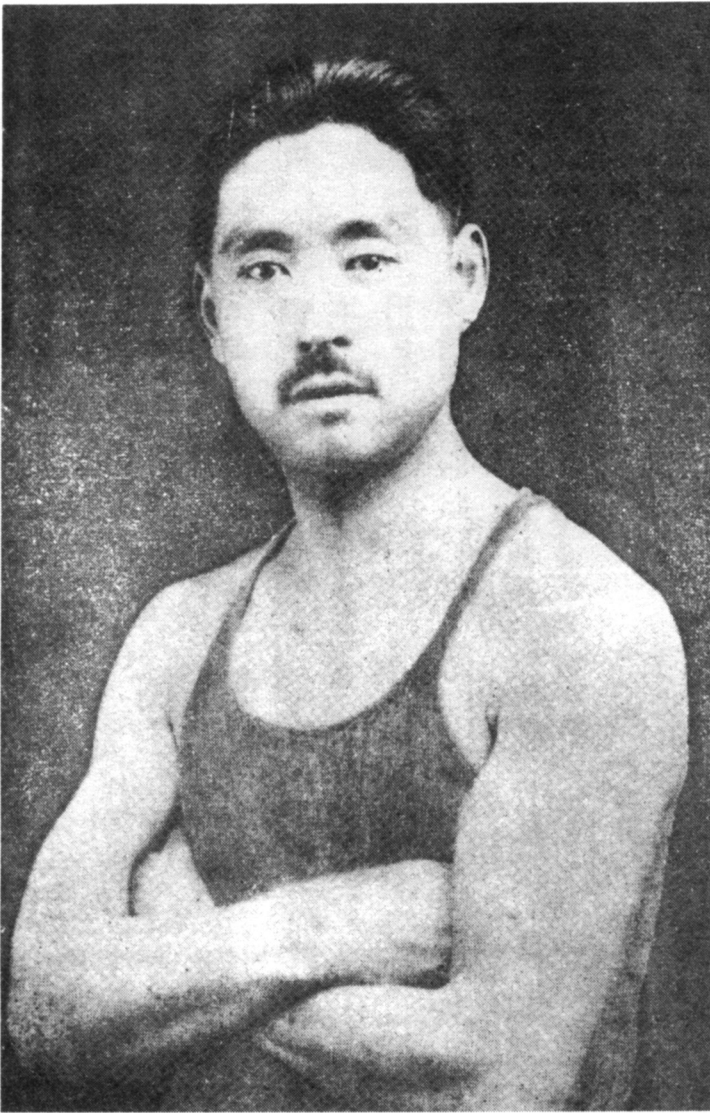
**Jen Chih-Ch'eng, author of *Yin Yang Pa Pan Chang Fa*. Did Pa Pan Chang precede Pa Kua Chang or did he invent the story?**

himself.

The other three forwards to Jen's book were written by Lu Yu-Ting and Chang Yu-Tsen, the two individuals who introduced Wang and Yang (the authors of the previous two forwards) to Jen, and by a friend of Jen's named Yang Hsiang-Pu. Yang Hsiang-Pu's forward does not mention the origins of Yin Yang Pa P'an Chang. If we look at these five forwards, we are struck by two points. The first is that the old friend does not mention the origins of Pa P'an Chang in his forward and the second is that all of the mentions of lineage are from people who have recently come to know him. This cannot but raise suspicion.

If we want to conduct a closer examination of the origins as stated by Jen, we have only his own preface to go by. In Jen's preface the story of the origin of his system rest on two key people, Tung Meng-Lin and Li Chen-Ching. In order to validate Jen's claims, Professor K'ang investigated the background of both these men.

The first of Jen's claims which Professor K'ang investigated was the age of his teacher, Li Chen-Ching. In his preface, Jen states, "I enjoyed studying martial arts since my youth. When I was 13, my father ordered myself, my brothers, and cousins to kowtow to, and take as a teacher, Li Chen-Ching who was from Wei Chia Ying in Pa county. At the time I started studying, Li was extremely old." K'ang spoke with Jen's grandson who told him that Jen Chih-Ch'eng died in 1967 at the age of 89. This would place his birthdate in the year 1878. Thus, Jen would have been 13 years old in 1890-91. Assuming that a man



**Pa Kua instructor Sun Hsi-Kun, a student of Ch'eng Yu-Lung, published his book *The Genuine Pa Kua Chang Manuevers* in 1934.**

who was "extremely old" would not be less than 70, K'ang proceeded to investigate the true age of Li Chen-Ching.

Professor K'ang visited Li Chen-Ching's hometown in Pa county and spoke with the daughter-in-law of his nephew, Kao Tsai-I (who was 83 when K'ang visited her in 1980), his grand nephew, Li Pao-Chen (who was 60), and his clansman Sun Feng-Ting (who was 83). K'ang discovered that Li Chun-Ching and his younger brother Li Chen-Shan were about three years apart in age and his younger brother had a wife who was three years younger than her husband. Li Chen-Shan's wife died in 1945 at the age of 84, which would have placed her year of birth at 1861. From this we can formulate that Li Chen-Ching was born in 1855. In 1890, when Jen Chih-Ch'eng was 13, Li Chen-Ching was 36, not an "extremely old" age by any standards. This indicates that Jen's statement in the preface to his book concerning his teacher's age was a great exaggeration. It is worth noting that in 1890, when Jen was studying from Li Chen-Ching, Tung Hai-Ch'uan had been dead for 8 years and by this time Pa Kua Chang had already found wide popularity and appeal in Beijing and areas south of the city.

Another claim that Jen Chih-Ch'eng makes in the preface to his book is that Li Chen-Ching's uncle had been the manager of a security company and when Li was 16 he began working with his uncle as a bodyguard. Jen goes on to state that when Li was 17, he went with his uncle to the south of China and during his travels they came to Tung Meng-Lin's homestead. When Li met Tung he begged to be accepted as a student. After studying with Tung, Li traveled all over China in the employment of the security company and made martial arts acquaintances where ever he went.

When Professor K'ang asked Li's three relations in Pa county about this story they admitted that although Li and his younger brother were both well known for their martial arts skill, Li Chen-Ching was killed in 1900 during the Boxer Rebellion. The story they told was that Li had been extremely nearsighted since his youth. During the Boxer Rebellion he joined forces with the Boxers against the foreigners. One day a group of soldiers entered Li's village. Thinking them to be a Boxing Regiment he yelled out "Brothers!" and ran forward to greet them. Unfortunately, the group he approached were foreign soldiers and as Li approached, they shot him. He was only 46 when he died.

Professor K'ang could not find any evidence that Li had an uncle who owned a security company or that Li himself ever worked for a security company. Jen's claim that Li worked as a bodyguard and traveled throughout China seeking martial artists of mutual interest seems to be without foundation. Although Li was a boxing teacher, he died at the age of 46 in his home village.

The next of Jen's claims that Professor K'ang investigated was the story that Li had received his name "Chen-Ching" from his teacher Tung Meng-Lin. Jen said that after Li left his teacher and went back to the north, Tung Meng-Lin said to him, "Several years ago there was another person from Wen An, a relative of mine, who studied with me, his name was Tung Han-Ching." This said, Tung gave Li the name Li Chen-Ching.

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***K'ang states that when Jen published his book in 1937, it was the first time the term "Yin Yang Pa P'an Chang" had ever been used.***

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According to Kao Tsai-I, Li's personal name was given to him by his family. His younger brother's name was Chen-Shan and they were of the Chen generation in the Li family. Another villager, Chiang He-Feng (64 in 1980), who supplied K'ang with a portion of the village history, verified that Li was given his personal name by his parents. Additionally, it was insinuated that the Tung Han-Ching who Tung Meng-Lin mentioned was supposedly another name for Tung Hai-Ch'uan. K'ang conducted a thorough investigation of martial arts literature and found no reference to anyone named Tung Han-Ching who practiced Pa Kua prior to the appearance of Jen's book.



Convinced that Jen Chih-Ch'eng had exaggerated heavily when providing accounts of his own teacher, Professor K'ang's next course of action was to investigate Tung Meng-Lin. In all of the research he conducted, K'ang did not run across any mention of a man named Tung Meng-Lin other than the stories told by Jen in his book. However, K'ang did find three sources mentioning the name Tung Meng-Lin (one from Hsu Yung-Hsiang who was a student of Jen Chih-Ch'eng, one from Hsu Yu-Chen of Nan Pu, and one from Kuo Hsu-Fan who had taken part in the 1911 revolution). All three of these gentleman stated that Tung Meng-Lin was the real name of a man who was called Pi Ch'eng-Hsia (also called Pi Teng-Hsia) of An Hui Province. As stated in the introduction to this article, one of the four major theories about the origins of Pa Kua says that Tung Hai-Ch'uan learned his art from a man named Pi Ch'eng-Hsia. This theory will be covered in detail in the next installment of this article.

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***K'ang discovered that the two students listed in Jen's preface as being younger classmates of his under Li Chen-Ching were in fact Pa Kua Chang students of Liu Pao-Chen.***

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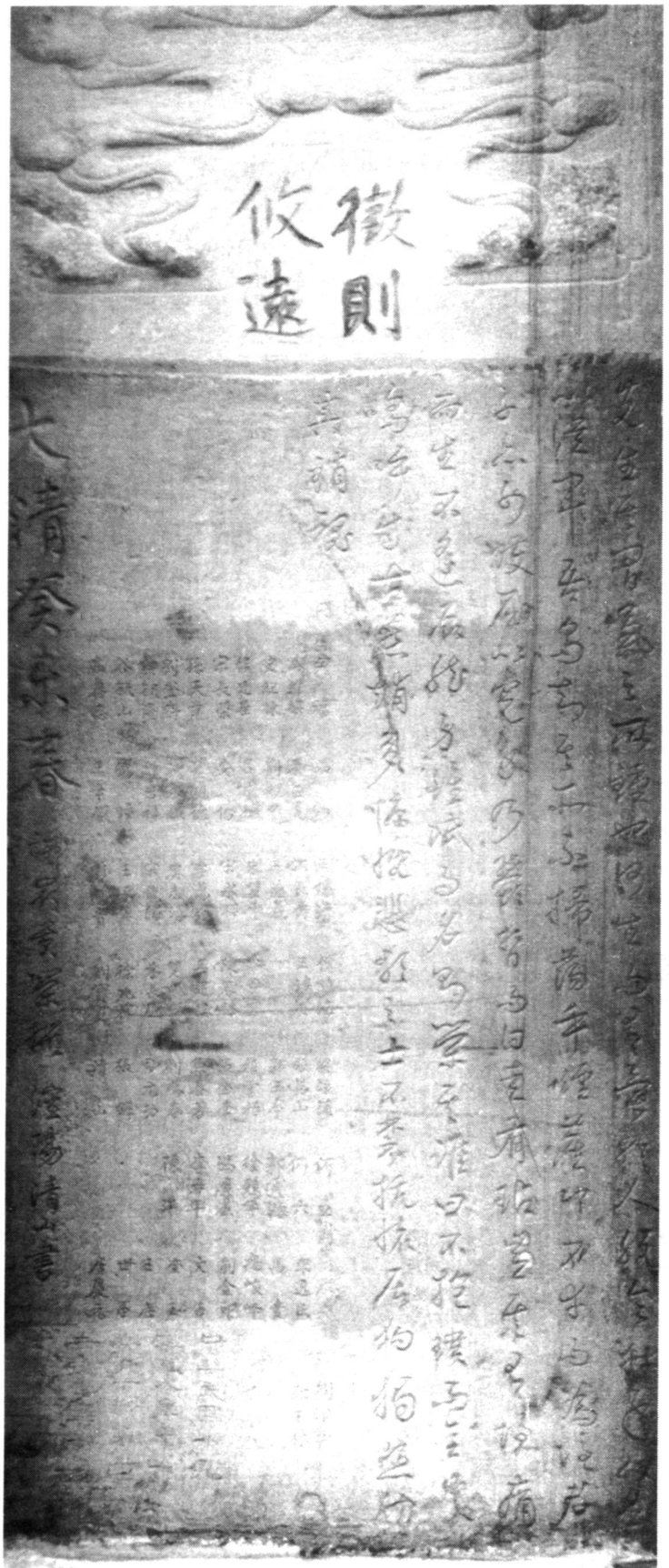
In summarizing his research, Professor K'ang gives some strong evidence as to what may be the factual history of Yin Yang Pa P'an Chang and who Jen Chih-Ch'eng's real teacher must have been. When K'ang was conducting his research (1980-81) Jen Chih-Ch'eng had already passed away, however, the man who actually wrote the book for Jen, Kao Chih-K'ai was still living in Chen Chiu county in Hebei at the Liang Chao commune. Kao provided K'ang with the following story.

In 1934 Sun Hsi-Kun's book, *The Genuine Pa Kua Chang Maneuvers*, was published. Jen Chih-Ch'eng, read this book and noticed that the postures in the book resembled the art that he practiced. Jen asked his student Kao Chih-K'ai to write a letter to Sun for him (Jen was probably illiterate). He thought that Pa Kua Chang practitioners should be all as one family and his intent was to meet Sun and discuss Pa Kua Chang in order to investigate the differences between Sun's style and his own. Sun never wrote back.

Jen Chih-Ch'eng, who was 60 at the time, took his student Kao Chih-K'ai, who was then 30, to Tientsin to visit Sun Hsi-Kun\*. When Jen arrived, Sun mistakenly thought that Jen was there to challenge him and without waiting for Jen to state his business, Sun began to change his shoes and prepare for a fight. Kao states that Jen did not square off with Sun, but beat a hasty retreat.

At the urging of his friends, Jen dictated details of the art that he practiced to his student Kao. Kao compiled the notes in order to write Jen's book. Professor K'ang received a letter from Kao Chih-K'ai, dated December 12, 1980,

\* Sun Hsi-Kun studied Pa Kua Chang with Ch'eng T'ing-Hua's eldest son, Ch'eng Yu-Lung.



**The back side of the stele erected at Tung's tomb site in 1883 has a list of student names which includes the name Liu Pao-Chen.**

(Some of the variations in tone on this photo do not appear on the stone but occur here because this is a composite of 4 separate photos. Since the lighting and angle was slightly different for each shot, shading occurred.)

which stated that because Sun's book *The Genuine Pa Kua Chang Maneuvers* was already out, in order to avoid competition, Jen decided to name his book *Yin Yang Pa P'an Chang Methods*.

Jen took the name for his book from an old saying "P'an Ch'uan Kuo Shou" which is a statement made to indicate two martial artists squaring off. K'ang explains that martial artists train to make their strength a unified entity, the feet following the hands, the vision clear, the mind settled, etc. When the practitioner has reached this unity he has "trained to fruition the six harmonies" and can then cross arms with the enemy. If a martial artist crosses arms with another martial artist it is called "P'an Ch'uan Kuo Shou." There are four upper P'an and four lower P'an. K'ang states this is where Jen got the term Pa P'an. Additionally, Jen used the Yin Yang theory of Pa Kua which divides the hands into yin and yang and force on either side into yin and yang. From this Jen called his art *Yin Yang Pa P'an Chang*. Kang states that when Jen published his book in 1937, it was the first time the term "Yin Yang Pa P'an Chang" had ever been used.

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**... the theories proclaiming that Yin Yang Pa P'an Chang preceded Pa Kua Chang or that Tung Hai-Ch'uan studied Pa P'an Chang and then invented Pa Kua Chang are baseless.**

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Having collected an overwhelming amount of evidence to indicate that the entire history of "Yin Yang Pa P'an Chang" was fabricated by Jen Chih-Ch'eng, the next question K'ang had to investigate was, "Where did the art depicted in Jen's book come from?" In order to answer this question, Professor K'ang again went back to examine the story Jen told in his book's preface. In the preface Jen listed others who he claimed had learned from his teacher Li Chen-Ching. Three students listed were, Liu Pao-Chen of the Red Temple area in Ku An, who was the most senior student; Chiao Yen-Chih, of Yun Chia Kou village in Pa county; and Su Ching-Tien who were junior to Jen. Investigating these names, K'ang uncovered the following information.

Liu Pao-Chen (1861-1922) was from Red Temple village and as a small boy he had studied *Chuo Chiao* (a martial art which employs a lot of kicking methods). Later, Liu took Tung Hai-Ch'uan as a teacher and studied Pa Kua Chang from Tung. On occasion he brought Tung to his home village to teach. This information was supplied by Liu's grandson and four others from Liu's home village. Not one to rely solely on word of mouth, Kang turned to written records. In 1942, in the records of Ku An county, volume 3, there is a notation which says that Liu Pao-Chun was a native of Red Temple village and a skilled martial artist who had learned his martial arts from the famous Tung Hai-Ch'uan. To finally put the subject of who Liu learned from to rest, Kang turned to the original stele erected at Tung Hai-Ch'uan's tomb in 1883. Engraved

on the back of this stone among a list of Tung's students is the name Liu Pao-Chen. From this evidence K'ang concluded that Liu Pao-Chen had not learned his art from Li Chen-Ching, but from Tung Hai-Ch'uan. Through further investigation K'ang discovered that the two students listed in Jen's preface as being younger classmates of his under Li Chen-Ching (Chiao Yen-Chih and Su Ching-T'ien) were in fact Pa Kua Chang students of Liu Pao-Chen.

At this point in his investigation K'ang wondered what Liu Pao-Chen's Pa Kua Chang might have looked like. His research indicated that the characteristics of what Jen Chih-Ch'eng practiced were very much the same as what Liu Pao-Chen taught as Pa Kua Chang. For example, Jen's walking posture was the same as Liu Pao-Chen's "Tying up the ankles" leg maneuver. Jen's "Ying Yang Palm" is the same as Liu Pao-Chen's free fighting posture which he practiced as a basic palm. Additionally, it was known that Liu Pao-Chen was especially skilled at broadsword. Jen stated in his book that there were 18 weapons and each had their own unique characteristics. He went on to say that, ". . . as for weapons, I do not know well, with the exception of the broadsword, which I am well acquainted."

In summary, K'ang explains that Tung Hai-Ch'uan passed away in 1882, Liu Pao-Chen lived from 1861-1922, and Jen Chih-Ch'eng from 1878-1967. Jen said he started learning martial arts when he was thirteen (1891). At this time, Liu was 30 and had already been teaching the art he learned from Tung. In addition, at the time when Jen was studying his marital arts, his father, Jen Ching-Shan, was working in Jen Chiu County in the constabulary. Liu Pao-Chen was working in the Ku An constabulary. The two certainly saw each other frequently and had good relations.

K'ang established that Jen's classmates Su Ching-Tien and Chao Yen-Chih were students of Liu Pao-Chen and drew the conclusion that Jen also learned Tung Hai-Ch'uan's Pa Kua from Liu Pao-Chen. Jen took the Pa Kua he knew and changed its name when he published his book in 1937. K'ang ends the section on Yin Yang Pa P'an Chang by stating that the theories proclaiming that Yin Yang Pa P'an Chang preceded Pa Kua Chang or that Tung Hai-Ch'uan studied Pa P'an Chang and then invented Pa Kua Chang are baseless.

Although K'ang's case against the Yin Yang Pa P'an Chang theory seems to be open and shut considering the evidence he collected, there is *always* another side to the story. As you might imagine, those who take exception to K'ang's findings are the Pa P'an Chang practitioners from Jen Chih-Ch'eng's lineage. In 1991, California-based Pa Kua Chang instructor Adam Hsu visited with Ren Wen-Zhu, a Pa P'an Chang practitioner from Wen An. Hsu's account of this meeting is given in the article on page 21 of this issue.

The next theory we will examine states that Pa Kua Chang originated long before Tung Hai-Ch'uan was born and bases this theory on a dialog which appears in the *Unofficial History of the Indigo Pavilion*. Although this theory, like the last, is probably not valid, it does bring up some interesting points regarding the secret societies in China and how one may easily confuse Pa Kua Chang with another art or organization which shares the name "Pa Kua."

## Regarding the Veracity of Eight Direction Stepping, Li Kua, and K'an Kua

In the 22nd year of the Chia Ching Emperor (1818), the *Unofficial History of the Indigo Pavilion* was published with a section on an individual named Feng K'e-Shan. It states that Feng was from Henan, Hua County. As a youth he was strong and fierce and he had learned martial arts from Tang Heng-Tung of Chu Chao village. A native of Shantung, Wang Hsiang, also taught Feng boxing. Feng learned all the Wang Hsiang had to teach. There is a dialog recorded in this volume which reads:

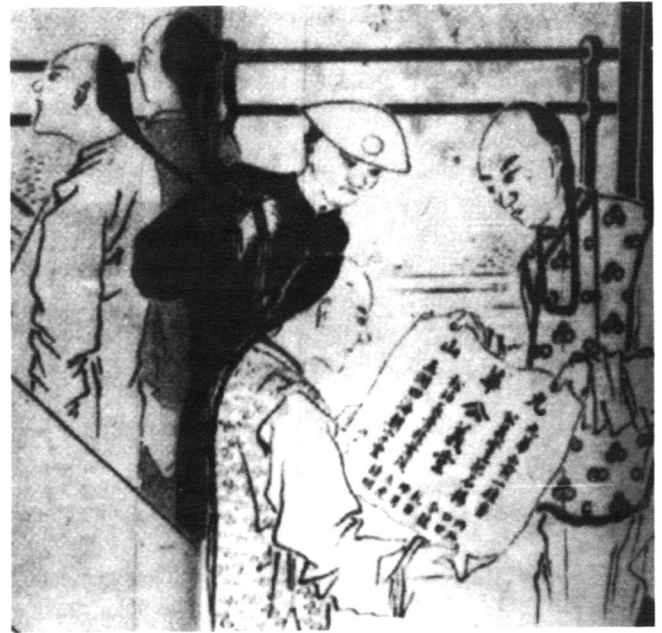
"In the spring of Keng Wu, Niu Liang-Ch'en saw Feng practicing his boxing, which had a method of eight steps, and Niu said, 'Your stepping is in accordance with Pa Kua.' Feng queried, 'How do you know?' Niu replied, 'I practice K'an Kua.' Feng said, 'I practice Li Kua.' Niu said, 'I am K'an, you are Li, together we are the intersection of Li and K'an.'"

In recent years, some believe that references to eight steps, Li and K'an Kua are early references to Pa Kua Chang. Others claim that what he was practicing was Pa Kua Ch'uan (some other form of Pa Kua boxing, not related to Pa Kua Chang) and have mistakenly placed him in the Pa Kua Chang histories. What then are Pa Kua, Pa Fang Pu, Li Kua, and K'an Kua? Professor K'ang Ko-Wu provided some theories.

### Researching Pa Fang Pu (Eight Direction Stepping)

When Professor K'ang investigated the history of *Pa Fang Pu*, or eight direction stepping, he concluded that this method originated with the *Mei Hua*, or "Plum Blossom," boxing system. In his report he states, "What Feng K'e-Shan practices as *Pa Fang Pu* is from the *Mei Hua* boxing system." As we've seen from the above, Feng had learned from Tang Heng-Tung of Chu Chou village, Hua County. This is documented in the records found in the palace museum library, 16th day, 12th month, 18th year, Chia Ching Emperor. According to this record, "Tang Hu-Tzu, also known as Tang Heng-Tung, was a native of Chu Chao village, 62 years of age, sells medicine, no particular religion, and spends his free time practicing Mei Hua Ch'uan. He is a student of Ch'i Ta-Chuang from the same village. Chi passed away in the 51st year of the Chien Lung Emperor." The record also states that Feng K'e-Shan was a student. This record is in the military region records under the peasant rebellions (records from the peasant uprising which the Pa Kua Chiao, or Pa Kua religion, took part in).

In 1981, Professor K'ang went twice to Hua County accompanied by the Hua County athletic committee Wu Shu Director Tsung Chin-He to conduct a local investigation. One of Tang Heng-Tung's descendants Tang Chien-Kuang was present as were old boxing teachers of Chu Chao Village. They attested that what Tang Heng-Tung practiced was Mei Hua (Plum Flower) boxing. In a book on Plum Flower boxing written by Wang Nai-Hu of Hebei teacher's college, the content of Plum Flower boxing



**A Ching Dynasty era cartoon shows two T'ai Ping rebels arrested in Shanghai with a document concerning T'ai Ping activity on Chiu Hua Mountain**

is quite abundant. Among the forms are five postures, Pa Fang Pu, and so on. K'ang concluded that the above information proves that what Feng practiced was Mei Hua boxing.

Additionally, in 1981, K'ang received a report from Tsung Chin-He that said a special characteristic of the low, powerful, stepping set that is done in the "ting" step (*ting pu*). In the same year, July, K'ang went to Chu Chiao village to institute a confirmatory investigation and saw that what Tsung had reported was true. The elder boxer Wu Ching-Yun performed *Pai Pu*, *Ken Pu*, *Chung Ch'uan* with follow step, punching while retreating and turning the body. While executing these movements he continuously turned to four corners and eight directions. Kang said the this is not the same as walking the circle as a basic training device as in Pa Kua Chang.

### Li Kua and K'an Kua

According to historical records, in 1813 there was a peasant uprising in the area of the capitol led by the Heavenly Justice Religious Sect in Beijing, who were led by Li Wen-Ching and Lin Ching. The *Tien Li Chiao* (Heavenly Justice Religion) which draws its philosophy from the arrangements of the Pa Kua (Eight Trigrams) is also called *Pa Kua Chiao* (Pa Kua religion) and, utilizing the terms of the Pa Kua, divides the religious teaching according to the eight trigrams. Reliable documentation indicates that Feng K'e-Shan and Niu Liang-Ch'en were important leaders of the *Tien Li Chiao* uprising. According to documents in the palace museum, Ch'ing dynasty records (military area records regarding peasant uprising) in the 18th year of the Chia Ching Emperor, 10th day, 12th month, Feng provided the following information about himself:

"Kao Erh, who was from Tung Chang prefect in Shantung, was the teacher of the already deceased Wang Chung. Wang Chung was Wang Hsiang's teacher. Wang

Hsiang was my teacher.”

Additionally, on the 12th day, 1st month, 19th year of the Chia Ching Emperor, Feng said that he became a member of the *Li Kua Chiao* (Li trigram sect of the Pa Kua religion) in Hua county, Henan in 16th year of the Chia Ch'ing Emperor (1812). When the former head of Li Kua, Wang Hsiang passed away from illness, Feng was appointed head of the sect. Feng states, “Because people who followed me were numerous, they made me the head of the Li Kua.”

The third salient point which this documentation revealed was found in an interview with Niu Liang-Ch'en in the 1st month, 12th day, 18th year of the Chia Ch'ing Emperor (1814). Niu said:

“In the first month, 13th year of Chia Ching, I entered the sect in the Inn of old Mrs. Ma. It was then that I made the acquaintance of Lin Ching and I heard him discourse on the true nature of the religion and I wanted to join his sect. In the 8th month, Lin Ching closed up shop and went home. I went with him to his home in Sung family village and he passed his transmissions on to me. I there upon entered as a disciple of Lin Ching.”

As we can see, Feng practiced Li Kua and had studied under Wang Hsiang to enter the Li Kua sect of the Pa Kua religion. Niu practiced under Lin Ching entering the K'an Kua sect. What they spoke of as Li and K'an Kua was not related to boxing.

In China, during the Ming (1368-1644) and preceding dynasties, a number of religious sects arose which became “secret societies.” These societies, made up primarily of poor merchants, artisans and peasantry, were sources of opposition to the dynasty. Their popular religious beliefs opposed the orthodox beliefs and their political efforts were directed against the dynasty. One of original secret societies was the well known White Lotus, or White Lily (*Pai Lien Hui*), Society who led the boxer rebellion. Others were the Hung Men, the Red Eyebrows, the White Turnbans, the Red Spear, the Small Sword, etc. A number of these secret societies were involved in leading peasant revolts against the Ch'ing during the early to mid-1880's.

Interestingly enough, the Ch'ing dynasty era cartoon shown on the previous page depicts two T'ai Ping rebels being arrested in Shanghai with a document which concerns T'ai Ping activity on Chiu Hua mountain. The theory of Pa Kua's origin which states that Tung learned from the Taoist Pi Ch'eng-Hsia says that Tung learned from Pi on Chiu Hua mountain. This fact, combined with Li Tzu-Ming's theory (described in the article on page 2) that Tung went to Beijing as a covert operator for the T'ai Ping is an interesting coincidence. Other sources also claim that Tung was involved in peasant rebellions and worked to help over-throw the Ch'ing. The majority of these uprisings were led by the secret societies and thus Tung could very well have had a connection with one or more of these sects. I do not claim that any of these theories are valid, but the coincidence is interesting to note.

The philosophical and religious precepts which the majority of the secret societies followed came from a mixture of folk religion, Taoism, and Buddhism. Some societies leaned heavily to the Taoist side, while others had more of a Buddhist orientation. In their book, *The Hung Society* (1925), J. S. M. Ward and W. G. Sterling describe in detail the intricate, ritualistic and ceremonial hand and body

movements performed at meetings of the Hung Society. All of the early societies had similar ritualistic movements and it would seem that this is what Niu Liang-Ch'en and Feng K'e-Shan were referring to when they discussed practicing the Li Kua and K'an Kua.

The Pa Kua society is still active today and thus there are students who confuse the philosophy and practice of the Pa Kua Chiao with Pa Kua Chang because they hear the name “Pa Kua.” Since the Pa Kua religion includes meditation techniques and ch'i kung as well as hand postures and body movements which are associated with the eight trigrams, it is perhaps easy to become confused. Any system which does not include combat forms and training for martial application is probably suspect.

In his conclusion to the section on Pa Fang Pu, Li Kua and K'an Kua Professor K'ang Ko-Wu stated that they were not related to Pa Kua Chang and thus we cannot take these as evidences of Pa Kua Chang's early origins. While I agree with his overall conclusion, I am disturbed by his statement that the eight direction stepping is exclusive to Mei Hua boxing and is not part of Pa Kua Chang because it “is not the same as walking the circle as a basic training device as in Pa Kua Chang.” Professor K'ang does not take into account the systems of Pa Kua Chang which *do* include eight directional stepping and straight line sets, *Hou Tien Pa Kua Chang*, as a basic training device. The systems which do practice straight line sets will be discussed in detail in the next installment of this article in the section which examines the theory of Tung Hai-Ch'uan learning from the Taoist Pi Ch'eng-Hsia.

### Chinese Character Index

#### 陰陽八盤掌法

Yin Yang Pa P'an Chang Fa

|      |                      |
|------|----------------------|
| 董夢麟  | Tung Meng-Lin        |
| 任致誠  | Jen Chih-Ch'eng      |
| 畢澄霞  | Pi Ch'eng-Hsia       |
| 康戈武  | K'ang Ko-Wu          |
| 李振清  | Li Chen-Ching        |
| 董漢清  | Tung Han-Ching       |
| 李振山  | Li Chen-Shan         |
| 高植楷  | Kao Chih-K'ai        |
| 盤拳過手 | P'an Ch'uan Kuo Shou |
| 劉寶珍  | Liu Pao-Chen         |
| 孫錫堃  | Sun Hsi-K'un         |
| 馮克善  | Feng K'e-Shan        |
| 王祥   | Wang Hsiang          |
| 唐恆東  | T'ang Heng-Tung      |
| 牛亮臣  | Niu Liang-Ch'en      |
| 丁步   | Ting Pu              |
| 長拳   | Chang Ch'uan         |
| 天理教  | T'ien Li Chiao       |

# Pa P'an Chang: Walking the Circle Takes a Different Turn

By Adam Hsu

Pa Kua Chang is one of the youngest kung fu styles, becoming popular as recently as the turn of the century. But in spite of its youth it has one thing in common with almost all other kung fu styles: its history is a mystery.

The Chinese have a common cultural prejudice opposite to Occidental cultures. Westerners openly declare their inventions, thus placing their names in history books and reaping well deserved profits from their basic patents. In contrast, Confucius would only take credit for passing down the ideas of ancient leaders and philosophers. Most professionals in China attribute inventions and advances in their fields either to gods or their artistic forebears. For carpenters, the deity is Ju Pan. The revolutionary essayist Han Yu of the Tang dynasty did not claim authorship of his writing style but instead paid homage to the Han dynasty stylists. Opera performers worship Tang Ming Huang in appreciation for contributions made by his talent and support for the opera.

Martial artists worship either Kuan Kung or Yue Fei. Some of them willingly bow to a foreigner, Ta Mo. These figures are all given respect regardless of whether or not they actually had any connection or made contributions to their respective arts.

So when Tung Hai-Ch'uan said he learned his art from a Taoist monk while lost in the mountains, people in Beijing, impressed by his technique, just accepted his story without question or need for corroboration. Most books and articles accept Tung Hai-Ch'uan's story or simply state that Pa Kua Chang's origin is unknown.

When Professor K'ang Ko Wu, formerly of the Beijing PE College and now Research Fellow in the Wushu Research Institute, was a student in the college's MA degree program, he devoted his thesis to this subject. Employing the finest techniques of academic research, he sent out questionnaires to hundreds of stylists, opened up the Ching dynasty's Forbidden City Royal Archives, and personally visited many related places, including Wen An (Tung Hai-Ch'uan's hometown) and Chiu Hua Mountain (where Tung Hai-Ch'uan reportedly learned Pa Kua Chang.) Though the issue is still under debate, Professor Kang came to the conclusion that Tung Hai-Ch'uan is the actual founder of Pa Kua Chang. If this is so, why make up a story to hide his role as father of this genius-level invention? Either he was using mystery and magic to help him promote the art

or he was following the traditional way instead of claiming his own independent creation.

Professor Kang received support from many individuals and groups, such as Beijing's Pa Kua Chang Yen Chiu Wei (Study Association), for this and for his other big contribution: he finally located Tung Hai-Ch'uan's tomb which had been destroyed by Red Guard during the Cultural Revolution. He had it moved from Beijing's outer east gate and reestablished it with a new memorial outside the west gate. The tombstone of this memorial states clearly that Tung Hai-Ch'uan is the founder of Pa Kua Chang.

Professor Kang's work, however, has raised controversy and even anger. Mr. Chen Ch'i Ping of the Lang Fang City Sports & Athletic Bureau (Wen An belongs to Lang Fang City) and the late Mr. Nan Pu, formerly chairman of the Hebei Provincial Wushu Association (to which Lang Fang City belongs),

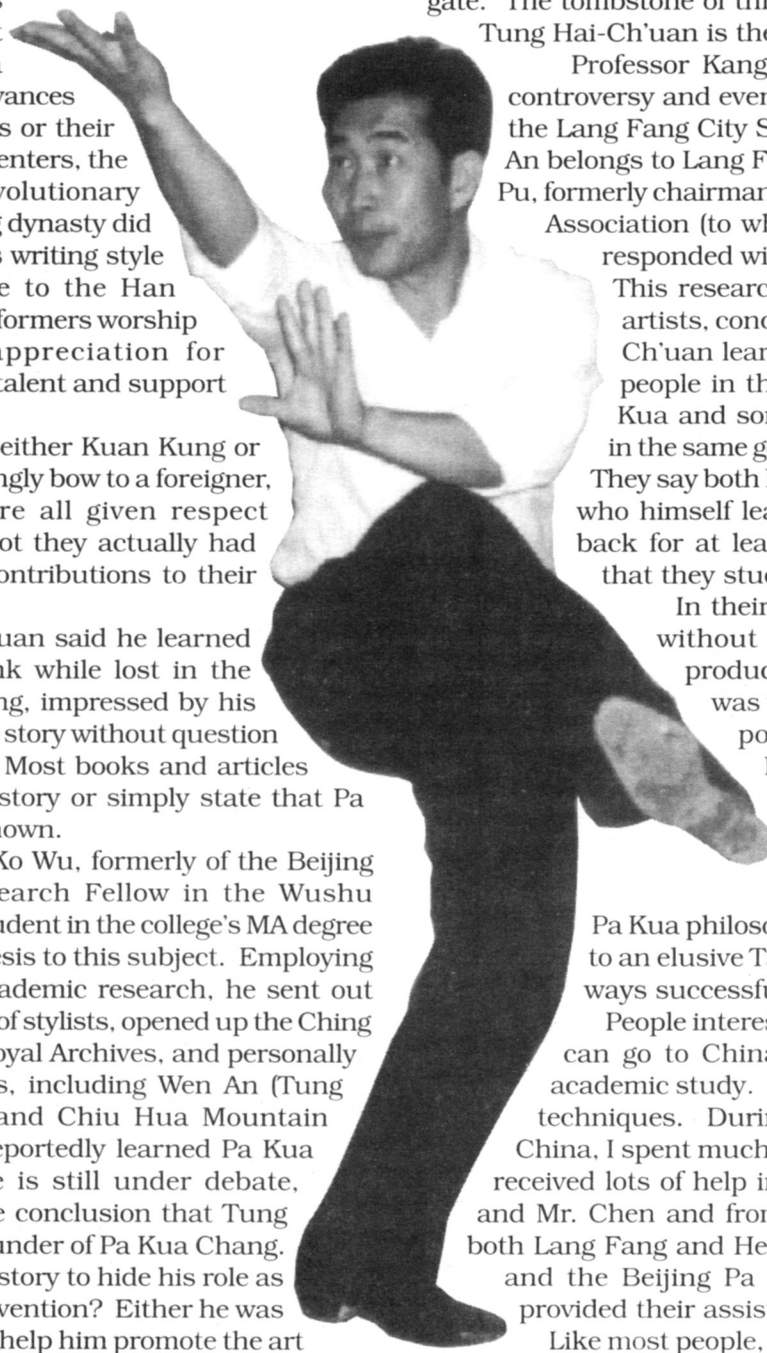
responded with their own research articles. This research, supported by local martial artists, concludes basically that Tung Hai-Ch'uan learned his art in Wen An. Many people in the Wen An area also study Pa Kua and some, like Li Chen-Ch'ing, were in the same generation as Tung Hai-Ch'uan. They say both learned from the same teacher, who himself learned from his family and on back for at least three generations. The art that they studied is called *Pa P'an Chang*.

In their opinion, Tung Hai-Ch'uan is without doubt an outstanding local product whose biggest contribution was to establish his credibility and popularize the art starting in Beijing, on throughout China, and out to the rest of the world. Changing its name to Pa Kua Chang, thus relating the art to the ancient

Pa Kua philosophy, and attributing its origin to an elusive Taoist monk were his insightful ways successfully to promote the art.

People interested in this historical research can go to China now to conduct their own academic study. But my main interest is in the techniques. During each of my three visits to China, I spent much time and energy on Pa Kua. I received lots of help in Wen An from both Mr. Nan and Mr. Chen and from the Wushu Associations of both Lang Fang and Hebei Province. Professor Kang and the Beijing Pa Kua Study Association also provided their assistance.

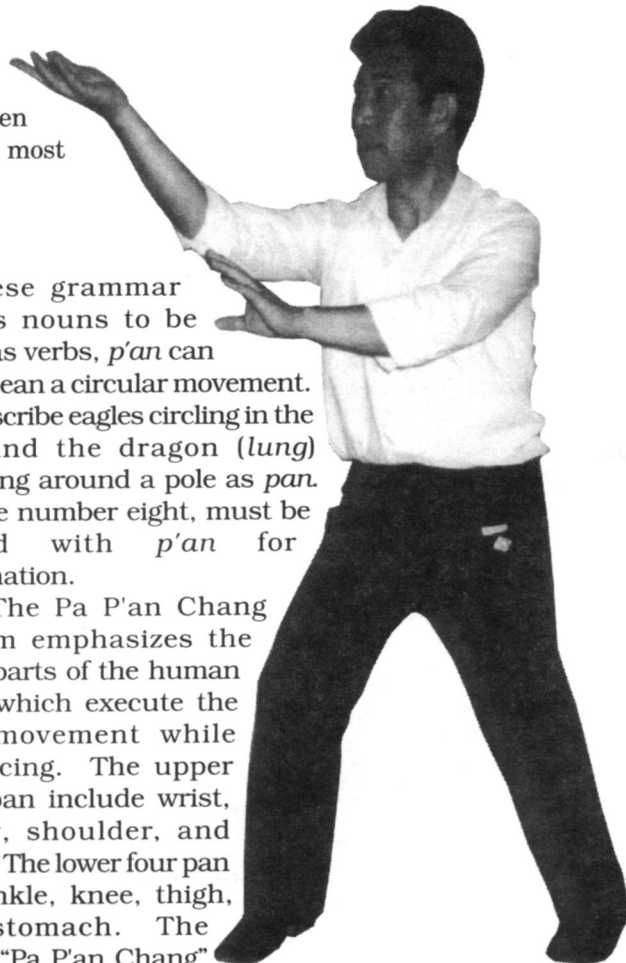
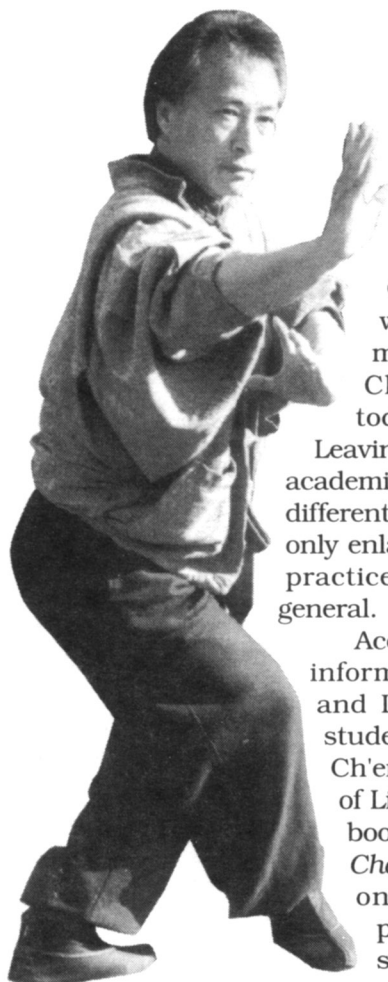
Like most people, I am much more familiar with the Pa Kua Chang named and promoted by Tung Hai-



**Pa Pan Chang Instructor, Ren Wen Zhu**

## Trademark Postures

Adam Hsu (left) demonstrates Pa Kua Chang's trademark posture. Ren Wen Zhu (right) displays the posture most often associated with Pa P'an Chang.



Ch'uan. So in this article I would like to introduce the much less known Pa P'an Chang which is practiced today in the Wen An area. Leaving aside myth, history, and academic debate, learning about a different way to perform Pa Kua can only enlarge our vision, enrich our practice, and benefit the art in general.

According to Wen An's local information, Tung Hai-Ch'uan and Li Chen-Ch'ing both had students. In 1915, Jen Chih-Ch'eng, an outstanding student of Li Chen-Ch'ing, published a book called *Yin Yang Pa P'an Chang Fa*. At the time, only one hundred copies were printed at the price of one silver dollar each. In 1988 it was reprinted by Tiantsin's

Ku Chi (ancient book) Bookstore. Twenty thousand copies were published and now they are hard to get. Of course Jen Chih-Ch'eng passed away as has the younger master, Kao Chih-Kai, who performed the usage with him in the book. However, I met Jen Chih-Ch'eng's nephew, also Kao Chih-Kai's student, Ren Wen Zhu (Jen Wen-Chu). Now in his forties, he was several times a gold medalist in traditional wushu. Not only is he teaching Pa Pan Chang in Wen An but he was also invited to teach elsewhere in China. He's published a book entitled *Yin Yang Pa P'an Chang*, subtitled *Ching Dynasty Original Pa Kua Chang* (Volume V of the Hebei Wushu Collection) in 1987. It too is hard to find because only fourteen thousand copies were printed.

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**Today many people feel that without walking the circle you are not practicing real Pa Kua. This isn't entirely true.**

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Let's start with the name. *Chang* means palm, used because most of the hand structures in this style employ the palm, not the fist. *Pan* was originally a noun meaning plate, a round-shaped utensil. The Chinese use this word to signify many other round objects. The steering wheel is called "direction" *p'an*. A round face is "*p'an* face". Since

Chinese grammar allows nouns to be used as verbs, *p'an* can also mean a circular movement. We describe eagles circling in the sky and the dragon (*lung*) spiraling around a pole as *pan*. *Pa*, the number eight, must be linked with *p'an* for explanation.

The Pa P'an Chang system emphasizes the eight parts of the human body which execute the pan movement while practicing. The upper four pan include wrist, elbow, shoulder, and chest. The lower four pan are ankle, knee, thigh, and stomach. The name "Pa P'an Chang" highlights the importance of moving the entire body and major joints in a circular manner: *ch'an szu ching*. I believe that the viewpoint implicit in the name Pa P'an Chang should be of greater value to practitioners than Pa Kua Chang's. In reality, to walk the eight directions is an external way to view the art. But paying attention to movement of the eight body parts puts the focus on or "in" your body — the internal.

The one element that distinguishes Pa Kua Chang immediately and visually from other styles is circle walking. Today many people feel that without this you are not practicing real Pa Kua. This isn't entirely true. Although the major form of practice follows the circle there are supplemental training methods or forms which move in a straight line. In this respect, both Pa Kua Chang and Pa P'an Chang are the same. But the real and surprising difference between them is the way they walk the circle. Just about everyone has heard of the specialized step called *t'ang ni pu* (mudsliding step) and *chian tzu ku* (scissor legs) emphasized in Beijing-style Pa Kua Chang. However Wen An's way to walk the circle is totally different. I observed that their walking technique is pretty close to the *chian ci ku* but for them the *tang ni pu* doesn't exist.

Ren Wen Zhu says that *tang ni pu* was created by Tung Hai-Ch'uan and isn't found in the original Pa Kua Chang. Of course the Beijing people might possibly reply that Wen An's Pa Kua is incomplete so let's sidestep this thorny issue and instead inspect the technique. In Ren Wen Zhu's training the *pai* and *k'ou* are treated the same as in Pa Kua Chang. Of course without that how could we walk a

circle? The big difference lies in the step. First of all, the foot must be raised three to five inches above the ground and returned in a heavy, stamping, though quiet, manner. After the student's technique has improved, then he must work on increasing the speed. In the end, Pa P'an Chang practitioners don't walk, but instead run the circle. These different techniques are clear trademarks separating Pa Kua from Pa P'an Chang.

In my opinion, the *tang ni pu* is extremely important to Pa Kua usage. If it is Tung Hai-Ch'uan's own creation, then it is the development of a combat genius. Sadly this step is rarely performed correctly because we don't use kung fu to fight anymore. Most unfortunately, the worst example of *tang ni pu*, found in China's modern wushu, is now starting to spread to foreign countries.

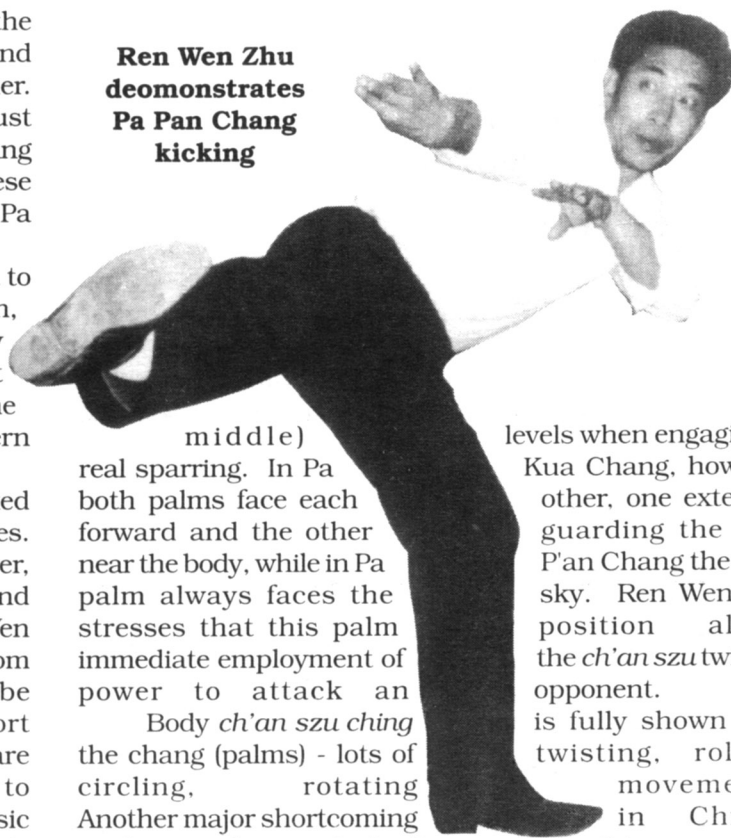
Nowadays Pa Kua Chang forms are always fixed regardless of the stylistic diversities of different branches. The higher generation Pa Kua Chang masters, however, had the freedom to show personal interpretations and create their own sequences. Following that tradition, Wen An's Pa P'an Chang practitioners enjoy a lot more freedom in practicing the movements. Movements may be performed by themselves, linked together as short sequences, or stretched out into forms. Practitioners are free to compose their own forms while adhering to fundamental rules: the basic eight palms with the basic eight legs and the basic eight postures. And every single one of the basic eight grand postures supports seven subordinate postures, in other words, one plus seven postures equals eight movements. If we link all of them together it becomes a sixty-four movement form.

As we all know, Pa Kua Chang practice shows very few kicks, but in actuality it does contain them. There's a Chinese way to say it: "lots of *an tui*" (hidden kicks). But Pa P'an Chang practice shows more kicking, or "*ming tui*" (visible kicks). Pa P'an Chang actually pays special attention to the number of palm strikes and leg kicks which are used: "upper, how many palms; lower, how many legs." In fact, most kung fu styles, not just Pa Kua

Chang, reveal fewer kicks than they actually employ. In kung fu, each single-leg and empty stance contains a potential kick.

The palm techniques in Pa Kua Chang and Pa Pan Chang don't differ in any major way. Basically, both use the *chuan chang* (penetrating palm) to open the door, and the shifting inside and outside, called *nei men*, *wai men*, on the heaven-earth-man (upper, lower,

**Ren Wen Zhu  
demonstrates  
Pa Pan Chang  
kicking**



middle) real sparring. In Pa both palms face each forward and the other near the body, while in Pa palm always faces the stresses that this palm immediate employment of power to attack an Body *ch'an szu ching* the chang (palms) - lots of circling, rotating Another major shortcoming modern wushu is its lack of

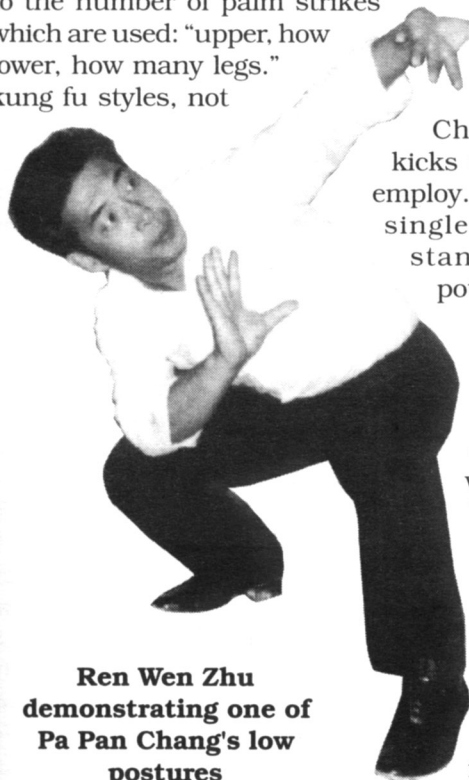
levels when engaging in Kua Chang, however, other, one extended guarding the door P'an Chang the front sky. Ren Wen Zhu position allows the *ch'an szu* twisting opponent. is fully shown with twisting, rolling, movements. in China's this.

Interestingly and fortunately, foreign practitioners who perform traditional Pa Kua still try to employ the *ch'an szu* even though not everyone can produce it from the body.

Comparing the percentage of the *kang* (hard) and the *jou* (soft), Pa P'an Chang is more *kang* than Pa Kua Chang. I think there are three reasons for this. First, Beijing has long been the cultural and artistic capital of China. Home to the highest level of China's arts, all who dwell within its walls are strongly, if unconsciously, influenced by its aura. It makes sense, then, that the Pa Kua coming from Beijing is more aesthetic than its country brother, Pa P'an Chang.

**Most unfortunately, the worst example of tang ni pu, found in China's modern wushu, is now starting to spread to foreign countries.**

Even Ren Wen Zhu, who won his gold medals performing Pa P'an Chang, recognizes that Pa Kua Chang looks more beautiful in performance. Second, many people practice Pa Kua Chang for health maintenance. So their execution, based on individual ability and bodily well being, is of necessity more relaxed, slower, and doesn't push hard to match combat standards. Third, kung fu is no longer used on the battlefield. Most Pa Kua branches, since the second or third generation, no longer teach power issuing. So Pa Kua Chang training has ended up in gentle, elegant, dignified palm changing and circle walkings. Its focus has been shifted to the yin-yang principle, Pa Kua philosophy, and fairy-tales.



**Ren Wen Zhu  
demonstrating one of  
Pa Pan Chang's low  
postures**

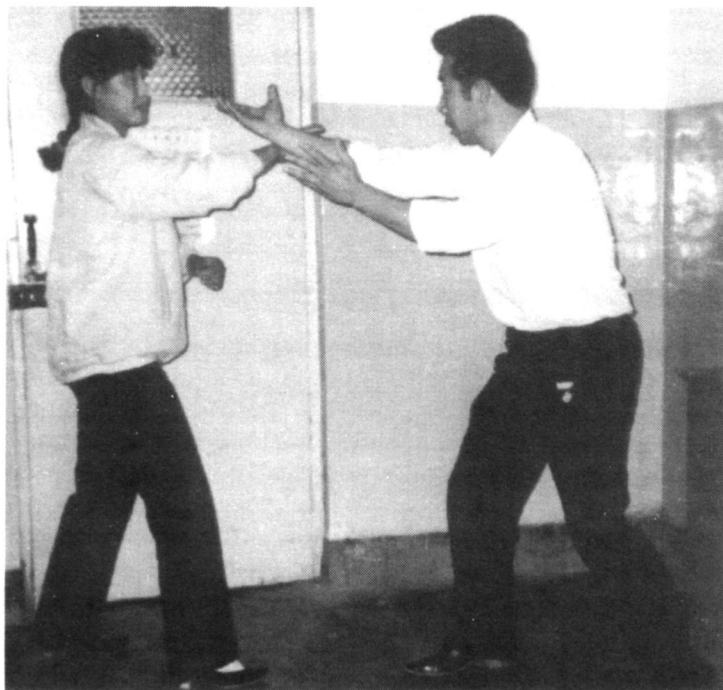
Today, very few Pa Kua Chang practitioners practice real usage. Lots of people who show Pa Kua applications are actually borrowing techniques from other kung fu styles or from other Asian martial arts such as judo or aikido. Some stylists do perform some authentic Pa Kua Chang techniques but can't use them in free sparring. The main reason for this is lack of power issuing training. This is unbelievably strange and sad since Pa Kua Chang especially accentuates power issuing training — otherwise, why such focus on whole-body *ch'an szu*? *Ch'an szu ching* is the power issuing method. The fact that Wen An's Pa P'an Chang training must include power issuing means that either it is really the senior style or perhaps that Pa Kua Chang lost this essential element in the big city. For Pa P'an Chang, almost every circle running palm change can be done in a straight line for usage and power issuing training.

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**Comparing the percentage of the kang (hard) and the jou (soft), Pa P'an Chang is more kang than Pa Kua Chang.**

---

Another interesting point of discussion is how many forms is Pa Kua Chang supposed to have? It's popular to think that more is better. Those who have fewer forms are criticized for being incomplete. Masters who learned directly from Tung Hai-Ch'uan already had some background in kung fu and many had already reached very high levels in other styles. So when they began to teach Pa Kua Chang, some of them adopted and converted forms from their original styles to help their own pupils. Therefore different branches do have both differing



**Ren Wen-Zhu and his student Liu Chun-Ling demonstrate the "engaging posture."**

numbers of forms and diverse ways to perform them. The effectiveness of the form — how helpful it is to the practitioner — not the number of forms is the correct criterion to judge how complete the training system is.

When any style, even any art, enjoys great popularity, almost without exception the purity of that art will be reduced. That Pa Kua Chang is practiced worldwide now should make us proud. At the same time, many practitioners have watered down the art and even promulgated misconceptions. Therefore it is always necessary and helpful to trace back the origins of the art as far as possible.

To find a branch or master who still preserves the purest possible form is most desirable. However, it is a good rule of thumb that the countryside will keep to the more original form than the city. In this regard, Wen An county's Pa P'an Chang can provide a strong technical reference for all Pa Kua lovers.

Wen An is only a half day's trip by bus from Beijing. Next year work begins on the Jin Jiu Railroad which will connect Beijing to Kowloon. It will be completed in 1996, the year Hong Kong and Kowloon are returned to China and Wen An will be one of its stops. Wen An is presently working on the blueprints for their proposed Tung Hai-Ch'uan Wushu Memorial Academy. After building is completed, it will be dedicated to the promotion of Pa Kua Chang and all other styles popular in the area. Certainly, they deserve our contributions and helping hands so that they may share their valuable and unique art with the outside world.

**Chinese Character Index**

|   |   |     |                  |
|---|---|-----|------------------|
| 康 | 戈 | 武   | K'ang Ko-Wu      |
| 鄭 | 企 | 平   | Cheng Ch'i-P'ing |
| 南 | 僕 |     | Nan P'u          |
| 李 | 振 | 清   | Li Chen-Ching    |
| 八 | 盤 | 掌   | Pa P'an Chang    |
| 任 | 致 | 誠   | Jen Chih-Ch'eng  |
| 高 | 植 | 楷   | Kao Chih-K'ai    |
| 任 | 文 | 柱   | Jen Wen-Chu      |
| 纏 | 絲 | 勁   | Ch'an Szu Chin   |
| 蹻 | 泥 | 步   | T'ang Ni Pu      |
| 剪 | 子 | 股   | Chien Tzu Ku     |
| 擺 |   |     | Pai              |
| 扣 |   |     | K'ou             |
| 暗 | 腿 |     | An T'ui          |
| 明 | 腿 |     | Ming T'ui        |
| 穿 | 掌 |     | Ch'uan Chang     |
| 內 | 門 | 外 門 | Nei Men, Wai Men |
| 剛 |   |     | Kang             |
| 柔 |   |     | Jou              |



# Herbs for Warming Up In Winter

by Gary Stier

*In this column Traditional Chinese Medicine practitioner Gary Stier lends advice on how to warm up the body in the coming Winter months through the use of food and herbs. This is a continuing column which covers food and herb use with the changing seasons.*

The cool winds of Fall have now visited most parts of North America, blowing the brightly colored leaves of Autumn to the ground once again. Nature's promise of yet another cold, wet Winter season fills the air as temperatures drop throughout the land. Some areas have already experienced the cold rains or snow which will last for the next several months. This marks a time when most folks take some time to insure the proper heating of their homes, offices and motor vehicles, but perhaps overlook the heating functions of their bodies, relying instead on heavier clothing alone to merely insulate themselves against the cold.

A more efficient way of maintaining a warm, comfortable body temperature is to adjust our internal thermoregulators, known in Oriental medicine as the Triple Heaters or the Three Burning Spaces, San-Chiao in Chinese. These three warmers automatically adjust the body temperature to external changes, and motivate us to dress either warmer or cooler as need be. Additionally, they are capable of altering our internal thermostats through conscious and deliberately controlled modifications of our thermal energy organ functions. The Upper Heater rules the body's ability to modify internal temperature by changing the rate of respiration and heart rate, i.e. Chi Kung practices or Yogic Pranayama methods. The Middle Heater regulates the heat energy extracted from the digestive processing of foods and drinks, i.e. Stomach, Spleen and Small Intestine functions. The Lower Heater regulates changes in body heat resulting from fluid and solid waste elimination, i.e. Colon and Urinary Bladder functions, and from the activation of sexual energy or reproductive functions. The heat energy associated with each of the Three Warmers may be enhanced by gently acu-pressuring (tui-na) and massaging (an-ma) the following acu-points: Upper-CV.17 (Shan-Chung), Middle-CV.12 (Chung Wan), Lower-CV.6 (Chi-Hai), and San-Chiao 3 (Chung-Chu) bi-laterally to benefit all three.

Space limitations for this article prevent a detailed description of the Fire Energy Chi Kung methods or the Dragon and Phoenix Sexual Kung Fu techniques, but some suggestions regarding dietary adjustment for the Winter Season have been included here along with some Oriental Herbal formulas for the cooler time of year. A brief mention of the dietary concepts will be made here since this topic was addressed in detail in the last issue of this Journal, Vol.2, No.6, Sept/Oct 1992. A more complete list of foods, their energetic polarities and thermal qualities may be found there for reference throughout the year.

Simply put, warming and drying foods counteract the negative affects of a cool and rainy, or a cold and snowy

climate. Foods listed in this category are classified as Yang (+) or Positive Polarity. Items in this group include red meats, hard cheeses, hard nuts, onions, radishes, carrots, eggs, turkey, wild game birds and waterfowl, apples, strawberries, etc. These foods, and others in this group, should compose 80% of the daily intake or more if one's activities or work is to be outside in a cold and wet climate. However, please remember that cooling and moistening foods should be taken instead if most of one's time is to be spent indoors in a dry, heated environment. The goal is to create an internal body temperature that is the complimentary opposite of one's immediate external temperature environment.

Lastly, I'll leave you with a couple of herbal preparations which are specific for this time of the year, one for those who will be engaged in outdoor activities, and one for those who are indoors. Both are designed to maintain optimum health and prevent seasonal illnesses. Here they are:

## **Solitary Soup or The Hermit's Brew Formula**

Bring 6-8 cups of filtered water to a near boil, then simmer cook all of the following herbs for 1/2 hour to 45 minutes. Drink one cup morning and evening or more often as desired. This brew is warming and drying, has outdoor Winter balancing Ch'i energy, is blood purifying and nourishing, and is an energy tonic. Combine and cook 1 medium sized Ginseng root, 1 Codonopsis root (Tang-sheng), 6-9 gr. Cooked Rehmannia root (Shu-ti-huang), 6-9 gr. Asparagus root (Tien-men-tong), 1-3 gr. Fenugreek seed (Hu-lu-pa), 3-5 gr. Rose Hips (Chin-ying-tzu), 5-7 gr. Orange Peel (Chu-hung) or Tangerine Peel (Chen-pi), 1-3 gr. whole Star Anise (Pa-chiao-hui-shiang), 1 whole fresh date (Tsao-tzu), 5-7 whole Red Chinese Dates (Hung-tsao), 1 whole dried Black Plum (Wu-mei). An aromatic and tasty decoction!!!

## **Winter Flower Formula**

Pour 4-6 cups of rapidly boiling filtered water over the following herbs, and steep until all or most of the ingredients sink to the bottom of the tea pot, covered maybe 10-20 minutes, pre-heat the pot, drink as desired. Combine 10-15 gr. dried Chrysanthemum Flowers (Chu-hua), 10 gr. Dendrobium Orchid stems (Shi-hu), 5-7 gr. Scutellaria/Skullcap root (Huang-chin) and 3-5 gr. sliced Licorice root (Ran-tsao). A delicious infusion!!! To your health! Gan-bei!

*Gary Stier was featured in Pa Kua Chang Newsletter, Vol 1, No. 4. Readers wishing to contact Gary with questions or comments can do so by calling or writing his address and/or phone number listed on the back page.*

# Y.C. Wong demonstrates the Eight Mother Palms of Pa Kua Chang

by Ken Fish

Yew Ching Wong is one of the most highly respected and experienced kung fu practitioners in the United States today. Wong began his life-long study of kung fu in the Hung Chia (Hung Gar) style under Lin Tsu (Lum Jo) in Hong Kong. Wong is known best for his Hung Gar; however, he is also proficient in the Northern Pi Kua system, which he learned from Keng Te-Hai (Kun Duk Hoi). In addition, Wong is highly skilled in Tai Chi Ch'uan, Pa Kua Chang, and Hsin-I (Sum Yi - a style emphasizing standing meditation). Wong has been teaching in San Francisco since 1966. In the March/April 1992 issue of the Pa Kua Chang Newsletter (Vol. 2, No. 3) Y.C. Wong's Pa Kua Chang experience was detailed in an article by Ken Fish. Here Ken Fish describes the Eight Mother Palms (Pa Mu Chang) of Pa Kua Chang as taught by Y. C. Wong.

Pa Kua Chang, practiced as a system, is no different from any other Chinese martial art whether so called internal or external. The student must train himself to acquire certain habits of motion and make himself physically strong. In Pa Kua Chang, as in most Chinese martial arts, this training is ancillary to the well known form sequences. I have heard some Pa Kua practitioners argue that Pa Kua training begins and ends with the 64 palm set. It has been my experience that most teachers in China who practice Pa Kua as anything other than a performance art teach a broad syllabus of additional material, much of which is prerequisite to the proper performance of the Pa Kua 64 palm set. Some teachers in America believe that static posture training is not a part of pure Pa Kua and believe that it is an adulteration from other systems. Whether or not such training originates elsewhere, the need for such training, regardless of the level of the student, seems obvious.

If we look to the practice and publications of some well known teachers of various styles of Pa Kua we find that



Y. C. Wong with author Ken Fish

they all make reference to some form of basic stance training and basic moving posture training. By moving posture training I am referring to execution of stepping techniques or walking the circle practice while holding a static upper body posture. The goal of this training includes proper alignment, power development, stepping, and other components of Pa Kua mechanics, and also includes ch'i kung and nei kung training.

For example, Sun Hsi-Kun, in his book *The Real Pa Kua Chang*, has a section which includes static horse stance posture training and five walking stance training exercises. Ni Ching-He, in his book *Internal Pa Kua Chang*, lists eight fundamental moving postures and also includes a section on static work. Hao Hsin-Lien, currently one of the better known writers on internal martial arts in Northern China, similarly includes a section on basic stances and training in his book *The Essence of Pa Kua Chang*. He too lists four moving stance exercises in addition to the walking the circle exercise, which each of these authors place emphasis on, as a prerequisite for practice.

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***The goal here is to develop springy, supple, trained strength and to develop a feeling for ch'i in each movement.***

---

Huang Po-Nien, a well known student of Li Tsun-I, in his "Dragon Shaped Pa Kua Chang" published in the 1930's, also includes a section on posture work. He states that standing postures and walking the circle in simple postures are crucial training methods. Several of the postures shown in his book resemble Hsing-I postures.

Liu Feng-Ts'ai, one of the standard bearers of Kao I-Sheng style Pa Kua Chang says that, "Pa Kua basic practice is divided into static and moving postures, that is, standing 'post training' and walking 'post training.'" He states that the nine palace exercise, which many consider one of the most advanced Pa Kua training methods, is really only a somewhat complicated moving form of stance training. He continues by saying that, "In stance training one trains the same way as the Pa Kua set. The height is adjusted according to the abilities of the trainee, as is the speed. Breathing should be deep and even, and one's attitude and appearance should be relaxed and natural. Postures should seem rounded and full with a balance of firm and supple qualities to the movement. In walking it is considered a crucial fault to bob up and down and to breath unevenly, to use brute force, and to thrust out one's chest."

In Kao style Pa Kua there are two main static postures, one is the "pre-heaven" posture, which is basically the same as the standard walking the circle posture, also called *Hsien*



**Hsien T'ien Chuang**

---

In Kao style Pa Kua there are two main static postures, one is the "preheaven" posture, or *Hsien T'ien Chuang*. The second posture is the *Hou T'ien Chuang* which is the same as the starting posture for the "later-heaven" 64 straight line movements.

---



**Hou T'ien Chuang**

*Tien Chuang*. The weight distribution in this posture is 30% on the front leg and 70% on the rear leg. The second posture is the *Hou T'ien Chuang* which is the same as the starting posture for the "later-heaven" 64 straight line movements and resembles Hsing-I Ch'uan's San Ts'ai posture.

The moving postures, which are sometimes called the "mother palms," or "basic palms," seem to differ from teacher to teacher even among Kao's students. Y. C. Wong, who teaches the Kao I-Sheng style Pa Kua Chang in San Francisco, begins all of his students with static postures from Pa Kua Chang and I-Ch'uan. Wong believes, as do most teachers, that it is only through this kind of practice that one can develop supple, springy power, a stable stance in motion, and proper alignment. Once a student has shown some progress in static postures, Wong begins training them in the circle walking stepping and the eight mother palms. The eight palms are shown in the photographs accompanying this article (pages 28-29).

In executing the eight mother palm circle walking exercise, the practitioner will simply hold each of the eight upper body postures while walking around the Pa Kua circle. The posture is held while walking in one direction for as long as desired and then a simple k'ou pu pai pu stepping maneuver initiates a change of direction. The practitioner walks the circle in the other direction holding the same posture. The arm movement performed with the kou pu pai pu steps is simply a crossing of the arms in most changes. The *Tan Huan Chang* change is a bit more complex and thus is described in more detail later in the article. Once the practitioner has walked the desired number of times around the circle in both directions holding one palm, then the next palm is executed in the same manner.

In each of these palms one's stepping should be light, the sole of the foot remaining parallel to the ground. The

heel never raises higher than the toes. Each foot raises and falls as if skimming over the surface of the ground, without rolling from heel to toe. With each step the feet should seem to brush against each other. The spine should be vertical and one should feel as if the base of one's spine is pulling towards the ground.

The crown of one's head should push up, stretching the neck. The shoulders should extend away from the center of the body and should be relaxed. It is important that the student not use force, but instead use only enough strength as necessary to maintain the posture. The goal here is to develop springy, supple, trained strength and to develop a feeling for ch'i in each movement. One's eyes should always look towards the center of the circle, although not necessarily at one's hands. There should be strength in each step issuing from the heel of the rear foot. The toes of the forward foot should be as if pushing an object ahead.

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***Pa Kua basic practice is divided into static and moving postures, that is, standing 'post training' and walking 'post training.'***

---

Y.C. Wong relates that his teacher, Yu I-Hsien, who was a long time student of Kao I-Sheng and the first to bring Kao's method in the United States, was sufficiently wealthy to be able to spend much of his day in practice. He would arise at 3 am, practice the Eight Mother Palms along with other training methods for two hours before resting and taking his breakfast. In the morning he would conduct the business of his medicine shop and in the afternoon practice another two hours before closing up for the day and having dinner. In the late evening he would practice

# 八母掌

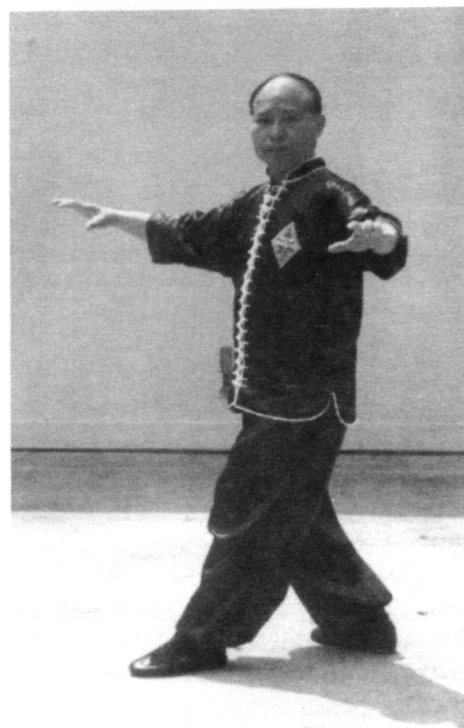
# The Eight Mother Palms of



1 - Floating Cloud Palm  
(P'iao Yun Chang)  
漂雲掌



2 - Supporting Clouds Palm  
(T'o Yun Chang)  
托雲掌



3 - Shifting Clouds Palm  
(I Yun Chang)  
移雲掌



6B - Single Palm Change  
(Tan Huan Chang)

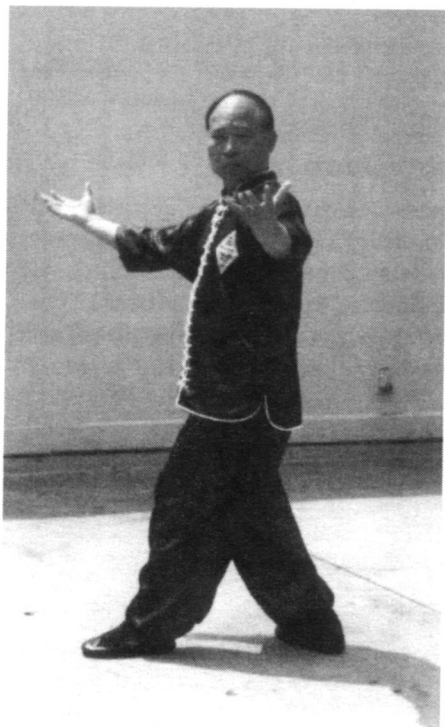


6C - Single Palm Change  
(Tan Huan Chang)



6D - Single Palm Change  
(Tan Huan Chang)

# Yu I-Hsien's Pa Kua Chang



4 - Separating Clouds Palm  
(Fen Yun Chang)  
分雲掌



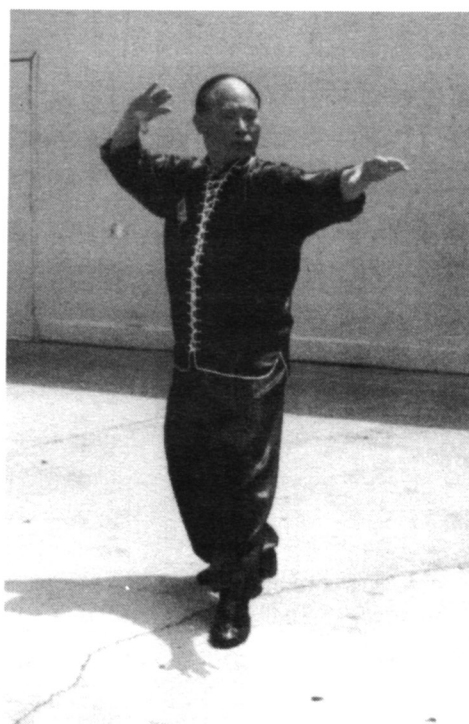
5 - Pa Kua Chang  
(Eight Trigram Palm)  
八卦掌



6A - Single Palm Change  
(Tan Huan Chang)  
單換掌



6E - Single Palm Change  
(Tan Huan Chang)



7 - Whirling Clouds Palm)  
(Hsuan Yun Chang)  
旋雲掌



8 - Spiraling Clouds Palms  
(P'an Yun Chang)  
盤雲掌

yet for another two hours, bringing his daily practice time to a total of six hours, day in and day out.

---

***It is important that the student not use force, but instead use only enough strength that is necessary to maintain the posture.***

---

The author recommends that aspiring students learn from this example and spend a considerable portion of their first two to three years of practice training in these simple looking postures until they can move freely with speed and balance, maintaining their alignment in a moderately deep stance stepping lightly and with power.

### **Tan Huan Chang (Single Palm Change)**

From the Pa Kua Chang posture, with the left hand leading, k'ou pu and turn to the left, swinging the left leg out along the perimeter of the circle, left palm facing the outside of the circle, thumb down. Bring the right foot up behind the left foot in into a half step (weight on the right foot) and swing the right hand slantingly upward from its position by your right flank to cross with the left hand at the wrist. Shoot the right foot and right hand forward as if striking with the blade of the palm at the same time pulling the right hand back, elbow down, palm facing your right ear, hand held temple height (see photo). The movement should be as if drawing a bow. Immediately follow by inserting the right hand under the left forearm and flank as if jabbing an opponent to the left and slightly behind with one's fingertips. Execute a palm change by drawing the right hand up the outside of the left forearm and swinging the right foot forward, bringing one to a right hand forward Pa Kua Chang posture.

### **Chinese Character Index**

|       |                    |
|-------|--------------------|
| 黃 耀 楨 | Wong Yew Ching     |
| 洪 家   | Hung Gar           |
| 林 祖   | Lin Tsu (Lum Jo)   |
| 耿 德 海 | Kun Duk Hoi        |
| 心 意   | Sum-I              |
| 孫 錫 堃 | Sun Hsi-K'un       |
| 劉 風 彩 | Liu Feng-Ts'ai     |
| 黃 柏 年 | Huang Po-Nien      |
| 先 天 椿 | Hsien T'ien Chuang |
| 後 天 椿 | Hou T'ien Chuang   |
| 于 義 賢 | Yu I-Hsien         |



## **Pa Kua Chang News Desk**

### **Pa Kua Chang Summer Seminars**

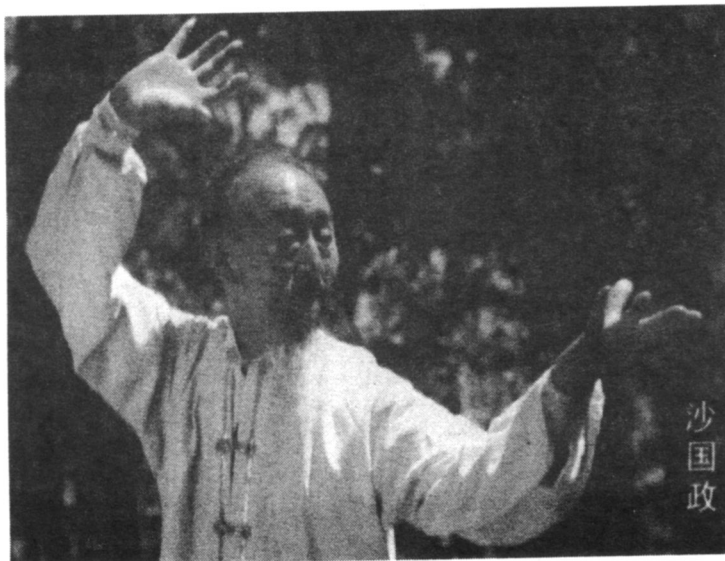
It was a busy summer for Pa Kua Chang. A number of well known teachers, including Y. C. Wong, Park Bok Nam, John Bracy, Kumar Frantzis, Zhang Lu-Ping, T. Y. Pang, Adam Hsu, Bow Sim Mark, B.P. Chan, Allen Pittman, Nick Gracenin, George Xu, Johnny Lee, and John Painter held Pa Kua Chang seminars and/or workshops this summer.



**Y.C. Wong teaching in Gaithersburg, MD**

### **The Passing of Sha Kuo-Chung**

We recently received a report that Pa Kua Chang instructor Sha Kuo-Chung of Yunnan Province passed away on 7 August 1992. Details of Sha's Pa Kua will be reported in a future issue of the Journal.



**Pa Kua Chang instructor Sha Kuo-Chung**

## ***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.

**Internal Arts Journal:** P.O. Box 1777, Arlington, TX 76004-1777 - Internal Arts Magazine has changed to a journal format and promises to bring more technical information relating to all styles of internal martial arts. Pa Kua Chang articles are now included in every issue.

**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.

### ***1992-93 Calendar of Pa Kua Chang Workshops and Seminars***

| <u>Instructor</u> | <u>Location</u>        | <u>Date</u>     | <u>Contact for Information</u>      |
|-------------------|------------------------|-----------------|-------------------------------------|
| Adam Hsu          | San Francisco Bay Area | 19 - 20 Sept 92 | Adam Hsu<br>(408) 973-8762          |
| Kumar Frantzis    | Marin, CA              | 26-27 Sept 92   | Caroline Frantzis<br>(415) 454-5243 |
| John Painter      | Tulsa, OK              | 16-18 Oct. 92   | Ray Hildreth<br>(918) 486-1107      |
| Bok Nam Park      | New York, NY           | 7 November 92   | Ken Delves<br>(718) 788-7190        |
| Adam Hsu          | San Francisco Bay Area | 7 - 8 Nov 92    | Adam Hsu<br>(408) 973-8762          |
| Bok Nam Park      | Gaithersburg, MD       | 14 Nov 92       | Ken Fish<br>(301) 330-8008          |

### **The Next issue of the Pa Kua Chang Journal**

will feature:

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- The Origins of Pa Kua (Part 2)
- Seattle-based instructor  
Zhang Jie

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- Frank Allen**  
342 E. 9th St.  
New York, NY 10003  
477-7055
- Bai Guang Tao, O.M.D.**  
P.O. Box 1307  
Norwich, VT 05055
- John R. Baker, D.C.**  
9971 Quail Boulevard #803  
Austin, TX 78758-5791  
(512) 873-8105
- Loriano Belluomini**  
Palestra "Samurai" Piazza  
S. Francesco - Lucca - Italy  
0583/977051
- Vince Black, O.M.D.**  
3298 32nd Street  
San Diego, CA 92104  
(619) 584-7670
- John Bracy**  
151 Kalmus, #M-7-B  
Costa Mesa, CA 92626  
(714) 557-8959
- Col. (Ret.) Y.W. Chang**  
7276 ABG, PSC 102, Box 917  
APO AE 09846  
(Crete, Greece)  
(504) 482-1332
- Wai Lun Choi**  
2054 West Irving Park Road  
Chicago, IL 60618  
(312) 472-3331
- Joseph Crandall**  
Willard Park  
Berkeley, CA 94564  
(408) 223-9336
- James C. Cravens**  
781 West Oakland Blvd  
Suite 218  
Ft. Lauderdale, FL 33311-  
1797
- Kenneth S. Cohen**  
P.O. Box 234  
Nederland, CO 80466  
(303) 258-7806
- Andrew Dale**  
P.O. Box 77040  
Seattle, WA 98133  
(206) 283-0055
- Joe Dunphy**  
211 N. Fredrick Ave.  
Gaithersburg, MD 20877  
(301) 921-0003
- Joseph Eagar**  
150 E. Mariposa  
Phoenix, AZ 85012  
(602) 264-4222
- Larry C. Eshelman**  
2814 Broad Ave.  
Altoona, PA 16602  
(814) 941-9998
- Robert Fong**  
P.O. Box 2424  
Bellingham, WA 98227
- Kumar Frantzis**  
1 Cascade Drive  
Fairfax, CA 94930  
(415) 454-5243
- Glenn Guerin**  
134 E. Kings Highway  
Shreveport, LA 71104  
(318) 865-3578
- Kenny Gong**  
241 Center St. 31 Fl  
New York, NY 10013  
(212) 966-2406
- Nick Gracenin**  
28 North Pine Street  
Sharon, PA 16146  
(412) 983-1126
- Adam Hsu**  
P.O. Box 4267  
Stanford, CA 94309  
(408) 973-8762
- Chien-Liang Huang**  
8801 Orchard Tree Lane  
Towson, MD 21204  
(301) 823-8818
- Andy James**  
179 Danforth Ave.  
Toronto, Ontario, Canada  
M4K 1N2  
(416) 465-6122
- Jang Kui Shi**  
P.O. Box 1177  
Santa Cruz, CA 95061
- Jiang Hao-Guan**  
1490 College View Dr. #1  
Monterey Park, CA 91754
- Jerry Alan Johnson**  
P.O. Box 52144  
Pacific Grove, CA 93950  
(408) 646-9399
- James Keenan**  
P.O. Box 1173  
Lowell, MA 01853  
(508) 460-8180
- Jan Lane**  
346 East 9th Street  
New York, NY 10003  
(212) 777-3284
- Johnny Kwong Ming Lee**  
3826 Manatee Ave W  
Brendanton, FL 34205  
747-0123
- Leung Kay Chi  
& Harn Lin-Lin**  
53 River Street  
Central Square, MA 02139  
(617) 497-4459
- Shouyu Liang**  
7951 No4 Road  
Richmond, B.C., Canada  
V6Y2T4  
(604) 273-9648
- Lin Chih-Young**  
84-35 Corona Ave  
Elmhurst, NY 11373  
(718) 779-5909
- Edgar Livingston**  
224 South Haven St.  
Baltimore, MD 21224  
(301) 732-4890
- Bow Sim Mark**  
246 Harrison Ave  
Boston, MA 02111  
(617) 426-0958
- Chick Mason**  
1130 Beaver St.  
Bristol, PA 19007  
(215) 464-6548
- Harrison Moretz**  
8007 Greenwood Ave. N.  
Seattle, WA 98103  
(206) 784-5632
- Al-Waalee Muhammad**  
P.O. Box 301216  
Houston, TX 77230-1216  
(713) 661-2107
- Kevin Lovas**  
3852 Parkdale  
Cleve Hts, OH 44121  
(216) 382-6759
- Nan Lu, O.M.D.**  
396 Broadway, 5th Floor  
New York, NY 10013  
(212) 274-0999
- Dr. John Painter**  
1514 E. Abram St.  
Arlington, TX 76010  
(817) 860-0129
- William Palmeri**  
16404 North Aspen Dr.  
Fountain Hills, AZ 85268
- Park Bok Nam**  
11101 Midlothian Turnpike  
Richmond, VA 23236  
(804) 794-8384
- Mike Patterson**  
8204 Parkway Drive  
La Mesa, CA 92041  
(619) 698-6389
- Richard & Iva Peck**  
7312 Zelphia Cir.  
Plano, TX 75025  
(214) 380-9070
- Allen Pittman**  
2080 Powers Ferry Rd.  
Suite 240  
Atlanta, GA  
(404) 984-9354
- Wilson Pitts**  
316 S. Cherry St.  
Richmond, VA 23220  
(804) 648-0706
- Peter Ralston**  
6601 Telegraph Ave  
Oakland, CA 94609  
(415) 658-0802
- Heinz G. Rottmann**  
4311 - Bowness Road N.W.  
Calgary, Alberta, Canada  
T3B 0A5  
(403) 288-9184
- Manfred Rottmann**  
P.O. Box 48118  
Midlake Postal Outlet  
40 - Midlake Bl. S.E.  
Calgary, Alberta  
Canada T2X 3C0
- Russell Sauls**  
3438 Hwy 66  
Rowlett, TX  
(214) 475-1268
- Sheng Lung Fu**  
116 East Pender St.  
Vancouver, B.C. Canada  
432-1153
- Gary Stier, O.M.D.**  
2300 Lake Austin Blvd.  
Austin, TX 78703  
(512) 445-1950
- Carl Totton**  
10630 Burbank Blvd.  
No. Hollywood, CA 91601  
(818) 760-4219
- Eric Tuttle**  
346 1/2 Princess St.  
Kingston, Ontario  
Canada K7L-5J9  
549-7555
- Larry Walden**  
3806 Olympic Blvd. W.  
Tacoma, WA 98466  
(206) 564-6600
- Liqun Wang**  
1921 Walnut St  
Philadelphia, PA 19103  
(215) 977-8963
- Fred Weaver**  
3803 Warwick  
Kansas City, MO 64110  
(816) 561-7183
- Alex Wang**  
3314 Venables St.  
Vancouver, B.C. Canada  
(604) 251-1809
- Y.C. Wong**  
819A Sacramento St  
San Francisco, CA 94108  
(415) 781-4682
- Dr. Fred Wu, Ph.D.**  
520 Dendra Lane  
Worthington, OH 43085  
(614) 885-7512
- Grace Wu**  
122 1/2 N. St. Francis  
Wichita, KS 67202  
(316) 264-9640
- George Xu**  
4309 Lincoln Way  
San Francisco, CA 94122  
(Classes in Golden Gate Park)  
(415) 664-4578
- Jane Yao**  
136 6th St.  
San Francisco, CA 94103  
(Class in Golden Gate Park)  
(415) 621-2106
- Luigi Zanini**  
v. le Martiri della, Liberta. 45  
36045, SCHIO (Vicenza)  
ITALY 0039 444 563696
- Zhang Gui-Feng &  
Chris Pei**  
3717 Columbia Pike,  
Suite 312  
Arlington, VA 22204  
(703) 979-8748
- Zhang Jie**  
8007 Greenwood Ave. N  
Seattle, WA 98103  
(206) 526-8387
- Zhang Hong Mei**  
750 Myra Way  
San Francisco, CA 94127  
(415) 334-8658

Please note: The *Pa Kua Chang Journal* 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.