

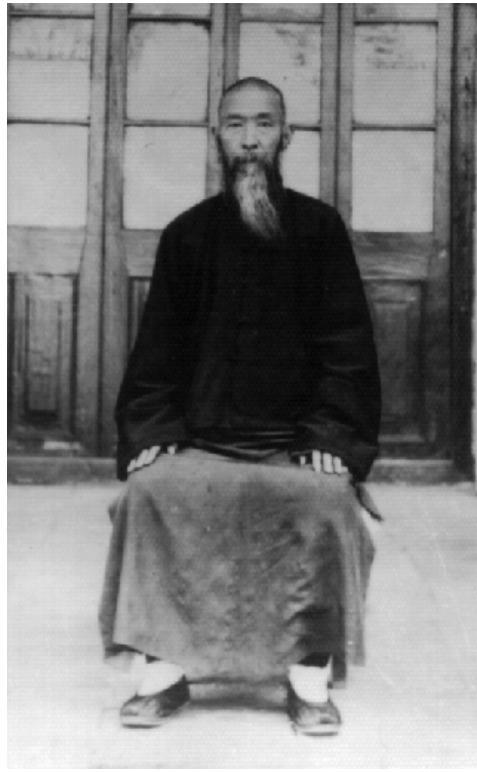


# Pa Kua Chang

JOURNAL

Vol. 3, No. 2

Jan/Feb 1993



## The Pa Kua Chang of Ch'eng T'ing-Hua

八卦掌 程氏



**IN THIS ISSUE:**

**Ch'eng T'ing-Hua  
Style Pa Kua Chang**

**The Origins of Pa Kua  
Chang  
Part 2**

**Ch'eng Style Pa Kua Chang  
in Seattle  
by Andrew Dale**

**Pa Kua Chang meets  
Hsing-I Ch'uan**



# Pa Kua Chang JOURNAL

Published bi-monthly by High View Publications,  
P.O. Box 51967, Pacific Grove, CA 93950  
Editor: Dan Miller  
ISSN: 1065-2264

## 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.

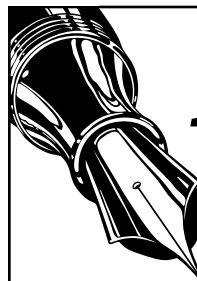
The Journal is published six times a year. Each issue features an interview with one or more Pa Kua Chang instructors from mainland China, Taiwan, the United States, or Canada. The interviews will report on each instructor's background, current program, training methods and teaching philosophy. By utilizing 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.  
All Rights Reserved, High View Publications.



# Editor's Corner

## Oops!

In our last issue (Vol. 3, No. 1, page 6) we included an article which described the Pa Kua Chang generation names as written by Tung Hai-Ch'uan. It turns out that we made a mistake on one of the characters listed. The mistake was made on the character which depicts the seventh generation. The generation name is I. The correct character is shown below. The incorrect character we printed is pronounced the same as the correct character and the name as it is printed on the stone at Tung's tomb is worn and hard to read. We apologize for the mistake.

### Pa Kua Chang Seventh Generation Name

藝

Incorrect

毅

Correct

In addition to the above mentioned error, there was an error in the picture caption on page 11. The words state that Sha Kuo-Cheng was from Hunan. He was actually from Yunnan as it states in the article on page 11 and in the picture caption on page 30.

## On the Cover

1	2
3	4

Since there were never any pictures taken of Ch'eng T'ing-Hua, this months cover features 3 photos and a drawing of four of Ch'eng's famous students.

- 1 - Photo number one is of Ch'eng's youngest son, Cheng Yu-Hsin.
- 2 - Photo number two is of Ch'eng's most well known student, Sun Lu-T'ang.
- 3 - This drawing is a likeness of Ch'eng's younger brother, Ch'eng Tien-Hua. Ch'eng Tien-Hua also studied with Tung Hai-Ch'uan.
- 4 - This photo is of Ch'eng's eldest son, Ch'eng Yu-Lung (also known as Ch'eng Hai-T'ing).

# The Pa Kua Chang of Ch'eng T'ing-Hua

Go ask the common man on the street who Tung Hai-Ch'uan's two most famous students were and nine out of ten responses will be a very puzzled look followed by, "What's a Tung?" The tenth guy will just ignore you. However, ask this same question of any Pa Kua Chang practitioner, or avid player of *Trivial Pursuit: The Pa Kua Chang Edition*, and more times than not the answer will be Yin Fu and Ch'eng T'ing-Hua. Yin Fu is very well known because he was Tung's first Pa Kua student and stayed with Tung longer than any other student. He was also the Empress Dowager's head body guard when she fled the Forbidden City during the Boxer Rebellion (1900). Ch'eng T'ing-Hua became very well known because he taught the art openly and had the most students, not to mention the fact that his Pa Kua skill level was very high.

Ch'eng T'ing-Hua (also known as Ch'eng Ying-Fang) was born in 1848 in the Ch'eng family village, Shen County, Hebei Province. The third of four brothers, Ch'eng had pock marks on his face when he was young and thus he was known as "third son with pock marks" Ch'eng. Ch'eng T'ing-Hua was fond of martial arts and in his youth he gained skill at wielding a 90 kg broadsword and a large heavy staff.

When Ch'eng was still fairly young, he left his hometown and went to Beijing to apprentice with a gentleman who made eyeglasses. Intent on improving his martial arts skill, Ch'eng also began to study Chinese wrestling (Shuai Chiao) when he arrived in Beijing. At this period in history, Chinese wrestling was a very popular martial art and the best wrestlers in Beijing were employed by the Emperor as body guards. Everywhere the Emperor went wrestling experts would escort him. Anytime a foreign official or foreign royalty visited, the Emperor would have a banquet and his wrestlers would perform.

---

---

***He would appear to be sitting in a chair with one leg crossed over the other, however, there was no chair under him.***

---

---

In the late 1800's, two wrestling styles were popular in Beijing, Manchurian/Mongolian wrestling and Pao Ting "fast style" wrestling. The Pao Ting style was quicker than the Manchurian style. As soon as the opponent came in contact with the wrestler, he would be thrown. There was not any grappling, struggling, or tussling as we see in western wrestling. This wrestling also combined punching, kicking, joint locking and point striking with its throwing techniques. Ch'eng T'ing-Hua was a avid wrestler and studied both of the popular wrestling styles when he was a young man in Beijing. He practiced hard and made a name for himself as a wrestler. He was not a big name in the martial arts world yet, however, most martial artists in Beijing knew of him and knew he was



**Ch'eng T'ing-Hua's youngest son, Ch'eng Yu-Hsin**

skilled at shuai chiao.

Another kind of *kung fu* that Ch'eng practiced as a young eyeglass maker involved increasing his leg strength. In all Chinese martial arts, leg strength and stability are necessary skills. While Ch'eng was studying shuai chiao it is said that while he ground glass in the shop, he would sit with his legs crossed (ankle of the upper leg resting on the knee of the lower leg). He would appear to be sitting in a chair with one leg crossed over the other, however, there was no chair under him. He would "sit" in this manner until one leg became tired and then he would switch legs, alternating back and forth throughout the day.

By 1870, Tung Hai-Ch'uan had become very well known in Beijing (research indicates that Tung first arrived in Beijing around 1865). When Ch'eng was approximately 28 years old (1876), he sought out Tung in order to improve his skill. Some say that Ch'eng had become friends with Yin Fu and Shih Chi-Tung (two of Tung Hai-Ch'uan's first Pa Kua students) and that they had encouraged him to go and meet Tung. When the two first met, Tung asked Ch'eng to use his shuai chiao



**Li Tsun-I (left) and Chang Chao-Tung (right) were two of the famous Hsing-I masters who were good friends with Ch'eng T'ing-Hua and probably learned their Pa Kua Chang from Ch'eng, not Tung Hai-Ch'uan.**

against him. Ch'eng made several attempts at attacking Tung but was never able to even lay a hand on him. Ch'eng knelt down and asked Tung if he could become a student. At this point in time, Tung had not accepted many Pa Kua Chang students. Although Tung had taught many people martial arts in the Prince of Su's palace, it is said that he had only taught Pa Kua to three people prior to teaching Ch'eng T'ing-Hua. The large majority of his students in the palace were said to have learned something other than Pa Kua from Tung.

---

---

***... we can assume that Tung would have taught Ch'eng using Ch'eng's knowledge of shuai chiao as a base.***

---

---

If those who say Tung's original tombstone had his students listed in the order in which he taught them are correct, then Ch'eng was indeed Tung's fourth disciple, as his name appears fourth on the list. The first name listed on this stele is Yin Fu, followed by Ma Wei-Chi, Shih Chi-Tung, and then Ch'eng T'ing-Hua. The year Ch'eng met Tung was approximately 1876. Tung died in 1882, so at best Ch'eng studied with Tung for 5 or 6 years.

Tung Hai-Ch'uan was known to have only accepted Pa Kua Chang students who were already skilled in another

style of martial art. It is said that after laying a Pa Kua foundation with the circle walk practice, single palm change, double palm change, and smooth changing palm, Tung would teach the student Pa Kua Chang based on what the student already knew. Taking this information to be true, we can assume that Tung would have taught Ch'eng using Ch'eng's knowledge of shuai chiao as a base.

#### **Accepting the Challenge**

Some accounts of Ch'eng's life report that if a martial artist came to challenge Tung, they would first have to fight Ch'eng T'ing-Hua. In China it was not uncommon for a teacher's senior student to accept all challengers before a challenger would be given the chance to fight the master. If Ch'eng in fact did take on Tung's challengers, we can see by the dates given above, it would have only been during Tung's later years.

One might wonder why Yin Fu was not the student accepting the challengers if he, in fact, was Tung's senior student. Hsieh P'ei-Chi, a fourth generation practitioner in Yin Fu's lineage (Hsieh's teacher, Men Pao-Chun, was Yin Fu's student) explains that after Yin Fu's first wife had died, he had taken on another wife. In China, at that time, it was not considered appropriate action for a man to remarry after his wife had passed away and thus Tung was angry with Yin Fu and refused to see him for the last few years of his life. Hsieh said that Tung did not speak to Yin Fu for several years, however, he finally

reconciled when he was on his death bed. If this story is true, it would make sense that Yin Fu was not around when Ch'eng was studying with Tung and thus Ch'eng may have been the one accepting challengers.

There is a story about one of Tung's supposed challengers (recorded in several books containing accounts of Tung Hai-Ch'uan's life) which describes a fight between Tung Hai-Ch'uan and the famous Hsing-I Ch'uan instructor Kuo Yun-Shen. This story says that Kuo and Tung fought each other for three days and nights. On the third day, Tung took the offensive and defeated Kuo. The story goes on to say that Tung and Kuo had such mutual respect for each other's art that they decided that students of one should study the other. A similar story is told about Tung and the well known Hsing-I master Liu Chi-Lan.

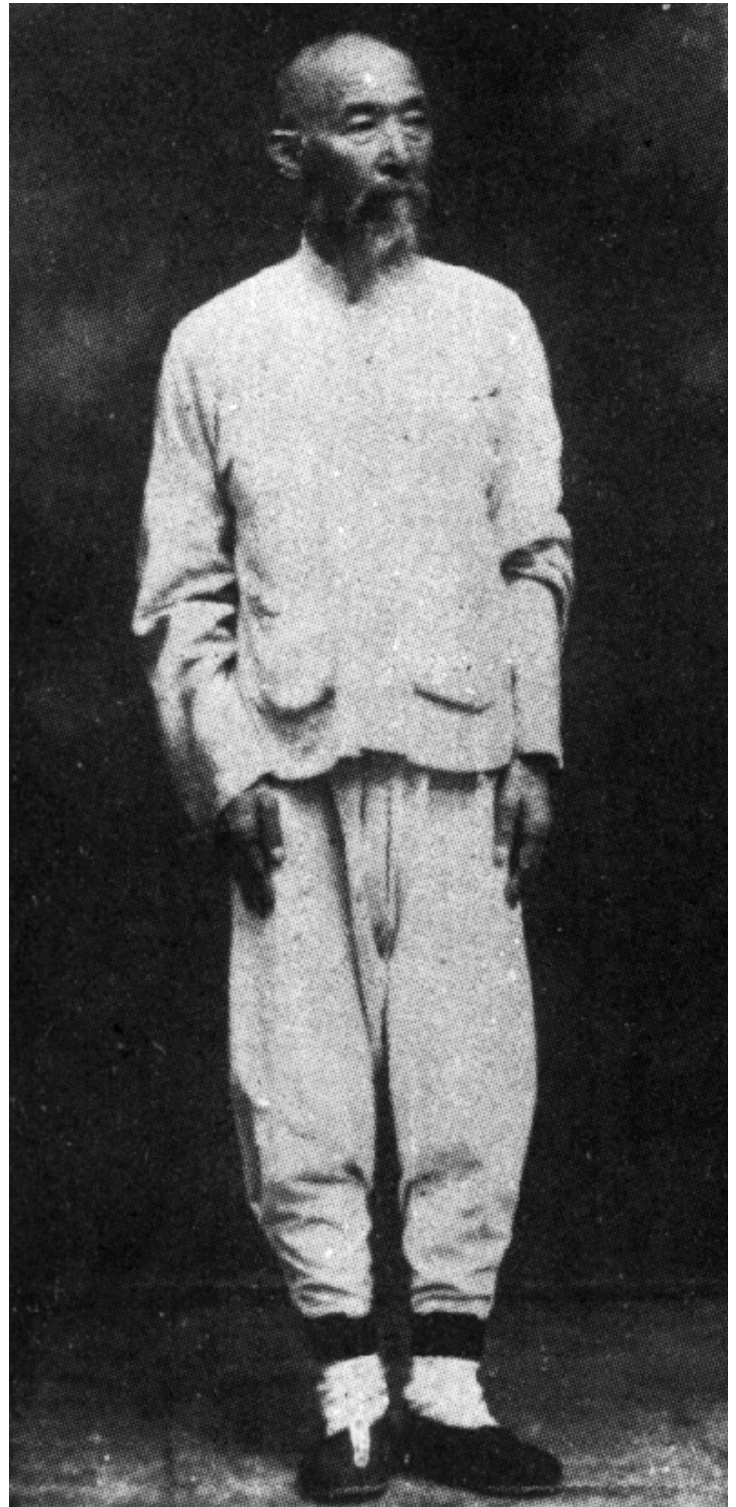
While these stories are interesting, and might explain the connection between Hsing-I and some styles of Pa Kua, most practitioners and researchers in Beijing say that they are not true. They were fabricated during the early part of the Republic by martial arts novelists. During the mid to late 1800's three of the most famous martial artists in Beijing were Tung Hai-Ch'uan (Pa Kua Chang), Kuo Yun-Shen (Hsing-I Ch'uan), and Yang Lu-Ch'uan (T'ai Chi Ch'uan). Many stories are told about how Tung met and fought with these other masters, however, most researchers say the stories are not true. While these three gentleman may have known each other, Tung never fought with either of them.

The Pa Kua styles which most notably display a Hsing-I flavor are the styles which were taught by Ch'eng and his friends Li Tsun-I, Liu Te-Kuan, and Chang Chao-Tung. Although all three of these Hsing-I masters are recorded as being Pa Kua Chang students of Tung Hai-Ch'uan, almost every practitioner I have spoken with in Beijing states that Li, Liu, and Chang learned their Pa Kua from Ch'eng T'ing-Hua, not Tung Hai-Ch'uan. The story, which I have heard from a sufficient number of sources to give it validity, is that when Li Tsun-I and Liu Te-Kuan approached Tung to ask about studying Pa Kua, they were already famous Hsing-I stylists (both were students of Liu Chi-Lan) so Tung refused to teach them. It is said that when Tung met Li Tsun-I, he asked Li to attack him with Peng Ch'uan. When Li attacked, Tung stepped aside and the punched did not meet it's mark, but Tung could see Li was highly skilled at what he did and told him he didn't need Pa Kua. Later, a famous Li Tsun-I quote which many Hsing-I practitioners like to use is that, "if you have a good Peng Ch'uan, you don't need anything else."

### **Ch'eng T'ing-Hua's Hsing-I Buddies**

Always searching for a colorful story to explain the link between Pa Kua and Hsing-I, some practitioners say that this connection was made when Kuo Yun-Shen and Ch'eng T'ing-Hua had a brief confrontation and mutually decided that the two arts should be taught together. This story explains that Kuo came to Beijing to challenge Tung, however, he first stopped by to visit Ch'eng. Ch'eng and

Kuo were natives of the same county and knew each other well. Kuo asked Ch'eng what he thought of his plan to challenge Tung. Ch'eng knew of Kuo's great Hsing-I skill, however, he advised Kuo against challenging Tung because no one had ever beaten Tung and if Kuo lost it would ruin his good reputation. After hearing this, Kuo sat silently drinking his tea and thinking about what Ch'eng had said. After a few minutes Kuo faced Ch'eng and said, "Brother, how about if you suffer my Peng Ch'uan?"\* That was all the notification Ch'eng got that the punch was coming. Ch'eng dodged and redirected



**Ch'eng's student, Sun Lu-T'ang was the first to write about Hsing-I, Pa Kua, and T'ai Chi as being in the same martial arts "family"**

\* Kuo Yun-Shen spent three years in prison for killing a bandit. He practiced his Hsing-I while in leg shackles and developed his famous "half-step peng ch'uan." There was a famous saying about him: *Pan Pu Peng Ch'uan, Ta T'ien Hsia*, or "Half-step smashing fist can defeat everyone under heaven."



**Ch'eng T'ing-Hua's eldest son, Ch'eng Yu-Lung**

the punch and Kuo's incoming fist struck the door frame, knocking a piece of it off. Kuo was startled at Ch'eng's speed and agility and knew that Tung was much better than Ch'eng, so he dropped the idea of a challenge with Tung. This story concludes with a similar statement about the two masters agreeing that students of Hsing-I should study Pa Kua and vice-versa. While this would also make a fascinating bed time story for the kids, it is probably not true either. Some say that Ch'eng and Kuo did know each other and that Ch'eng had studied some Hsing-I with Kuo, however, the two never fought.

The link between Hsing-I and Pa Kua was most likely forged when Ch'eng T'ing-Hua and his friends Li Tsun-I, Chang Chao-Tung, Liu Te-Kuan, and Liu Wai-Hsiang got together to compare styles and learn from each other (Li Tsun-I, Liu Te-Kuan, and Chang Chao-Tung were all Hsing-I boxing brothers under the same teacher, Liu Chi-Lan. Liu Wai-Hsiang was a Hsing-I student of Chang Chao-Tung). Ch'eng T'ing-Hua was a very open martial artist who would teach his Pa Kua to anyone who cared to learn it. He enjoyed meeting other martial artist to compare styles and share the techniques and theories of martial arts. He also enjoyed sharing his Pa Kua Chang skill with other martial artists. Ch'eng is said to have been the person responsible for teaching Liu Te-Kuan, Li Tsun-I, and Chang Chao-Tung their Pa Kua Chang, however, since they were very skilled in Hsing-I and thus were Ch'eng's peers, he did not feel right calling them his "students." Therefore, Ch'eng said that they should say they learned their Pa Kua from his teacher, Tung Hai-Ch'uan.

### **The Creation of "Wu Tang" Boxing**

One aspect of martial arts history that has always puzzled me is the categorization of Hsing-I Ch'uan, Pa Kua Chang, and T'ai Chi Ch'uan under the label "Wu Tang" boxing. Anyone who has studied the origins of these three arts, without buying into fables and folk tales, knows that not one of these three arts originated anywhere near Wu Tang mountain. So why are they called "Wu Tang?"

When visiting with Professor K'ang Ko-Wu in October 1992 in Beijing, I asked him this question. Luckily, Professor K'ang had researched this subject thoroughly for the book he is currently writing on the history of Chinese martial arts (due to be published in March 93) and provided me with good answers. Since Ch'eng T'ing-Hua and his Hsing-I friends are partly responsible, I will relate this information here.

Professor K'ang said that in 1894 Ch'eng T'ing-Hua and his good friends Liu Te-Kuan, Li Tsun-I, and Liu Wai-Hsiang, came together to form an organization to help improve the level of their arts, increase harmony within the martial arts circles, and raise the skill level of their students. This "brotherhood" consisted of Ch'eng representing the Pa Kua Chang school, Liu Te-Kuan (who had studied Hsing-I with Liu Chi-Lan, and T'ai Chi with Yang Lu-Ch'uan) representing the T'ai Chi Ch'uan school, and Li Tsun-I and Liu Wai-Hsiang representing the Hsing-I Ch'uan school. These teachers banned together and agreed that any student who studied with one of them, could freely study with the others. Through their corroboration the three teachers improved their instructional techniques and decided that the three arts, although each having their own special points, were of the same family.

In order to provide this martial arts family with a name, the group originally called it *Nei Chia Ch'uan* (Internal Family Boxing). Later, after it was discovered that there had previously been an art called *Nei Chia Ch'uan*, the name was changed *Nei Kung Ch'uan* (Internal Skill Boxing), however, it was too late, the name *Nei Chia Ch'uan* had stuck. This is how the arts of Pa Kua, Hsing-I, and T'ai Chi became grouped together in the same family and why they are known as "internal" styles. The first time a written work was published which referred to these arts being "internal" and of the same family was in Sun Lu-T'ang's books written in the early part of this century (Sun was a student of Ch'eng T'ing-Hua).

So, one might ask, where does the term "Wu Tang" come in?

During the Ming Dynasty there was a martial arts practitioner named Sun Shih-San who practiced a boxing style which he called *Nei Chia Ch'uan*. The first record of this style appeared towards the end of the Ming Dynasty. A practitioner named Wang Chen-Nan had a student, Wang Pei-Chia who was the son of a famous scholar, Wang Tsung-Hsi. When Wang Chen-Nan died, Wang Tsung-Hsi wrote a eulogy for him which spoke of his boxing style and the events of his life. Wang Pei-Chia subsequently took what his father had written about his teacher's boxing and published it in a book which he called *Nei Chia Ch'uan*. In this book, which was

published sometime during the late Ming or early Ching period, Wang Pei-Chia wrote that this art had originated with the Taoist Chang San-Feng on Wu Tang Mountain (remember, the Chinese love to attribute their inventions to legendary folk heroes). No clear lineage is given between Chang San-Feng and Wang Chen-Nan so it is still unknown where the Nei Chia Ch'uan of Wang's book originated. However, regardless of its origin, this style of boxing does not resemble T'ai Chi, Hsing-I, or Pa Kua and thus we can conclude that these arts share no common roots with Nei Chia Ch'uan.

---

---

***In all likelihood there was not anything remotely resembling T'ai Chi, Hsing-I, or Pa Kua practiced on Wu Tang Mountain until the 1920's or 30's and it is certain that these styles did not originate there.***

---

---

Because Ch'eng's group brought T'ai Chi, Hsing-I and Pa Kua together under the same roof and called them "Nei Chia," others assumed that these styles had some connection with the Nei Chia Ch'uan of Wang's book and thus further assumed that the origin of these arts could be traced back to Chang San-Feng and Wu Tang Mountain. These incorrect assumptions led to the categorizations of T'ai Chi, Hsing-I, and Pa Kua under the title "Wu Tang" Boxing. This title was further lodged into the minds of practitioners when the Central Martial Arts Academy in Nanjing categorized these arts as "Wu Tang" styles in 1928 to distinguish them from the other styles which were of Shaolin origin.

Unfortunately, today we find styles of T'ai Chi and Pa Kua which are referred to as "Wu Tang" as if they originated there. We also continue to find books being published in English which inaccurately regard Chang San-Feng as the originator of T'ai Chi-Ch'uan. In all likelihood there was not anything even remotely resembling T'ai Chi, Hsing-I, or Pa Kua practiced on Wu Tang Mountain until the 1920's or 30's and it is certain that these styles did not originate there. Research shows that the styles which originated at Wu Tang were more akin to Northern Shaolin. Ch'eng T'ing-Hua might roll over in his grave if he knew of the historical ramifications of his attempt to form a brotherhood among the "internal" martial arts of his day.

#### **Anecdotes about Ch'eng T'ing-Hua**

As with all famous martial artist, stories of Ch'eng Ting-Hua's greatness are plentiful. In their book, *Ch'eng Style Pa Kua Chang*, Liu Ching-Ju and Ma Yu-Ching tell stories about Ch'eng wearing a ten catty vest of iron when he practiced Pa Kua and when he was at work during the day. They also say that Ch'eng would practice his *chuang chang* (crashing palm) for hours by striking a heavy bag of sand which hung from the ceiling. They claim that he also liked to practice his Pa Kua while carrying a tub of water around in one palm and could do it without spilling the water, running out of breath, or

getting red in the face. A few anecdotes about Ch'eng's encounters with other martial artists, which are told by Liu and Ma, are as follows:

One day a man named Big Han went to see Ch'eng. He said no man could match his strength and wanted a contest with Ch'eng. Ch'eng put out his right arm and said, "If you can lift my arm, I will admit defeat." Han placed his shoulder under Ch'eng's arm and tried to lift up using his whole body. He used his utmost strength but didn't raise it a fraction of an inch. Ch'eng slightly dropped his elbow and Han fell to the ground. He lay gasping for a while before getting up to leave.

Another time, Ch'eng was walking along a road outside Beijing's Sui Wen Gate late at night. He heard footsteps rapidly approaching from behind. Ch'eng shrunk his body back and slipped out of the way of a man attempting to attack him with a knife. He then spun around, grabbed the knife and kicked the man down. Ch'eng said, "Friend, you had better spend some more time studying before you come back and try me again."

Another story which is told by Liang K'e-Ch'uan, a student of Ch'eng Yu-Hsin living in Beijing, says that Ch'eng was attacked by four wrestlers who taught wrestling in the Forbidden City. Evidently Ch'eng was walking near the moat just outside the Forbidden City walls and the wrestlers jumped him. Ch'eng avoided the attack and then one-by-one threw each of the wrestlers into the moat.

A story which is told by Li Tzu-Ming in his article "Two or Three Anecdotes About the Renowned Pa Kua Chang Stylist Ch'eng T'ing-Hua" printed in *China Wu Shu Magazine*, January 1986, states that on one occasion a tall, dark boxer from Shantung named Li Yung-K'uei,



**Ch'eng T'ing-Hua's youngest son, Ch'eng Yu-Hsin**

who was over six feet tall, was said to be able to lift over one thousand caddies and was well known for his "Iron Palm" and ch'i kung skill, came to Beijing to visit Ch'eng. On his back he had a small bed roll into which was stuffed a broadsword. He approached the Ch'eng family home and yelled, "Is Spectacles Ch'eng home?" As he stepped into the house he asked, "Where is Spectacles Ch'eng?"

Ch'eng asked the stranger to state his business and Li said, "I have come from Shantung solely for the purpose of meeting Spectacles Ch'eng." Ch'eng told Li that he was Ch'eng's younger brother and Spectacles Ch'eng was out meeting with some friends and he was not sure when he would return. He asked if Li had eaten dinner yet and Li said he had not. Ch'eng sent students out to buy five caddies of flat bread and two hundred meat filled dumplings. Li was extremely impolite. Ripping off big pieces of bread he used them to wrap up a number of dumplings so he could eat many at one time. Soon he had eaten all of the food by himself. Ch'eng asked him if he had had enough to eat. Li replied rudely, "Just about." After saying this, Li got up and went outside.

Ch'eng sent one of his students out to see what Li

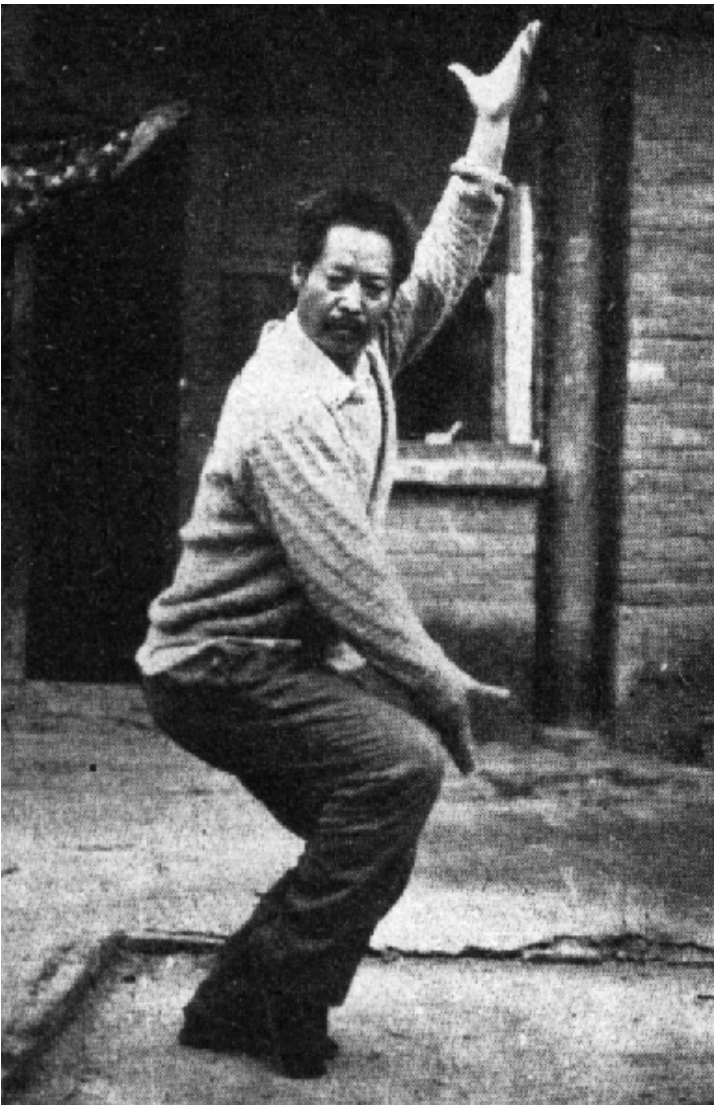
was up to. The student observed Li strike a stone lion, which was part of a stone hitching post, and knock the lion's head off with one palm strike. The student came back into the house and reported this to Ch'eng. Ch'eng thought to himself, "This guy has come all the way from Shantung. He is not going to leave until he gets to fight someone." Ch'eng approached Li and said, "I do not know when my older brother will return, however, I have practiced for a few days, do you want to have a match."

Li replied, "This is great, after I knock you down, I'll go out and look for Spectacles Ch'eng." The two went into the courtyard, took their stances and within two or three strikes Ch'eng had landed a blow to Li's groin, knocking him a couple of yards away. At this, Li panicked and leapt at Ch'eng using the "Hungry Tiger Seizes its Food" technique. Ch'eng dodged and again knocked Li to the ground with a single strike. Li staggered to his feet and, trying to keep his eyes from rolling in this head said, "There is no way you can be Ch'eng's younger brother, you are obviously Ch'eng himself. Why were you avoiding me?" At this he got on his knees and begged Ch'eng to be a student. Ch'eng agreed to teach him and for a month Li lived at Ch'eng's house. One day Ch'eng said to Li, "Let the two of us make an agreement. You study boxing from me, and I welcome you, however, I cannot afford your food bills. I think it would be best if you go home." Upon hearing this, Li was relieved and went home.

### **Ch'eng T'ing-Hua's Death**

Ch'eng T'ing-Hua was killed during the Boxer Rebellion when the "eight foreign armies" invaded Beijing (1900). The story, which has been printed in various books which contain accounts of Ch'eng's life, states that when he saw the invading armies come into Beijing, he swore to defend his country from the enemy. It is said that he witnessed German soldiers killing civilians, and burning and plundering without restraint. Full of anger, he approached a German patrol alone and attacked them with knives he had hidden in his clothing. He killed 8 to 10 of them, but as he was fleeing the scene, he was shot.

While a story about a martial artist defending his country against foreign devils warms the heart, the story I was told, which sounds more realistic, was slightly different. Most everyone agrees that Ch'eng did die during the Boxer Rebellion and it was German soldiers who shot him. However, he did not rush out and take on a German patrol single-handedly in order to protect civilians who were being slaughtered. It turns out that a group of German soldiers were forcefully recruiting locals for a work detail near Beijing's Chung Wen gate were Ch'eng's shop was located. Ch'eng was on the street at the time and the Germans stopped him and tried to put him in line with the others. Ch'eng resisted and wanted to fight, he may have beaten a few soldiers during the struggle, but when he pulled out a short knife, the soldiers drew their guns. Ch'eng tried to run and leap over a nearby wall. As he was jumping over the wall, he was shot. He was 52 years old.



**Ch'eng Te-Liang demonstrates the "Pointing at Heaven and Thrusting into the Earth" posture.**

*continued on page 10*





**Liang K'e-Ch'uan**  
梁克權



**Sun Chih-Chun**  
孫志君



**Liu Hsing-Han**  
劉興漢

---

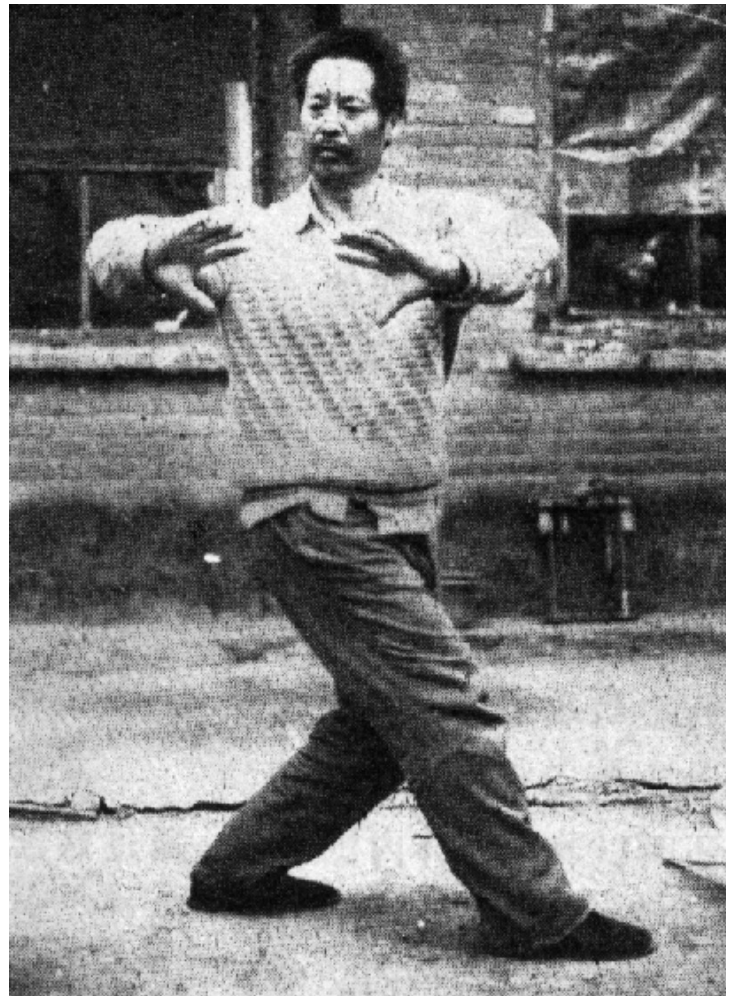
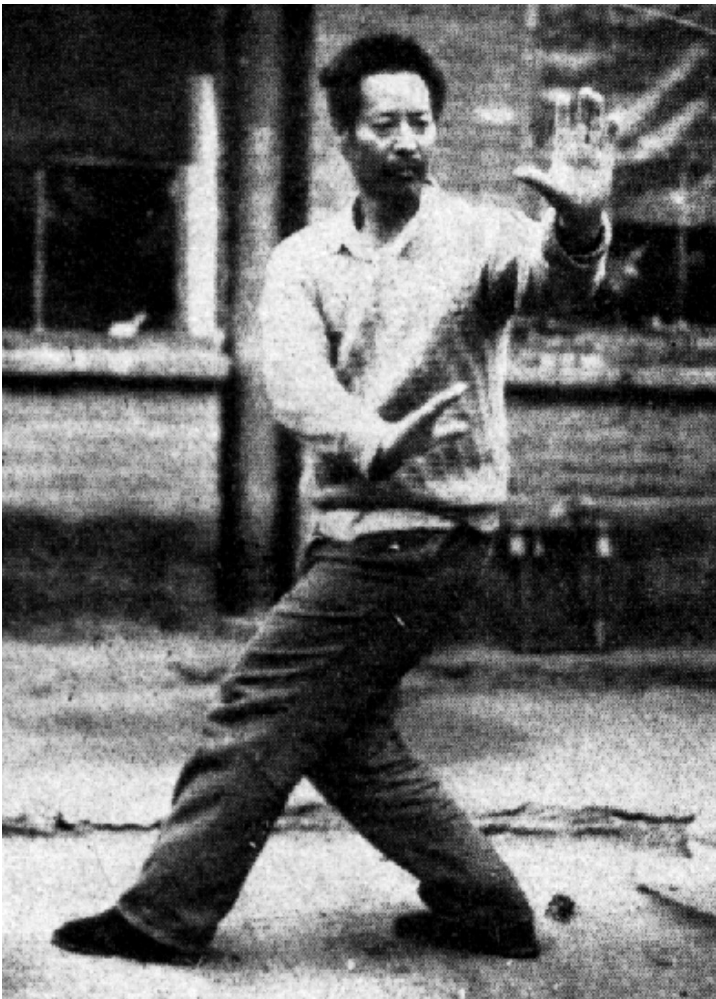
## ***Fourth Generation Pa Kua Chang Practitioners transmit the Ch'eng Style in Beijing***

---

**Liang K'e-Ch'uan** In 1935, Ch'eng T'ing-Hua's youngest son, Ch'eng Yu-Hsin, got a job as a body guard for an official in Cho Chou City in Hebei. Three years later (during the Japanese occupation) the official lost his position and Ch'eng was out of a job. A local Hsing-I and Pa Kua practitioner, Liang K'e-Ch'uan (now 74), who was from a wealthy family in Cho Chou, offered to take care of Ch'eng. Liang and some other students looked after Ch'eng's welfare and studied with him for three years in Cho Chou before the Pa Kua and Hsing-I practitioner Lo Hsing-Wu brought Ch'eng back to Beijing. Prior to studying with Ch'eng, Liang had studied Pa Kua and Hsing-I with Chou Ju-Ch'uan. Chou, a Pa Kua and Hsing-I student of Liu Feng-K'uan had died in 1934, just before Liang met Ch'eng Yu-Hsin. After studying both Hsing-I and Pa Kua with Ch'eng, Liang also studied with Chang Tung-Shuen, a Hsing-I and Pa Kua student of Li Tsun-I. In a future issue of the *Pa Kua Chang Journal* we will feature the Pa Kua Chang of Liang K'e-Ch'uan.

**Sun Chih-Chun** Around 1945, a young 14 year old named Sun Chih-Chun began his study of Pa Kua in the Ch'eng family village with Liu Tzu-Yang and Ch'eng Yu-Sheng. Liu Tzu-Yang had been a student of both Ch'eng T'ing-Hua and Ch'eng Tien-Hua. Ch'eng Yu-Sheng was Ch'eng Tien-Hua's son. In 1953 Sun moved to Beijing and also studied with Ch'eng T'ing-Hua's son, Ch'eng Yu-Hsin. Today Sun (now 70) lives and teaches in Beijing. Peking University has just recently produced a one hour instructional video of Sun teaching Ch'eng Style Pa Kua Chang. We will feature Sun and his Pa Kua in a future issue of the *Pa Kua Chang Journal*.

**Liu Hsing-Han** Liu Hsing-Han began his study of Pa Kua Chang in 1917 at the age of 8. He has had five different Pa Kua Chang instructors, who were all students of Ch'eng T'ing-Hua. Today, almost 75 years after Liu first started to practice Pa Kua, he still practices for 3 or 4 hours every day. Arising every morning at 5 a.m., Liu practices outside his home with a long heavy spear. At 6 a.m. he takes a bus to the Temple of Heaven Park where his students are practicing. Liu has practiced in the same location in the Temple of Heaven Park for over 70 years. Liu Hsing-Han was featured in Vol 1., No. 1, and one of his students, Zhang Jie, is featured in this issue (page 23).



**Ch'eng Te-Liang demonstrates two of the Ch'eng style basic postures: "Azure Dragon Thrusts its Claws" (Left) and "Embracing the Moon at the Chest" (Right)**

After Ch'eng was shot, his brother, Ch'eng Tien-Hua and his eldest son, Ch'eng Yu-Lung, risked their lives to retrieve his body. He was buried in the cemetery of his wife's family in the Hsing Chuang district of Eastern Beijing. The grave is no longer there today.

#### **Ch'eng Ting-Hua's Students**

Ch'eng Ting-Hua taught Pa Kua Chang near his spectacles shop in Beijing, which was located near the Chung Wen Gate in the southern part of the city (about one mile northeast of the Temple of Heaven). The practice area they used was referred to as the "southern field." In addition to teaching in Beijing, Ch'eng also taught in his home village in Shen County. Ch'eng's father had died young and Ch'eng returned to his village once a month to look in on his mother. One of the first people Ch'eng taught in his village was his younger brother Ch'eng Tien-Hua. Ch'eng Tien-Hua came to live in Beijing for a number of years and also studied with Tung Hai-Ch'uan. Both of the Ch'eng brothers taught Pa Kua in the Ch'eng village and thus there was a whole generation of Ch'eng's students practicing there, however, they were not as well known as those in Beijing.

Ch'eng Ting-Hua loved to teach his art and would teach openly to anyone who was willing to learn. Ch'eng had more Pa Kua students than any other teacher of his generation and thus most of the Pa Kua that spread

outside of Beijing can be traced back to Ch'eng, especially if you include Liu Te-Kuan, Li Tsun-I and Chang Chao-Tung among the list of Ch'eng's students.

Ch'eng's most famous student was Sun Lu-T'ang. Although Sun only studied with Ch'eng for three years, he published five martial arts books in the early part of this century and thus made a big name for himself. Most of the practitioners in Beijing agreed that Sun's real skill was in Hsing-I and when, on separate occasions, I asked a number of practitioners in Beijing to list Ch'eng's best Pa Kua students, not one of them included Sun Lu-T'ang on the list. Sun published a book on Pa Kua Chang in 1916, however, it lacks any real content. When I mentioned this book to the older generation of Pa Kua practitioners in Beijing, the majority said that it was nothing but fluff. Even Li Tian-Ji, whose father had studied with Sun and who, as a young boy, studied with Sun himself, said that the contents of that book was what Sun showed to outsiders. Li said that Sun had a reserved private version for his own students.

So, if we exclude those individuals who were already skilled at Hsing-I when they met Ch'eng, who can we say were his best Pa Kua Chang students? Of the half dozen lists I collected from interviews conducted in Taiwan and Beijing the names that appeared most consistently on the lists were Ch'eng's eldest son, Ch'eng Yu-Lung (also known as Ch'eng Hai-Ting), his nephews Ch'eng

Yu-Kung and Yang Ming-Shan, and his student Li Wen-Piao, who was from the Li family village, I county, Hebei. Ch'eng T'ing-Hua's youngest son, Ch'eng Yu-Hsin (also known as Ch'eng Shou-Tung), who was not yet 20 when his father died, was also quite good, however, he was not quite as good as his elder brother and he probably learned much of his Pa Kua from his uncle, Ch'eng Tien-Hua.

Because Ch'eng T'ing-Hua had so many students, and in turn most of his students had many students, a listing of Ch'eng's whole lineage would look like the family tree from hell. The majority of Ch'eng's most well known students taught in and around Beijing and Tianjin.

After Ch'eng's death, both Ch'eng Tien-Hua and Ch'eng Yu-Hsin returned to the Ch'eng family village. There was already a crop of Pa Kua students practicing there who had studied with the two Ch'eng brothers on their monthly visits to see their mother. Two of the best students in the village were Liu Tzu-Yang and Ch'eng Yu-Sheng (Ch'eng Tien-Hua's son). Around 1945, a young 14 year old named Sun Chih-Chun began his study of Pa Kua in the Ch'eng family village with Liu Tzu-Yang and Ch'eng Yu-Sheng. In 1953 Sun moved to Beijing and also studied with Ch'eng Yu-Hsin. Today Sun lives and teaches in Beijing. Peking University has just recently produced a one hour instructional video of Sun teaching Ch'eng Style Pa Kua Chang. We will feature Sun and his Pa Kua in a future issue of the Journal.

In 1935 Ch'eng Yu-Hsin got a job as a body guard for an official in Cho Chou City in Hebei. Three years later (during the Japanese occupation) the official lost his position and Ch'eng was out of a job. A local Hsing-I and Pa Kua practitioner, Liang K'e-Ch'uan, who was from a wealthy family in Cho Chou, offered to take care of Ch'eng. Liang and some other students looked after Ch'eng's welfare and studied with him for three years in Cho Chou before the Pa Kua and Hsing-I practitioner Lo Hsing-Wu brought Ch'eng back to Beijing. In a future issue of the Journal we will feature the Pa Kua of Liang K'e-Ch'uan. Ch'eng Yu-Hsin died in 1967 in Hsing Chuang village. Ch'eng Tien-Hua died in the late 1930's, and Ch'eng Yu-Sheng in 1959.

Before he left Beijing, Ch'eng Tien-Hua asked Yang Ming-Shan if he would look after Ch'eng Yu-Lung (at the time of Ch'eng T'ing-Hua's death Ch'eng Yu-Lung was in his twenties). Yang and Ch'eng Yu-Lung moved to Ch'eng T'ing-Hua's wife's home village of Hsing Chuang in the Eastern district of Beijing and taught Pa Kua there. Two of their top students in Hsing Chuang were Ma Te-Shan and Wang Jung-T'ang. Later Ch'eng Yu-Lung moved to Tianjin and taught there. One of his top students was Sun Hsi-Kun. Sun wrote a book about his teacher's Pa Kua and published it in 1934.

After Ch'eng Yu-Lung's death in 1928, at the age of 53, Ma Te-Shan brought his body from Tienjin back to Hsing Chuang where his father was buried. It is rumored that late in his life Ch'eng Yu-Lung had become addicted to opium and this addiction led to his death at a relatively young age. Ch'eng Yu-Lung's Pa Kua will be examined in detail in a future issue of the Journal.

## **The Characteristics of Ch'eng Style**

It would be difficult to say exactly what Ch'eng learned from Tung and in what manner he was taught. After Tung's death, Ch'eng systematized what he learned from Tung and added to it based on his personal experience and the knowledge he gained through interaction with other martial artists. He taught and popularized what is now called Ch'eng Style "swimming body" Pa Kua Chang.

There are a number of fourth generation Pa Kua Chang practitioners (those that studied with students of Ch'eng) still teaching in Beijing today, however, their forms are diverse and thus it is difficult to determine exactly what Ch'eng taught. However, there are common threads which run through these practitioner's Pa Kua methods, especially when you compare them with the characteristics of the Yin Fu school. Therefore, we can speak of Ch'eng style Pa Kua Chang in terms of general flavor without talking about what specific forms and fighting techniques were taught by Ch'eng.

The basic methods of Ch'eng style include eight standing and moving static posture training. The upper body postures are first held while standing still and then

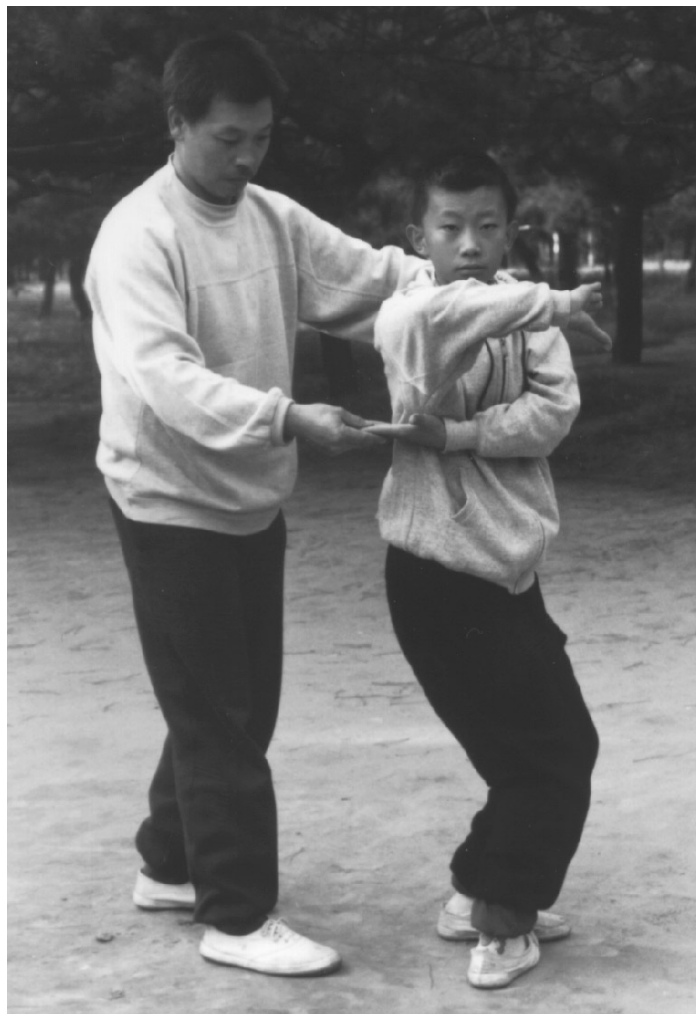


**Dragon-Claw Palm**



**Ox-Tongue Palm**

## Propagating the Ch'eng Style Pa Kua Chang Tradition



**Pa Kua Chang practitioner Lu Sheng-Li studies with his teacher, fourth generation inheritor Liu Hsing-Han, every morning in Beijing's Temple of Heaven Park and then teaches his son, Lu Meng, in the evening.**

while walking the circle. Walking the circle stepping techniques include *tang ni bu*, or mud walking step, *lien pu*, or continuous step (also called the lion step), and crane stepping which is used to increase power. The *k'ou pu* and *pai pu* footwork is utilized when changing direction.

After the basic palm work is complete, the student will usually study the "old eight palms" (also known as the "eight great palms", the "eight central palms", or the "eight mother palms"). Although today these eight palm maneuvers will vary from one teacher to the next within Ch'eng's system, the first three (single palm change, double palm change, and smooth changing palm) are fairly consistent throughout the style. Each of these palm maneuvers are strung together and practiced as a linked set. This set is followed by lively footwork and posture changing circle exercises which introduce the student to some of the 64 palms of the advanced form. After these exercises the practitioner will usually move on to the 64 palm, eight kua advanced form known as the "swimming body continuous and linked" form.

The forms listed above will generally make up the core of the Ch'eng style training, however, in each different branch of the Ch'eng style, one will find many different

supplemental training exercises and a variety of forms. In future issue of the Journal we will present details of the training methods used by second and third generation instructors in the Ch'eng lineage.

Although Ch'eng style Pa Kua Chang employs many different palm shapes, it relies on the "Dragon-Claw" Palm as its basic palm. It is commonly known that Ch'eng style Pa Kua employs the dragon-claw palm while Yin Fu style utilizes the "ox-tongue" palm shape as its basic palm. It is naive to assume that these palm shapes were the only ones employed by these two masters because each of them utilized a great variety of palm techniques. Why then are these palms associated with these two styles of Pa Kua? Kao I-Sheng style Pa Kua Chang instructor Lo Te-Shu of Taipei, Taiwan, explains that these palms are called "dragon-claw" and "ox-tongue" because of the manner in which they are employed.

Because Ch'eng and Yin Fu came from diverse martial arts backgrounds and because their physical characteristics were different, their approach to Pa Kua Chang usage was also different. Examining how Ch'eng T'ing-Hua and Yin Fu approached martial arts combat and how these two different palms are employed will give one insights into the major differences between

the two styles and thus let one understand why these two master's Pa Kua styles are associated with these two palm shapes.

Ch'eng Ting-Hua was a man of average height and build and had a strong background in Pao Ting "fast" wrestling. With this background, we can assume that Ch'eng was adept at moving quickly into close range and applying grabbing and throwing techniques prior to studying Pa Kua Chang. The "dragon kua" of Tung's Pa Kua method made the most use of the techniques that Ch'eng would have already been good at and thus it seems logical that Tung would train Ch'eng in this Pa Kua style.

In Chinese Mythology, the dragon has short, strong arms which are quick and appear suddenly out of the clouds. The dragon-claw techniques are employed at close range, the arms twist, turn, coil, move and change quickly while grabbing and pulling the opponent off balance to set up for a throw or strike. In Pa Kua Chang the action of the hands and arms are connected to the body and thus when employing the dragon-claw techniques, the practitioners body will also turn, twist, and move quickly. These characteristics of Ch'eng's Pa Kua are what earned it the name "swimming body."

Yin Fu was a thin man with small hands who had a background in Lohan Shaolin before studying Pa Kua Chang. While Ch'eng's dragon-claw palm was open and thus ideal for grabbing and his swimming body techniques were used to move in close and throw the opponent, Yin's ox-tongue palm was used for sticking, deflecting, and striking. As an ox's tongue sticks to what it is licking, Yin's palms would adhere to an opponents force, deflect it, and then strike. While Ch'eng liked to apply *heng*, or crossing force, in throwing, Yin liked to deflect and apply *chuan chang*, or piercing palm. While Ch'eng liked to use circular movements to control the opponent and bring him off balance by grabbing and applying contracting power (*tun ching*), Yin Fu's application of force was quick, springy and explosive and the hands moved in straight lines. While Ch'eng's movements tended to be long and round, Yin's were short and quick.

Ch'eng Ting-Hua's Pa Kua footwork was in line with his grabbing and throwing methods. He mostly employed *k'ou pu* and *pai pu* to hook and trap the opponents feet and legs and was fond of stepping in deep between the opponent's legs. His footwork was designed to help him close with the opponent.

Because Yin Fu was best and adhering, deflecting and striking, his footwork was much more evasive than Ch'eng's. Yin employed side-to-side stepping, and/or pivoting to avoid an attack and then stepped straight in at an angle which exposed the opponent's vulnerability. This is evident when we study how Yin Fu style practitioners train today. For each of the basic sections of their form, they employ a different type of foot method (specifics of Yin Fu's system will be described in detail in a future issue of the journal). Whereas Ch'eng liked to close with the enemy and trap his legs, Yin Fu was more fond of kicking the opponent's legs.

When examining the body posture of the two styles, we can also note differences. In general, Yin Fu style Pa

Kua practitioners tend to have a very "closed" body. The stance is narrow and the arms are held along the body's centerline to provide a very protected and closed target area. To further close the body, the Yin Fu stylists will bend forward at the hips and hollow the chest by rounding the shoulders. The spine remains straight, however, the body is bent forward at the hips. The Ch'eng style practitioners tend to have a more open body posture with the spine vertical and a more expanded chest.

Of course, in comparing these two styles, we cannot say that what one had the other did not have. This comparison highlights the methods employed most often by these masters in order to give the reader a general feeling for the predominant characteristics of the two different styles.

### Chinese Character Index

程	庭	華	Ch'eng Ting-Hua	
董	海	川	Tung Hai-Ch'uan	
尹	福		Yin Fu	
保	定	摔	角	Pao Ting Shuai Chiao
史	繼	東	Shih Chi-Tung	
馬	維	祺	Ma Wei-Ch'i	
郭	雲	深	Kuo Yun-Shen	
劉	奇	蘭	Liu Chi-Lan	
楊	露	禪	Yang Lu-Ch'an	
李	存	義	Li Ts'un-I	
劉	德	寬	Liu Te-K'uan	
張	兆	東	Chang Chao-Tung	
康	戈	武	K'ang Ko-Wu	
內	家	拳	Nei Chia Ch'uan	
內	功	拳	Nei Kung Ch'uan	
孫	祿	堂	Sun Lu-T'ang	
張	三	丰	Chang San-Feng	
武	當		Wu Tang	
程	有	信	Ch'eng Yu-Hsin	
李	子	鳴	Li Tzu-Ming	
程	殿	華	Ch'eng Tien-Hua	
程	有	龍	Ch'eng Yu-Lung	
李	天	驥	Li Tian-Ji	
楊	明	山	Yang Ming-Shan	
李	文	彪	Li Wen-Piao	
馬	德	山	Ma Te-Shan	
孫	錫	堃	Sun Hsi-K'un	

## The Origins of Pa Kua Chang - Part 2

In the last issue of the *Pa Kua Chang Journal*, we began a serial article which explores the origins of the art of Pa Kua Chang. In the first instalment, we reported that there are four main theories relating to Pa Kua's origins. These theories are as follows:

1) Tung Hai-Ch'uan developed Pa Kua Chang after learning Yin Yang Pa P'an Chang from Tung Men-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 *Unauthorized History of the Indigo Pavilion* (published in 1818) talks about eight direction stepping, *Li Kua* and *Kan Kua* as Pa Kua that was popular prior to Tung Hai-Ch'uan (as early as 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 Chou Hua (Nine Flower) Mountain. A discussion of this theory would also include any of the various stories about Tung learning from a "Taoist in the mountains." 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 experience combined with a circle walking meditation practice he learned from a Taoist.

In the first part of this article, we examined the first two theories listed above and concluded that these two theories had no basis in fact. The primary source of this information was taken from the work of Professor K'ang Ko-Wu of Beijing. While working on his master's degree in Chinese martial arts history 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 (November 91), 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 arts. While conducting his research, K'ang was a motivating force in the effort to restore Tung Hai-Ch'uan's tomb and participated with 371 others in the unearthing and moving of the tomb.

---

***After several meetings with Professor K'ang, I must say, I have been convinced that his conclusion concerning Pa Kua Chang's origin is valid.***

---

In the first part of this article I reported that, although the research conducted by K'ang Ko-Wu was fairly thorough, I thought there were some conclusions he made in his final analysis that I would not have been so quick to make. In his summary, K'ang concluded that it was Tung Hai-Ch'uan alone who originated Pa Kua Chang (theory 4 above). I thought his reasons for discounting theory three above were weak in terms of western scholarly logic and stated this concern in the first part of this article. In October 92, I had the opportunity to meet with Professor K'ang in Beijing and discuss some of the points I thought were missing from his thesis. During this meeting he provided me with additional information that was not printed in his thesis, particularly pertaining to the Pa Kua Chang of Kao I-Sheng, and answered other questions I had concerning his thesis work and the life of Tung Hai-Ch'uan. After several meetings with



**Pa Kua Chang practitioner and martial arts historian, K'ang Ko-Wu. A Yunnan native, K'ang now lives in Beijing.**



## ***Yin Fu's Picture of Tung Hai-Ch'uan***

On the cover of our last issue we ran a picture of Tung Hai-Ch'uan and reported that this was the only known likeness of Tung. Naturally, I was very surprised when I walked in to Hsieh P'ei-Chi's home in Beijing this past October and saw the picture shown at left. Hsieh said that this picture belonged to Yin Fu and Yin had given it to his student Men Pao-Chun. Men had in turn given it to his student Hsieh, thus Hsieh has the original which was owned by Yin Fu.

Although Tung's posture is the same, this picture is definitely a better likeness than the other picture drawn by Tung's student Ch'uan K'ai-T'ing. Hsieh says that his picture was drawn by a different artist and is not a copy of the other.

Another interesting fact which Hsieh revealed is that Tung always sat with one or both feet turned to the side as his right foot is shown in this picture. Hsieh said that Tung did this to help open up the Yang meridians which run up the outside of the foot and leg. Hsieh's teacher had even taught him a ch'i kung method where the practitioner will walk on the outsides of the feet to stimulate these meridians.

Professor K'ang, I must say, I have been convinced that his conclusion concerning Pa Kua Chang's origin is valid. In this, the second part of this article we will explore the two theory three above which states that Tung learned from the Taoist Pi Ch'eng-Hsia. In the next issue of the Journal, we will discuss the fourth theory and draw conclusions accordingly.

### **Pi Ch'eng-Hsia and Chou Hua Mountain Pa Kua Chang**

After Tung Hai-Ch'uan's death in 1882, his successors made a point of saying that Tung had learned his art from a Taoist in the "mountain fastness" while traveling throughout the country studying martial arts. Many stories were told about Tung learning from Immortals, Taoist sages, or Buddhists in ancient temples located on clouded mountain peaks. Although it is difficult to conclude from these stories where these mystical mountains might have been located, Yin Fu and others stated that the mountains where Tung learned his art were in An Hui Province (Wen An county stele at Tung's gravesite, 1904). In 1930, Ma Kuei and a group of other practitioners placed two additional steles at Tung's grave and recorded that the location in An Hui where Tung received his instruction was on Chou Hua (Nine Flower) Mountain.

While fantastic stories about immortals on clouded mountain tops are difficult to believe and originate primarily from the creative minds of pulp novelists and

storytellers, Nine Flower Mountain (Chou Hua Shan) is a real place. So the question arises - If Tung Hai-Ch'uan did learn his art from another, is this the place where Tung's training took place?

On December 31, 1932, Chiang Jung-Chiao wrote an article entitled "Investigating T'ai Chi and Pa Kua" which originally appeared in *Kuo Shu Monthly*.<sup>\*</sup> In this article, there is a section written about the lineage of Pa Kua and it states that Tung learned his art on Nine Flower Mountain. This account of Tung's lineage reports that the elder of this system was the Taoist Tung Hsuan, who's original name was Chang Chuen-Yi and was also known as Chang San-Feng. Chang San-Feng's boxing and sword fighting art had been transmitted to Chang Hsiung-Hsi who taught what he referred to as *Nei Chia Ch'uan* (Internal Family Boxing) in the Ming Dynasty. The article reported that this art was handed down from Chang Sung-Hsi to Chao Tai-Ping to Yan Hsi-Kuai to Lu Shih-Niang and then to Li Ta-Nien.

Li Ta-Nien was said to have taught Chen Yin-Chang of An Hui Province who was a recluse living on Nine Flower Mountain - his Taoist name was Tan Yun-Yu. Chen Yin-Chang was said to have taught the Taoist Ye-He (Wild Crane), who was also known as Pi Yueh-Hsia or Pi Yun-Hsia. The "Wild Crane" Taoist was a white haired old gentleman of unknown origin. His Taoist name

<sup>\*</sup> In the late 1920's and early 1930's Chiang Jung-Ch'iao held the position as martial arts researcher and editor at the Central Martial Arts Academy in Nanjing.



**Well known Pa Kua Chang stylist Chiang Jung-Ch'iao (left) sits with his student Sha Kuo-Cheng (right). Liu Yun-Fa is standing behind Chiang and Sha.**

was Huan Tan-Tze. Chen Yin-Chang also taught Pi Yueh-Hsia's fraternal twin, Pi Ch'eng-Hsia, also known as Pi Tung-Hsia. These two Taoists were reported to be of the eighth generation of this system of boxing and they lived on Nine Flower Mountain.

Chiang's article reports that Pi Yueh-Hsia taught a man named Sung Te-Ho, who was more commonly known as Sung Wei-I. Sung was from Pei Chen County in the Feng Tien area of Liu Ning Province. Sung Wei-I was a recluse living in Lu Shan who died in 1925.\* The article also states that Pi Yueh-Hsia's brother, Pi Cheng-Hsia taught Tung Hai-Ch'uan while Tung was taking refuge in Nine Flower Mountain. Tung Hai-Ch'uan and Sung Wei-I were said to be ninth generation of this art. From here the lineage in the article continues by listing students of Sung and Tung.

The inquisitive reader might ask - Where did Chiang get the information for his article? Chiang himself reported that in 1932, while serving as the editor of *Kuo Shu Monthly*, he was searching for collected material on

\*Those readers with a good memory will recall that Sung Wei-I taught Wu Tang Sword to Li Ching-Lin, who taught it to Li Tian-Ji and Fu Yung-Hui, who both taught this style to Bow Sim-Mark. (See *Pa Kua Chang Journal*, Vol 2, No. 6)

the origins of martial arts to confirm their veracity. A friend of his, Wu Chin-Shan (who was the head Pa Kua Chang instructor at the Central Martial Arts Academy in Nanjing and a Pa Kua Chang student of Han Fu-Shan) had showed him a book on sword methods which he had kept hidden. The title of the book was *Wu Tang Sword: The Unity of Tai Chi and Pa Kua*. Wu Chin-Shan had received this volume from Chang Hsiang-Wu, who was also known as Chang Hsien, and it was rumored to be the "secret" teachings of Sung Wei-I. The question we must ask is - was the lineage in this book reliable?

Chiang's report on the lineage of Pa Kua relies completely on the lineage printed in the section entitled "A revised examination of Tai Chi and Pa Kua" in the so-called "secret" sword text held by Chang Hsiang-Wu and thus an investigation of this manual was undertaken by Professor K'ang.

### **An Investigation of Sung Wei-I's Sword Manual**

In 1980, Professor K'ang Ko-Wu had the opportunity to view a copy of Sung Wei-I's original *Wu Tang Sword* manual (which was then held by Chou Tsun-Fuo). Then in 1981, K'ang was able to view the version which was given to Chang Hsiang-Wu by Sung Wei-I. This version was held by Chang's second son, Chang Ping-Kuang. Comparing the two versions, K'ang found that the contents were the same except for the section which discussed lineage, in which he found several discrepancies.

---

**... in the preface to this book,  
Sung Wei-I says that he only learned Wu  
Tang Sword from the White Crane Taoist,  
there is no mention of  
Pa Kua Chang.**

---

In the original version of Sung's book, the section on lineage only discusses the lineage of Wu Tang Sword and says nothing about Tung Hai-Ch'uan or Pa Kua Chang. Additionally, in the original version it says that Chen Yin-Chang accepted only the "Wild Crane Taoist" as his student. It does not say anything about him teaching his brother Pi Ch'eng-Hsia or Pi Teng-Hsia. Furthermore, the Wild Crane Taoist's surname is given as Chang and personal name as Ye-He. It does not say Pi Yun-Hsia or Pi Yueh-Hsia are names that he used. It states clearly that Chang Ye-He was a native of Chu Yang County, Chih Li (present day Beijing area). This original book has no listing of students under Tung Hai-Ch'uan or Sung Wei-I. Additionally, in the preface to this book, Sung Wei-I says that he only learned Wu Tang Sword from the White Crane Taoist, there is no mention of Pa Kua Chang.

Based on these discrepancies found in the two versions of Sung Wei-I's sword manual, K'ang Ke-Wu concluded that the lineage in the "secret" manual held by Chang Hsiang-Wu stating that Tung Hai-Ch'uan learned from Pi Cheng-Hsia and Sung Wei-I learned from his brother Pi Yueh-Hsia were spurious additions. Since this is the version which was used by Chiang Jung-Ch'iao in



his 1932 article, K'ang concluded that this information was not valid.

Some sources state that at some point in time, when Tung Hai-Ch'uan was living in Beijing, he and Sung Wei-I had the opportunity to meet and compare styles. This story states that the two men agreed that their respective systems were very similar, however, they noted differences in the way the two Pi brothers had taught the art. Based on all other facts concerning Pi Ch'eng-Hsia having taught Tung, this story is probably not true. It is highly unlikely that Tung and Sung Wei-I ever met.

K'ang also reports that in an article in *Kuo Shu Monthly* published on February 4th, 1933 (90th issue) Chiang stated that "Pa Kua is based on the Lo River Diagram and upon the trigrams of the I-Ching and it was propagated by Tung Hai-Ch'uan of Chu Chia Wu, Wen An County, Hebei." In November of 1935, Chiang wrote the introduction to an article entitled "The History of Pa Kua Chang," which was written by Wu Chin-Shan (*Kuo Shu Bi-Weekly*, Number 144-145). In his introduction to the article, Chiang supplied the lineage found in the "secret" sword book of Sung Wei-I which was supplied by Chang Hsiang-Wu. However, the first thing the article states is that the Pa Kua Chang circle walk practice was originated with Tung Hai-Ch'uan. K'ang suggests that, after researching this problem for a while, the authors did not agree with the lineage which was printed in Chang Hsiang-Wu's version of Sung Wei-I's manual.

In 1937, the martial arts researcher Hsu Che-Tung wrote in his "Separating Truth from Fiction in the T'ai Chi Manuals" a section on the common origins of T'ai Chi and Pa Kua which was found in the Wu Tang Sword manual held by Chang Hsiang-Wu. If one examines Sung Wei-I's lineage as detailed in this book, it states that Chang San-Feng taught Chang Hsiung-Hsi. Hsu wrote that not only does this lineage have nothing to do with T'ai Chi, it does not even fit in with any of the legends or oral history of Nei Chia Ch'uan, which is what Chang Hsiang-Hsi taught. Hsu concluded that the lineage written in this book has nothing to do with T'ai Chi and that this lineage was not written by Sung Wei-I, but added later by Chang Hsiang-Wu. As for the generational names following Chang Hsiung-Hsi, Hsu stated that they were obviously fabricated.

### **Kao I -Sheng's Pa Kua Chang**

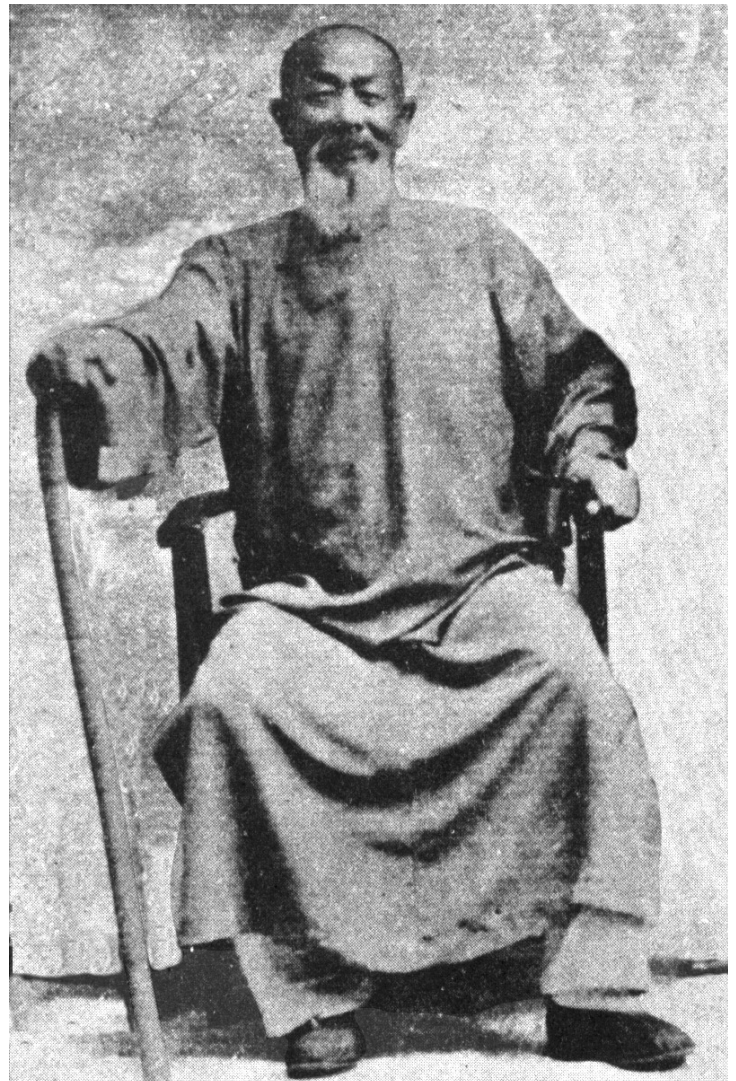
In 1936\* Kao I-Sheng wrote in the forward to his book, *Pa Kua Supple Body Continuous Palms*, that between 1911 and 1918 while he was teaching in Ta Shan township, he met a Taoist who called himself Sung I-Jen who taught him *Hou T'ien* Pa Kua Chang (64 straight line sets). The story which is told by some of Kao's descendents says that after Kao had studied Pa Kua Chang with Chou Yu-Hsiang and Ch'eng T'ing-Hua, he returned to his home in Shantung Province, around 1911, to teach what he had learned. One day, while Kao was teaching, a long bearded Taoist came to observe his class. Kao noticed the Taoist making dissatisfied expressions while Kao was teaching. After the class was over, Kao asked the Taoist why he looked unhappy with what he was teaching. The Taoist

replied, "Even though you have been scraping the surface of this art for many years, you are still boxing blindly." Kao asked him to continue. The Taoist said, "I also practice Pa Kua and I learned from the same teacher as Tung Hai-Ch'uan, the founder of your style."

According to the Taoist, what Kao had learned from his teachers was the "pre-heaven" Pa Kua skills. The Taoist knew this method, but additionally, he practiced the "later-heaven" skills. The Taoist told Kao that Tung Hai-Ch'uan had left their teacher after learning the pre-heaven circle walking method and thus did not stay long enough to learn the later-heaven set. Kao begged the Taoist to stay and stopped teaching Pa Kua himself. Kao went with the Taoist and began his study of Pa Kua from the beginning.

The Taoist Kao studied with was named Sung I-Jen. Many feel that this was not his real name as Sung I-Jen is a homonym for "someone who shares his art." This Taoist was said to be a classmate of Ying Wen-T'ien and Tung Hai-Ch'uan when Tung was studying with the Taoist Pi Ch'eng-Hsia.

Kao left Shantung once again around 1917 and went to Tianjin. While in Tianjin, Kao ran into his old teacher Chou Yu-Hsiang. Chou wanted to test Kao's progress. He advanced on Kao twice and was deflected. On the third



**Pa Kua Chang instructor Kao I-Sheng said his later-heaven palms were not from Tung.**

\*Kao I-Sheng actually first wrote his book in 1927, re-wrote it in 1932, and completed it in 1936.

strike, Kao used “reverse opening palm” and Chou was knocked away. Chou was so impressed with Kao’s 64 “later-heaven” palms that he traveled to Shantung to try and find Sung I-Jen, but he could not find any such person.

While teaching his art in Tianjin, one of Kao’s senior students was Wu Meng-Hsia. Wu had studied Pa Kua Chang with Han Mu-Hsia prior to studying with Kao. After Wu had studied with Kao, he reported that his teacher Han Mu-Hsia had learned from a Taoist named Ying Wen-T’ien who had studied with, none other than, Pi Ch’eng-Hsia. Wu said that the Pa Kua he learned from Han was the same as what Kao taught as his 64 later-heaven palms. He claimed that since the two men had never met, what Han had learned from Ying Wen-T’ien and what Kao had learned from Sung I-Jen must have come from the same source, namely Pi Ch’eng-Hsia. (For a more detailed account of Kao’s story, see *Pa Kua Chang Newsletter*, Vol. 2, No. 3)

Armed with the information given above, Professor K’ang Ke-Wu conducted an investigation into the veracity of Kao’s story. The primary results of his investigation were printed in his forward to Liu Feng-Ts’ai’s book, *The Kao I-Sheng Style of Ch’eng T’ing-Hua’s Pa Kua Chang*, published in 1991. Other miscellaneous details of his investigation were given to me by K’ang during an interview conducted in October, 1992, in Beijing.

According to K’ang, who has read and researched literally thousands of books on Chinese martial arts in his capacity as the head martial arts historian of the Wu Shu Research Institute of China, the first mention of a man named Sung I-Jen was in the forward to Kao’s book. When K’ang visited Ta Shan village, where Kao was supposed to have learned from Sung, he could not find any villagers who had every seen, nor heard mention, of a man named Sung I-Jen who taught Pa Kua Chang. Although K’ang’s visit occurred decades after Kao had supposedly learned from Sung, and thus there are probably no villagers alive who would have been alive when Kao was there, Chou Yu-Hsiang was said to have



**In the ten years since his thesis was published, Professor K’ang Ko-Wu has found no evidence to contradict his conclusion that Tung was the originator of Pa Kua Chang**

visited the area in search of Sung I-Jen a few years after Kao had studied with him and could not find a trace of the man. Another fact that K’ang discovered is that in two different drafts of his forward, Kao had used different characters for the name Sung I-Jen. This discovery leads one to further suspect Kao’s story.

While the story told by Wu Meng-Hsia regarding the *Hou T’ien Pa Kua* that his teacher Han Mu-Hsia learned from Ying Wen-T’ien being the same as what Sung I-Jen taught Kao seems to lend some credibility to Kao’s story, Professor K’ang conducted an investigation and found that the story is simply not true. Han Mu-Hsia had studied Hsing-I and Pa Kua from Chang Chao-Tung in Tianjin.

---

---

**. . . the straight line Hou T’ien Pa Kua was Kao’s systemization of the instruction he received from Ch’eng T’ing-Hua and Chou Yu-Hsiang.**

---

---

When Chang was in Tianjin, he lived with, and was supported by, a wealthy man named Cho. Cho’s son, Cho Chih-He, who is presently 88 years old and still lives in Tianjin, told K’ang that after Han Mu-Hsia had become famous for beating up a Russian strongman he became quite arrogant and on one occasion came back to practice with Chang and thought he could embarrass his teacher in a sparring match. As they were practicing, Han kept pressing the attack and backed Chang up to a wall. When Chang detected Han’s intentions, he turned his defense into an attack and knocked Han to the floor. After this incident the two were bitter enemies and Han would not admit that he ever learned from Chang. Other than Han saying that he learned from a Taoist named Ying Wen-T’ien, K’ang has not found any reference to such a man and believes that Han Mu-Hsia fabricated the story to spite Chang Chao-Tung.

As far as Wu Meng-Hsia’s story about Han’s straight line Pa Kua Chang being similar to Kao’s, there are two theories. One states that Kao I-Sheng and Han Mu-Hsia actually did know each other and could have shared their Pa Kua. They were both living in Tianjin at the same time and thus it is highly likely that they knew each other. The other theory, which was related to me by a few of the student’s in Kao’s lineage, says that Wu Meng-Hsia actually fabricated the story in order to support his teacher’s claim that he had learned the *Hou T’ien Pa Kua* from Sung I-Jen.

Regardless of where these stories originated, there are very few Pa Kua practitioners today, even in Kao’s lineage, who really believe that the *Hou T’ien Pa Kua* came from a Taoist named Sung I-Jen. The fact that Liu Feng-Ts’ai, Kao’s own student, printed the result of K’ang Ko-Wu’s research into Kao’s story as the forward to his book proves that he does not buy Kao’s story.

So where did Kao’s *Hou T’ien Pa Kua* come from? Most people, including K’ang Ko-Wu and a number of practitioners in Kao’s lineage, believe that the straight

line *Hou T'ien Pa Kua* was Kao's systemization of the instruction he received from Ch'eng T'ing-Hua and Chou Yu-Hsiang. Kao himself had told his student Liu Feng-Ts'ai that when he first met Chou Yu-Hsiang, Chou had used *Tai* to knock him down. This technique appears in the 4th line, number 3, of Kao's *Hou T'ien* palms. It was also well known that Chou's favorite technique was *K'ai Chang*, which is the first of Kao's sixty-four straight line palms.

In 1966, the book *Pa Kua Chang Illustrated* written by one of Chou Yu-Hsiang's other students, Yen Ta-Hua, was published. Out of the 34 techniques described in this book, 31 are the same as the techniques which appear in Kao's *Hou T'ien Pa Kua*. The other three techniques appear in Kao's *Hsien T'ien* set. Professor K'ang Ko-Wu believes that at least half of the techniques in Kao's *Hou T'ien Pa Kua* came directly from Chou Yu-Hsiang.

Before learning *Pa Kua Chang*, Kao had studied and become very proficient in *Ta Hung Ch'uan*. The eight elbows and eight kicking sets that are practiced in Kao's system are said to have been adapted from his *Ta Hung Ch'uan* experience. It would seem logical that Kao also used some of his *Ta Hung Ch'uan* experience when creating some of the *Hou T'ien* techniques.

Most people now believe that Kao took the essence of Ch'eng's *Pa Kua* and what Ch'eng and Chou had taught as *Pa Kua* applications and, borrowing Hsing-I Ch'uan's idea of practicing one technique over and over again on a straight line, he created the 64 straight line changes on his own. He probably worked on developing this set while he was in Shantung between 1912 and 1918. Kao would have been between 45 and 50 years old during those years and certainly had enough martial arts experience to have developed insights into how *Pa Kua* should be trained for fighting. He most likely fabricated the story about the Taoist Sung I-Jen in order to lend some historic validity to his system. Since he wrote the forward to his book in 1936 and Chiang Jung-Ch'iao's article about *Pa Kua* being passed down to Tung by the Taoist Pi Ch'eng-Hsia was printed in 1932, it is likely that Kao used this information and said that his teacher Sung I-Jen studied with Pi.

### **Straight Line Pa Kua Chang**

Although it is said that Tung Hai-Ch'uan never taught any straight line *Pa Kua Chang*, straight line *Pa Kua* sets are not at all uncommon. While visiting Taiwan and Beijing in September and October 1992, I had the opportunity to interview a number of fourth generation *Pa Kua Chang* practitioners from the Yin Fu lineage, the Ch'eng T'ing-Hua lineage, and the Liang Chen-P'u lineage. All of these practitioners, without exception, stated that their system included straight line practice sets. Yin Fu's system includes 72 straight line uses the practitioner will practice while stepping in a triangular, or zig-zag pattern. Ch'eng T'ing-Hua's straight line drills involve taking one technique, such as *ch'uan chang* (piercing palm) and repeating it over and over while stepping in a straight line. Liu Te-Kuan's first straight line *Pa Kua* was simply the circular palm changes repeated on a straight line. Late in his life, Liu devised another straight line *Pa Kua* set by combining all of his years of experience in *Pa Kua*, Hsing-I, and T'ai Chi. This set was designed to train fighting



**Kao's student Wu Meng-Hsia claimed that Kao's later-heaven Pa Kua was the same as that taught by Han Mu-Hsia**

applications. A few of the schools in Ch'eng T'ing-Hua's lineage now practice Liu Te-Kuan's straight line sets.

Liang Chen-P'u's *Pa Kua* contains eight straight line sets which each contain 8 movements. The first movement of each set is an attack. The next movement is designed to simultaneously defend against and counter-attack the movement that the opponent would most likely make to defend himself against the original attack. The set continues in this fashion and thus becomes a linked fighting sequence. All four of the teachers mentioned above were students of Tung (although Liu Te-Kuan is said to have actually learned from Ch'eng T'ing-Hua). The first recorded straight line *Pa Kua* appeared when Liu Te-Kuan taught *Pa Kua* to the Army. Teaching *Pa Kua* in such a large group it was not convenient to put everyone on a circle, so Liu took the 64 circle changes he had learned from Tung and put them in a straight line.

To understand how these straight line sets might have developed, it is important to understand how Tung taught his *Pa Kua*. While interviewing numerous different fourth generation practitioners in Beijing, a question I asked was, "How did Tung teach *Pa Kua*?" Although the answers to this question would vary slightly from person to person, one of the answers which appeared consistently states that after Tung had taught the circle walking method to his students he would teach applications by simply demonstrating how he would handle a given situation. If a student asked how to handle a particular attack, Tung would simply demonstrate how he would do it. The technique he applied would not necessarily conform to one of the palm changes taught in the circular form and the technique he applied one day might be different than a

technique he would apply the next day for another student asking the same question. Many of Tung's students practiced these combat techniques repetitively in a straight line in order to remember them and improve their skill - thus "straight line" Pa Kua was born.

Others say that Tung taught 64 separate combat techniques which were not part of any form and later his students systematized them into straight line sets. In most of the different systems of Pa Kua the straight line work is taught to advanced students and is used to train combat techniques.

### **Investigating Chou Hua (Nine Flower) Mountain**

Pa Kua Chang practitioners who cling to the Pi Ch'eng-Hsia theory state that prior to the Cultural Revolution in China there were actually tomb stones and graves of Pi Ch'eng-Hsia and Pi Yueh-Hsia located on Nine Flower Mountain. Not one to leave any stones unturned, Professor K'ang Ko-Wu spent several weeks on Nine Flower Mountain investigating this possibility. In his thesis he reports that according to the *Nine Flower Mountain Guide Book* written in 1925 by Chang Chou-Wei of Ching Yang county, under the historical section, it states that in the 3rd year of the Chih Te Emperor the mountain became an important Buddhist retreat. During the Ming and Ching Dynasties the mountain continued to be a place of veneration and worship for the Buddhists as it was believed that a Buddhist deity had visited there.

---

---

***No one had ever heard of Pi Ch'eng-Hsia or Pi Yueh-Hsia, no one had ever seen their grave stones or tombs, nor had anyone ever heard of a martial art which resembles Pa Kua Chang being practiced on Chou Hua mountain.***

---

---

Another resident of Nine Flower Mountain, Chou Ping-Chu, wrote in the *Chronicles of Nine Flower Mountain* (1900) that the mountain had been an important Buddhist holy place throughout the Ching Dynasty. K'ang reports that he could not find any reference to Taoists or the names Pi Ch'eng-Hsia or Pi Yueh-Hsia in either of these books.

Books can be wrong and books can be incomplete, so in August of 1980 Professor K'ang took a trip to Nine Flower mountain to conduct an investigation. While at Chou Hua, K'ang spent 10 days visiting 12 different monasteries and he interviewed 26 monks. He also spent several days talking with elderly residents of the community and reviewing local records. What he found was nothing, zip, and zero. No one had ever heard of Pi Ch'eng-Hsia or Pi Yueh-Hsia, no one had ever seen grave stones or tombs, nor had anyone ever heard of a martial art which resembles Pa Kua Chang being practiced on Chou Hua mountain. Based on the information K'ang collected regarding Tung Hai-Ch'uan learning Pa Kua from the

Taoist Pi Ch'eng-Hsia he, concluded that the story is without factual basis.

### **Legends of Other Taoists**

Aside from the story of Pa Kua Chang originating from the brothers Pi, there are numerous other fables floating around which claim that Tung learned from other mystical masters of the mountains. Many of these stories of Pa Kua's origins, and anecdotes of Tung's life, were the creations of a well known storyteller in Tianjin, Chang Chieh-Sen. Chang practiced Pa Kua and loved to tell stories about Tung to anyone who would listen. Those who sat and listened to his tales knew that he was making them up because many times he would tell a piece of the story and then ask the listeners to come back another time to hear the rest of the story as he had not yet thought of a good ending. Because Chang was so good at his storytelling craft, some listeners wrote his stories down and they were subsequently printed in the New Tianjin Newspaper. A collection of his stories about Tung were also published in a novel. Unfortunately, many have read Chang's stories and taken them to be fact.

One of Chang Chieh-Sen stories had a hidden message to his listeners. On one occasion, when asked to speak about the origin of Pa Kua Chang, Chang told a story about how Tung Hai-Ch'uan had learned Pa Kua from two men on Chou Hua mountain. One was a Taoist named Shang Tao-Ming and the other was a Buddhist named He Tao-Yuan. In this story, Chang told of these two men's ability to walk on water. Their technique was to continuously whip the water which was out in front of them with a staff and use the force that was generated by the water splashing upwards to support them as they walked (. . . it could happen!).

The Buddhist and the Taoist had come together and devised a system of health building which relied on the principles of the Pa Kua. Tung Hai-Ch'uan met these men and spent 18 years learning their system. When Tung had first started to study with these wise gentlemen, they had him practicing a unique method for developing kung fu of the palms. Before Tung sat down to prepare a meal he was required to remove the hulls from his rice by rubbing the rice between his palms. In the beginning he could barely get enough food to eat because his palms had not yet been developed. However, after practicing Pa Kua, he was able to easily remove the hulls from rice using this palm method. The story says that when Tung left his teachers, he used the name Pa Kua Chang to describe what he had learned and he later made modified the method he was taught.

The message which was hidden in Chang's stories about Shang Tao-Ming and He Tao-Yuan is revealed if you put the two names together and read the characters as a sentence. *Shang Tao Ming* means "if the way is clear" and *He Tao Yuan* means "why know the origin." Chang's message to his listeners was that if the way of practicing Pa Kua Chang is clear, you don't have to be worried about where it came from.

### **E Mei Mountain Pa Kua Chang?**

Along with the stories of Tung learning from Taoists on Chou Hua mountain, there are other stories which

say that he spent time in the E Mei mountain area of Sichuan Province and that he learned his Pa Kua there. In his book *Pa Kua Lien Huan Chang* Wang Shu-Chin tells of how Tung learned from two Taoists on E Mei mountain named Shang Tao-Yuan and Ku Chi-Tzu. In this book Wang also states that the two Taoists taught Tung the circle walking method telling him that he was to walk the circle around a tree until he felt the tree chasing him. When he had reached this stage, Tung was to come back to them for more training. It was said that Tung practiced for eight years and finally understood what the Taoists were talking about. He went back to them and they said he was now to walk around two trees until he had the same experience. Tung practice like this for two years and the Taoists asked him if he was home sick. He said he was and so the Taoist taught him the Pa Kua palm changes and weapons during the next few years and sent him on his way.

---

---

***Chang's message to his listeners was,  
"If the way of practicing Pa Kua Chang  
is clear, you don't have to be worried  
about where it came from."***

---

---

It is a well known fact that this story about walking the circle around a tree until he felt as if the tree was chasing him was a Chang Chieh-Sen original. Since Wang Shu-Chin was from the town where Chang told his stories, and Wang printed this Chang Chieh-Sen fable in his book, it is likely that Chang also fabricated the Taoists Shang Tao-Yuan and Ku Chi-Tzu.

Another well known story about Pa Kua Chang originating on E Mei mountain was printed in 1983 in China's *Wu Lin Magazine*. The author, T'ien Hui of Beijing, claimed to be the ninth generation of the T'ien Family Pa Kua Chang. About the same time this article was published in *Wu Lin*, an interview with T'ien Hui, entitled "Another Branch of Pa Kua", was published in *Wu Hun*, another well known martial arts magazine in China.

The first article to appear on T'ien family Pa Kua said that the Pa Kua that T'ien Hui practiced was over 400 years old and had been a closely guarded, closed door art, only taught within his family. In the second article T'ien said that at the end of the Ming Dynasty his ancestors T'ien Hao-Chieh and T'ien Shuen left the family without notice. They became Taoists and separated themselves from the world. The two went to E Mei mountain and studied Pa Kua from two Taoists named Pi Yun and Ching Yun. After several decades T'ien Shuen returned home and taught the head of the T'ien family clan what he had learned. From this time on, Pa Kua was taught to each generation in their family. The tradition was passed down from the elders who were frequently involved with anti-Ch'ing organizations.

During the reigns of Kang Hsi (1662-1722) and Yung Cheng (1723-1735), a second generation practitioner of T'ien family Pa Kua, T'ien Li-Yu was in opposition with



**T'ien Hui claims to have studied a family style Pa Kua Chang which is over 400 years old.**

the Emperor. He secretly entered the Palace in Beijing on several occasions and killed people. During the Tao Kuang Emperors reign (1821-1850), a third generation practitioner, T'ien Fu-Yu, had great battles in front of the Emperor regents palace and killed several scores of people. This news was said to have shaken Beijing at the time. This story was told 100 years later by T'ien Hui, who at the time was 60 years old.

When Professor K'ang Ko-Wu read these two stories, he was naturally very interested and so he went to visit T'ien on three separate occasions. Each time T'ien Hui refused to discuss the origins of his "closed-door" system of Pa Kua and refused to say where the T'ien family had originally lived. He also would not present any evidence that the story he told to the magazines was true.

Having hit a dead end with T'ien Hui, K'ang investigated the claims T'ien made in his story. If it was true that members of T'ien's family had killed people in the Forbidden City and outside the Prince regent's palace, there certainly would have been some record of it if, as T'ien said, "the news shook Beijing." The result of K'ang's investigation into these stories was that this "earthshaking" news does not appear anywhere in the documentation of the time. Based on his experience with T'ien Hui, K'ang could not help but be very suspicious of his story.

The next step Professor K'ang took was to examine the article T'ien had written about his Pa Kua and compare it to the Pa Kua of Tung Hai-Ch'uan. Interestingly enough the T'ien family Pa Kua Chang footwork, special characteristics of the style, and the palm methods of

the style were not only similar to the Pa Kua of Tung Hai-Ch'uan, but the words T'ien used to describe these aspects of his system were *exactly* the same words Chiang Jung-Chiao had used in his book *Pa Kua Chang Lien Hsi Fa*. What a coincidence!

Other aspects of T'ien style were also similar to what is practiced by many practitioners in the Tung Hai-Ch'uan lineage. He stated that his system utilizes the "crane" stepping technique throughout the practice. This technique is utilized by many practitioners in Tung's lineage. Practitioners in the Yin Fu lineage use this step when practicing the Phoenix Kua of their system. Based on the similarities between the two Pa Kua systems, K'ang concluded that this was not an art that had been kept within the T'ien family.

---

***"What about E Mei Pa Kua?" I asked. He answered with authority and without the slightest bit of hesitation, "There is no such thing."***

---

In the summer of 1984, K'ang sent members of the Beijing Martial Arts Association to the T'ien family's original home in Tianjin city, Tang Chang district, Shan Chang township. The investigators were Chao Ta-Yuan and Shao Kuo-Yung. The Tang Chang District Athletic Committee accompanied Chao and Shao. The group interviewed people who lived near the T'ien family homestead. They spoke with members of the T'ien family, their friends, and elders of the community who had grown up with them.

Chao reported that it was clear that the names shown in the T'ien family records of the past nine generations are different than the names T'ien Hui used in his article. Also, the individuals who were interviewed went to great lengths to emphasize that no member of the T'ien family had ever practiced martial arts. The people interviewed had grown up with T'ien's father and three brothers and said that not one of them were martial artists. After reading Chao's report, K'ang visited the T'ien family homestead to follow-up and he found their investigation to be accurate.

During the investigation, K'ang also talked with Hsieh P'ei-Chi, a well known Pa Kua Chang stylist in the Yin Fu lineage who resides in Beijing. Hsieh was a student of Men Pao-Chun, one of Yin Fu's students. Hsieh said that T'ien Hui was a Pa Kua Chang student of his senior student Shih Chin-Chieh (1924-1984). In light of the information which was collected, K'ang concluded that the Pa Kua which is practiced by T'ien Hui is not separate from Tung's Pa Kua and the story printed in the magazines was totally fabricated by T'ien Hui. Another one bites the dust.

There are others in China and abroad who say that they practice "E Mei" style Pa Kua Chang, which is not part of the Tung Hai-Ch'uan's lineage, and so naturally Professor K'ang also conducted an extensive investigation into this arm of the Pa Kua Chang legend. When I interviewed Professor K'ang, my question concerning E

Mei style Pa Kua was simple, "What about E Mei Pa Kua?" I asked. He answered with authority and without the slightest bit of hesitation, "There is no such thing." K'ang said that every Pa Kua Chang style he investigated in the E Mei area, and in Sichuan Province, which was called "E Mei style" Pa Kua Chang could be traced back to Tung Hai-Ch'uan. K'ang said that even, Lu Tzu-Chien's Pa Kua can be traced directly back to Tung Hai-Ch'uan. Lu is a well known Pa Kua practitioner from Sichuan province who learned from a Pa Kua instructor from the E Mei mountain area. K'ang also added that his investigation revealed that the closest Tung ever got to E Mei mountain was the Shaan Xi and Sichuan border.

I do not doubt that there are E Mei styles of Pa Kua Chang practiced in Sichuan Province, just as there are Yin Fu styles, Liang Chen-P'u styles and Ch'eng T'ing-Hua styles practiced in Beijing, Kao I-Sheng styles, Li Tsun-I styles, and Chang Chao-Tung styles practiced in Tianjin and Fu Chen-Sung styles practiced in Kuantung. There is no doubt that as Pa Kua spread from Beijing into different areas of China, practitioners modified what they were taught based on their experience. However, based on Professor K'ang's research, it would be difficult to convince me that there are systems of Pa Kua Chang that preceded Tung's Pa Kua or developed independently of Tung's Pa Kua.

In the first section of this article (which was printed in the last issue of the *Pa Kua Chang Journal*), we explored the first two theories of Pa Kua Chang's origin and, based on Professor K'ang Ko-Wu's research, we found these two theories to be without factual basis. In this issue we have explored the third theory. We explored this theory in some detail and did not find any supporting evidence for this theory. In the next issue, we will conclude this serial article by examining the fourth theory of Pa Kua's origin.

#### Chinese Character Index

畢澄霞	Pi Ch'eng-Hsia
姜容樵	Chiang Jung-Ch'iao
畢月霞	Pi Yueh-Hsia
宋惟一	Sung Wei-I
高義盛	Kao I-Sheng
宋異人	Sung I-Jen
周玉祥	Chou Yu-Hsiang
應文天	Ying Wen-T'ien
吳孟俠	Wu Meng-Hsia
韓慕俠	Han Mu-Hsia
劉風彩	Liu Feng-Ts'ai
閻德華	Yen Te-Hua
尚道明	Shang Tao-Ming
何道源	He Tao-Yuan
田迴	T'ien Hui

*Characters shown on page 13 are not repeated here*

# Ch'eng T'ing-Hua Pa Kua Chang in Seattle

by Andrew Dale

The Pa Kua Chang practitioners who reside in the Northwestern part of the United States have considered themselves very lucky for the past year. Since May 1991, Zhang Jie, a fifth generation Pa Kua Chang instructor from Beijing China has been teaching and sharing his knowledge, enthusiasm and love for the art with us. Zhang Jie has been studying Pa Kua for over 20 years and is one of the "inner-door students" of Liu Hsing-Han, a fourth generation representative of the Ch'eng T'ing-Hua lineage (see Pa Kua Chang Newsletter, Vol. 1, No. 1, and Vol 2, No. 2).

Zhang Jie is a professor of Chinese culture in Beijing. Though he is just learning English, his classes and lectures can make the most difficult subjects clear and easy to understand. His knowledge is vast and deep in Chinese history, culture, literature, the art of Pa Kua Chang, and T'ai Chi Ch'uan. His way of discussing the Pa Kua and I-Ching take all the hocus-pocus out of them and make the subjects very simple.

Zhang Jie has been teaching in the U.S. since August 1990. He is the author of six books in Chinese. He helped his teacher, Liu Hsing-Han, write the extensive book *Yu Shen Pa Kua Lien Huan Chang*. His latest book was on the Pa Kua Elbow Knives. His other books include two on Beijing Opera and two on Calligraphy. He is in the middle of writing a book in English with Harrison Moretz on the Pa Kua Continuous Turing Sword with a video project on the same.

Fortunately, Zhang Jie is interested in spreading a clear understanding of Pa Kua and Chinese culture. His future projects include books in English on the Pa Kua Big Knife, Beijing Pa Kua Eight Palms, Pa Kua Chi Kung, and Chinese Chi Kung Massage. Zhang Jie is a staff member at the Taoist Studies Institute (8007 Greenwood Ave N., Seattle, WA 98103) where he teaches Pa Kua, Wu Tang T'ai Chi, Calligraphy, Philosophy, and Ch'i Kung.

In addition to the scheduled classes, Zhang Jie has future weekend workshops scheduled for the Pa Kua Crescent Knives, Pa Kua Big Knife, Chi Kung and Pa Kua Pushing Hands. He can be reached at (206) 789-3365.

Over the past few months, I've had the opportunity to sit down with Zhang, learn from him, and explore his knowledge of Pa Kua Chang. As Zhang teaches the various classes, regardless of the forms we're working on, there are several phrases that continue to be emphasized. They are:

**Tso Shen/Chang Shou** - the lower body, waist and legs must sink downward continuously as you practice. At the same time, the upper body must reach and extend upward. All forms and stances need to have this for the Pa Kua to be good. The body is like a tree; the waist and legs are the root, the spine and upper body grow toward the sun.

**Li Hui/Wai Chang** - these two movements are very

important. *Li Hui* is to close and store the energy, *Wai Chang* is to *Fa* or release the energy and power. Yin/Yang. All forms and changes go from one to the other and are clearly differentiated.

**Yu Shen** - (swimming body) this partly refers to a low posture similar to Snake Creeps Down in T'ai Chi and is the name and style of Beijing Pa Kua. Also, *Yu Shen* means that the movements turn, twist, are wave-like and are hard to catch or control. Attacking a skilled Pa Kua Chang practitioner should be like trying to catch a fish with your bare hands.

**Chin Chang Li Ta** - opening the muscles, ligaments and joint gives great strength.

The following interview was conducted in Seattle, WA, by Andrew Dale over the course of several months during the Winter of 1991/1992.



**Pa Kua Chang instructor Zhang Jie of Beijing now lives and teaches in Seattle, WA**

### **Is Pa Kua popular in China today?**

Yes. Many people practice the Eight palms of Pa Kua, but not many really know Pa Kua Chang.

---

---

***The easier the movement looks on the outside, the more difficult it is to do correctly internally.***

---

---

### **Why do you think it's so?**

Pa Kua looks easy, but its much more difficult than Tai Chi. There is much more going on inside. Its very difficult to practice correctly. The easier the movement looks on the outside, the more difficult it is to do correctly internally. Many people think they'd enjoy practicing Pa Kua but after they start or learn the basic walk and Eight Palms, they don't want to put forth the effort to practice correctly in order to progress.

### **You mentioned there were very few teachers who know the complete system of Pa Kua. Why do you think there aren't more?**

The old masters had to be sure the students were sincere in learning the art, that they were "good" people and wouldn't misuse their knowledge and skill. Not many could last through the traditional training process.



**Zhang Jie demonstrates Chinese calligraphy.**

### **When you talk about Pa Kua, you specifically say Beijing Pa Kua. What other types or styles are there?**

This means the Pa Kua taught in Beijing. These are the most direct or oldest forms. When Pa Kua spread to Shanghai, Hong Kong, or Taiwan it naturally modified and changed a little bit. Many of the old Pa Kua community throughout the years living in Beijing have kept some of the forms pure.

### **In your new list of classes it says you'll be teaching three new groups of Eight palms each. How many forms of Eight palms are there?**

There are many, many forms of the Eight palm changes. The form I taught your class is one of the oldest. The three groups of eight palms I will teach become the 24 palm changes. These are different from the 24 animal palms I am teaching now. This new set is the *Wu Hsing San Ts'ai San Pan* (Five Elements, Three Harmonies, Three Levels) form of 24 palms. In Pa Kua Chang there aren't only one set of eight changes, there are also forms of eight changes connecting them with the five elements.

### **Are some forms harder or more difficult than others?**

No. It depends on how you practice them. If you practice correctly with good body positions and walking low, all the forms are difficult. This is Pa Kua training. If you just dance the movements then all forms are easy, but its not good Pa Kua.

### **You taught the connecting 64 palms walking the Tai Chi diagram, circling the outer circle, walking the S curve and circling in the "eyes" of the diagram. Where does this linking eight palms come from?**

This is one of the oldest continuous linking forms. Not many people know this nowadays. I learned the beginning from my teacher Liu Hsing-Han and the last part of it from my Pa Kua Uncle Wang Wen-Kuei.

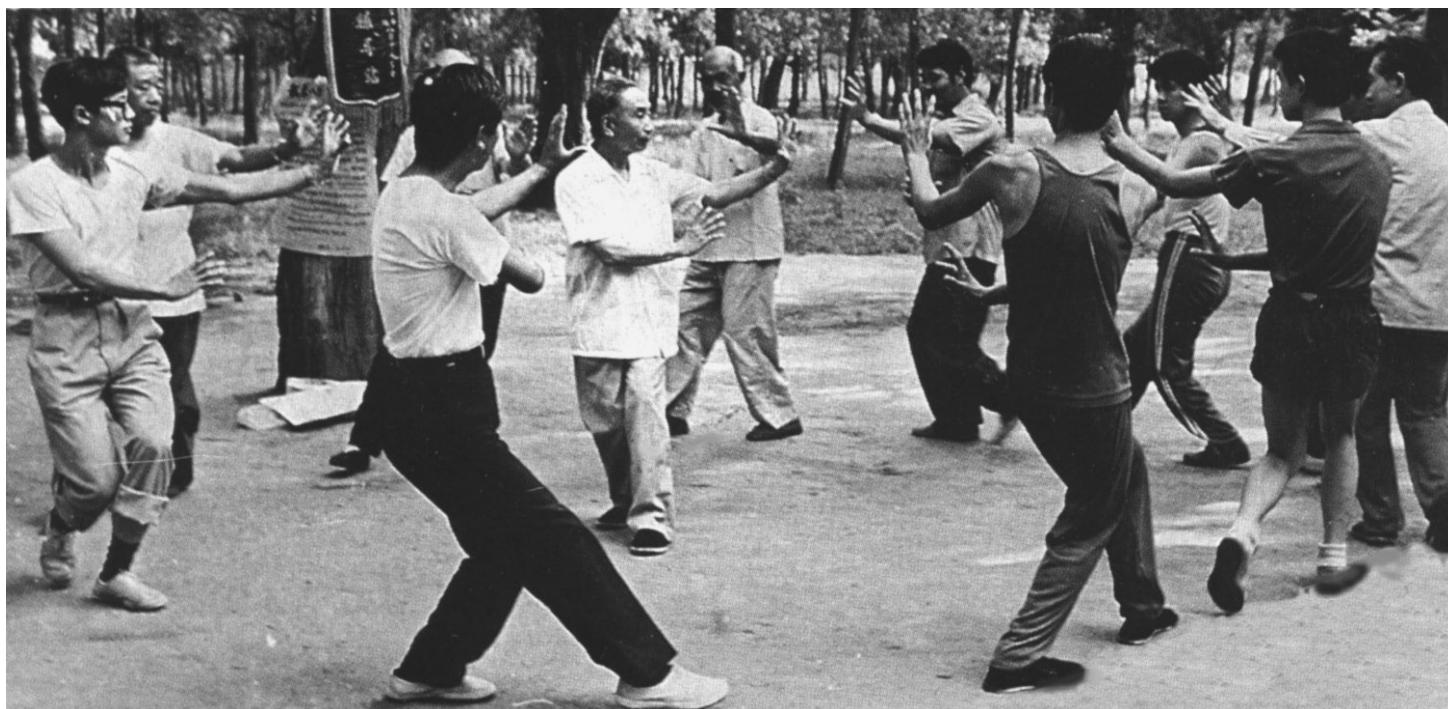
### **What misunderstanding do you feel people have about Pa Kua Chang that should be cleared up?**

If you think only of the changes and movements and dance Pa Kua, its not real Pa Kua. Pa Kua is for everyone, not only the young, not just for fighting, not just the eight palms and movements. The outside may be soft, may be hard, may be slow, may be quick - but the inside must be relaxed and calm. This is coordinated together to become one. Not everyone looks the same doing Pa Kua but the true Pa Kua practice is this harmony of inner and outer, age and forms don't matter.

### **What is the most important thing for a Pa Kua student to remember and practice?**

Walking the circle, *Chan Chuang* (standing meditation) and the eight palms. This is the foundation of Pa Kua, the Nei Kung. This is the most important to practice diligently and correctly. Developing the ch'i with the Pa Kua chi kung is important and should be practiced everyday. The old masters only taught Pa Kua Ch'i Kung to their special students. Without the Ch'i Kung their Pa





**Liu Hsing-Han, Zhang Jie's instructor, teaches a group in Beijing's Temple of Heaven Park in the early 1980's**

Kua would not develop true skill or power. The eight Pa Kua Ch'i Kung works various meridians to strengthen the body, circulate and store ch'i.

---

***If you just dance the movements  
then all forms are easy, but its  
not good Pa Kua.***

---

**What was the progression a traditional student would go through?**

In Beijing Pa Kua the first three years the student would primarily walk the circle. This served three purposes:

First, it develops the legs and trains the body as a foundation for all else taught. You can tell how good a person's Pa Kua is by how they walk the circle.

Second, it gives the teacher time to study the student's personality and temperament. A student with no dedication or a bad attitude won't last through this level of training.

Third, it begins the Nei Kung. It begins to train the *I*, *Ch'i* and *Li* to unite. This is a part of Pa Kua Chi Kung training. Without this there is no power or skill in your Pa Kua.

Next the students would learn eight basic palms of Pa Kua Chang. Pa Kua T'ui Shou and applications for three more years, only after this are the weapons taught.

**What else is taught at this level?**

The students learn special Pa Kua Ch'i Kung and eight Chan Chuang postures to train with. Later they learn moving Chan Chuang. This is like the standing Chan Chuang but you move from one posture to another, no walking. There are eight movements, some store

and gather ch'i, the others focus and issue ch'i, these are special to Pa Kua. Next they hold one movement as they circle, change direction and circle back. This is sometimes called Pa Kua Inner Palms.

**Many people think this is all there is to Pa Kua. Just to hold the posture and circle.**

This is only beginning Pa Kua. Pa Kua Nei Kung. Many people only know this much of Pa Kua.

**In T'ai Chi, the different weapons are used to teach how to develop and use different body strength, movements and ching. How are the Pa Kua weapons taught and used?**

In China, a student may learn the weapons after 3 years of daily study and practice. The foundation must be good before weapons are taught, otherwise it won't be Pa Kua. Each weapon teaches a different chin and li. The spear moves on a straight line. The long staff uses sweeping movements and energy. The sword must be soft, light, and nimble. The big knife is very strong, powerful and heavy. The short staff must be soft, quick and nimble, it attacks special nerve points and should be like a bee stinging or the pecking of a rooster - very quick. It is said the short staff movements and forms originated with Tung Hai-Ch'uan playing and poking at a snake with a stick. The elbow knives are quick and light like a sword, pecks like the short staff, and is soft. The crescent knives are very difficult and require a nimble, quick, and soft body. This is the last weapon taught because it needs an excellent Pa Kua foundation to be used. The name of these knives implies both yin and yang knives together.

**What would you like to advise all Pa Kua students and practitioners?**

1. Study with a good teacher.

2. You must practice every day. This brings progress. Practicing once in a while is no good.

3. The outside and inside movements must unite. This is true Pa Kua.

4. Your attitude and heart must be sincere in studying. You must also try to understand each movement. Why is it done just so?

5. You must try to study and understand the theory of T'ai Chi, Pa Kua or the I-Ching. This will help you understand and advance.

---

---

***The outside may be soft, may be hard,  
may be slow, may be quick - but the  
inside must be relaxed and calm.***

---

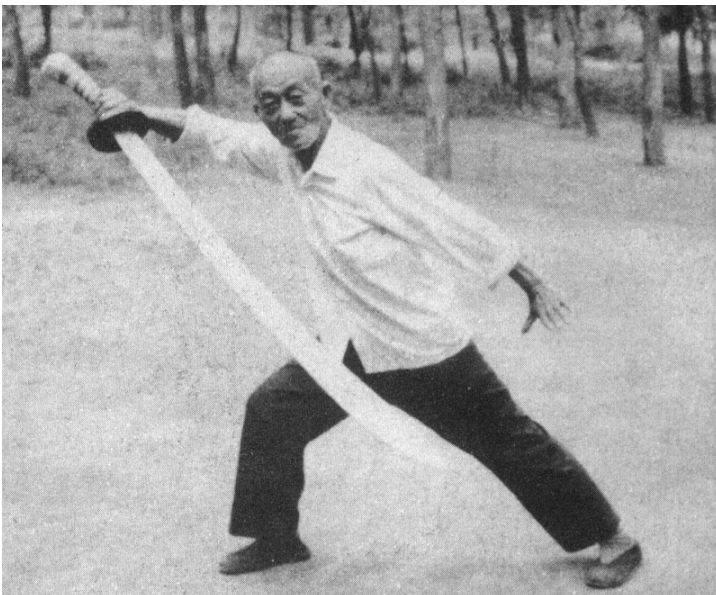
---

**As a professor of Chinese Culture, what is your opinion about the development and history of Pa Kua Chang?**

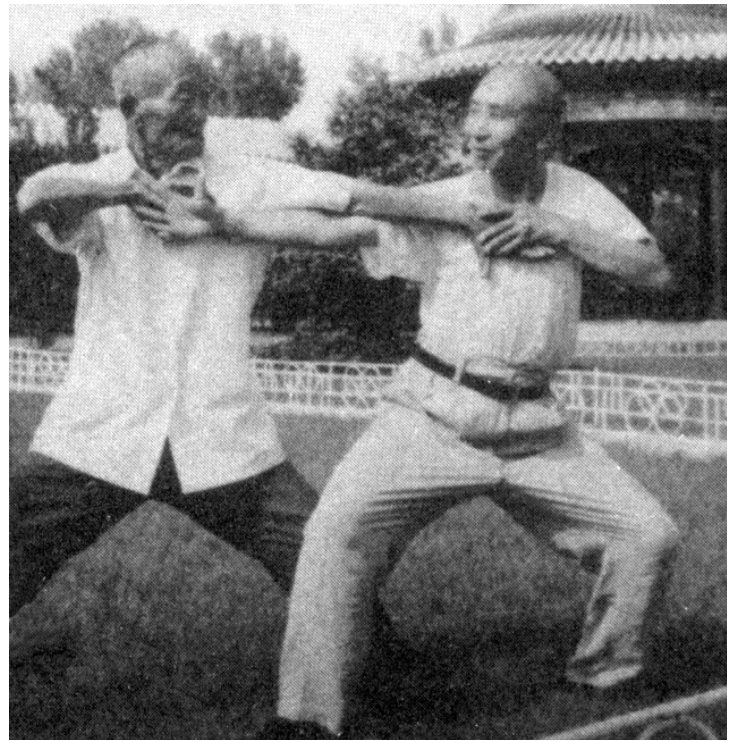
In the past, most of the students were not able to read or write. Ch'eng T'ing-Hua, Sung Chang-Jung, and Yin Fu were scholars. Most students learned and only copied their teachers. This isn't very good, there is no growth, development or creativity in the art. You follow your teachers and the instruction to develop a true foundation and understanding of Pa Kua. As you become older, you use your mind to understand Pa Kua. You may see something from another art or style that is beneficial and may help you develop. You try and study to adapt this to the Pa Kua principles, essence, and foundation. You don't change the basic Pa Kua but you let it grow and develop. Few people in the past used their mind this way.

**Please tell me about Pa Kua pushing hands.**

There are eight fixed Beijing Pa Kua T'ui Shou. Fixed



**Wang Wen-Kuei, now deceased, was Liu Hsing-Han's elder kung fu brother under Ch'eng T'ing-Hua's student Liu Pin.**



**Wang Wen-Kuei and Liu Hsing-Han practice together in 1980.**

means the feet don't move. They are very different from T'ai Chi T'ui Shou. After these are done correctly, you then begin to learn moving Pa Kua T'ui Shou. There are more than eight of the moving T'ui Shou. Also, the student must know the applications to all the eight palm changes. This is very important. Why do you move this way? Why is the hand in this position? Each movement and change must be studied and understood.

**What should students look for when they seek a teacher and how can one know if the teacher is good or really knows Pa Kua?**

1. Who was his teacher? Does it come from one of the old masters lineage? The older the better and truer the knowledge.

2. The internal must be there, not just the forms and changes. The teacher must demonstrate the Pa Kua philosophy in their actions and behavior, Pa Kua is not just fighting and forms.

3. Knowing only one set of eight changes or forms is not good. Limited knowledge isn't good. The teacher should know Pa Kua Chi Kung, several forms of changes, applications and weapons.

4. You must be able to see the harmony of the inner workings and outer movement together. Not just fancy movements and forms. The inner connections and ch'i must be there.

5. The teacher should have a good spirit and be humble. If the teacher boasts about how good they are or talks bad about other teachers this is not a good sign.

**What are your plans for the future?**

I am working with Harrison Morretz to establish the Taoist Studies Institute. My wish is for this to become

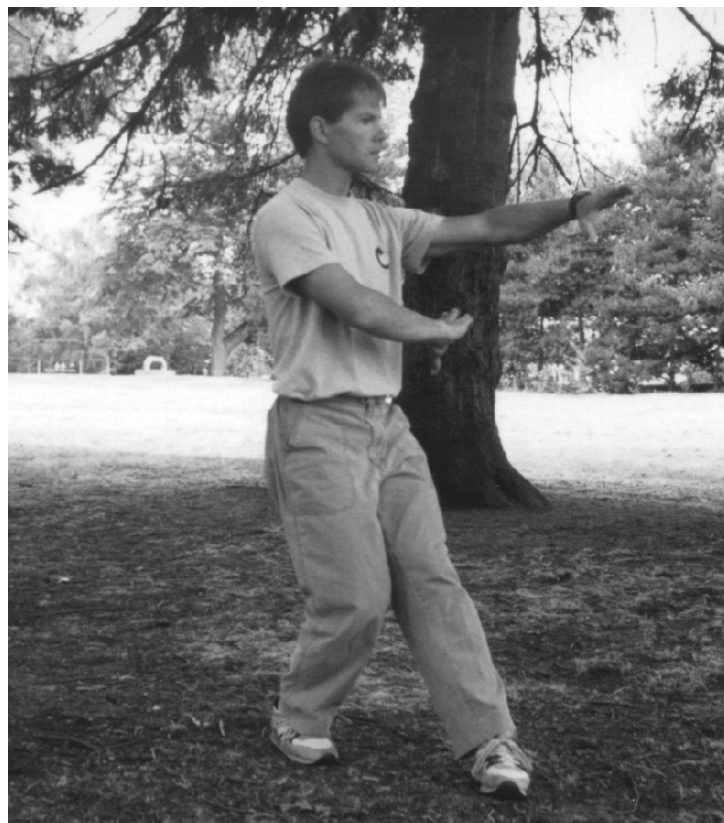
a great center for studying Chinese Culture and Taoist Arts. I would like to travel very much and spread the art. Europe is very interesting to me. Teaching and sharing is what I enjoy. I will go where there is interest.

### **Where did Tung Hai-Ch'uan learn Pa Kua or the art that precedes Pa Kua Chang?**

Tung Hai-Ch'uan studied and learned Pa Kua on Mt. Chou Hua from Pi Ch'eng-Hsia. Mt. Chou Hua is a sacred Taoist Mountain with many hermitages. Pi Ch'eng-Hsia was one of three Taoists teaching Pa Kua Chang. Each Taoist taught a different emphasis on the Pa Kua. Along with Pi Ch'eng-Hsia was Pi Yuen-Hsia, and another Taoist named Pi. Pi Ch'eng-Hsia taught the *Yu Shen* (Swimming Body) Pa Kua and Pi Yuen-Hsia taught *To Hsing* (Camel style) Pa Kua. It is unknown what the third Pi taught.

### **Were they the originators of Pa Kua Chang?**

Pa Kua was a result of these Taoists studying the old folk martial arts and integrating their philosophy, knowledge, and wisdom which was the beginning of Pa Kua Chang. Over the years it evolved into the Taoist martial arts based upon the T'ai Chi and Pa Kua philosophies. They kept this knowledge as their own and practiced it as a Taoist art on Mt. Chou Hua. After Tung studied with Pi Ch'eng-Hsia, Pi instructed him to go out into the world and let the art return to the people. Pi Ch'eng-Hsia was the only Taoist not to leave the Mountain, the others wandered through the country side, but only Pi Yuen-Hsia and Pi Ch'eng-Hsia are known to have successors.



**Author Andrew Dale practices the Pa Kua Chang he learned from his new teacher Zhang Jie.**



**Liu Pin (second from right, center row) was Liu Hsing-Han's main Pa Kua instructor**

When Tung Hai-Ch'uan was much older, he met a younger man named Sung Wei-I, master of the *To Shin* Pa Kua. This was his Pa Kua uncle's student. *To Shin* Pa Kua is done always low but with high stepping. The difficulty of this system is perhaps why it didn't flourish like the *Yu Shen* Pa Kua did.

Prior to the Cultural Revolution, the tombs of the three Taoists were very well known and visited because they were reputed to be intact, it is said they were life-like. During the Cultural Revolution, these tombs were burned and destroyed.

### **So Tung Hai-Ch'uan didn't create Pa Kua Chang.**

Tung Hai-Ch'uan's greatest accomplishments were to take the art he learned from Pi Cheng-Hsia; study, research, and expand the system into what we know as Beijing Pa Kua Chang. Throughout his life, he creatively expanded and sought to perfect this system. He had many weapons forms but the best innovation was the crescent knives. This is why Tung is considered the first generation master of Pa Kua Chang. Also, his greatest accomplishment was to make this art available to the public, not only the Taoists.

As was the case in those times, anyone with a reputation for being a skilled fighter was often challenged. One of Tung's visitors was Yang Lu-Ch'uan, founder of the Yang T'ai Chi branch. Instead of fighting, they sat down to a feast with plenty to drink. As they ate, every once in a while, one would try to score a point on the other with his chop sticks. Each time one would move to attack, the other would neutralize the attack. It's said their friendship and mutual respect grew. They exchanged training and practicing methods. What resulted from this was Tung creating a special form mixing some of the elements of T'ai Chi with Pa Kua Chang.

### **Who were Tung's top students?**

Of Tung's students there were three great ones. All scholars who researched the depths of Pa Kua Chang. They were the foundation of the second generation. Ch'eng T'ing-Hua, Yin Fu, and Sung Chang-Jung. These masters had most of the teachings of Tung Hai-Ch'uan. Ch'eng T'ing-Hua left the greatest legacy of the art since he had the complete system and taught the most people.



**Zhang Jie practicing with Andrew Dale**

Ch'eng T'ing-Hua, after neutralizing the attacks of the famous Hsing-I master Kuo Yun-Shen created the Wu Hsing San Ts'ai San Pan Pa Kua form (Five Elements, Three Harmonies, Three Basins). It is based upon the five elements of Hsing-I, the Single Palm Change and the Double Palm Change.

#### **Who were some of the best Pa Kua students of Ch'eng T'ing-Hua?**

Liu Pin was one of the best. Sun Lu-T'ang said Liu Pin had all the knowledge since he spent the longest time with Ch'eng T'ing-Hua. Sun Lu-T'ang only studied with Ch'eng for three years. Liu Pin was a security guard for a wealthy family. He would work all night, then teach a group of special students at the Temple of Heaven Park.

The best of the 4th generation of Pa Kua from the Ch'eng T'ing-Hua lineage were Liu Shih-Kuei, Wang Wen-Kuei, and Liu Hsing-Han. Liu Shih-Kuei was the son of Liu Pin (1890/95? - 1965). He had the most skill and knowledge. When Liu Pin was dying, he instructed his students to continue and study with his son in order to achieve great skills. Liu Pin passed his knowledge of Pa Kua Ch'ing Kung (leaping skills/lightness) only to his son. His son worked in a large Boiler factory. His knowledge of Pa Kua was unknown until one of the Boilers was overheating. While everyone was panicing, he leaped to the top of the boiler and opened the relief valve. After this people spread the word about his great kung fu.

Wang Wen-Kuei (1900-1986) accompanied Liu Pin every night to help as a guard protecting the grounds of a wealthy family. He learned very much from Liu Pin and was the best at applications and fighting. Once he asked Liu Pin about the ch'ing kung while the other students were around. Without saying a word, Liu Pin seemed to disappear. Everyone was startled and went looking for him. Then a slow, calm voice descended from the second floor balcony, "Here I am." He then leaped down and landed like a feather, very softly and lightly. "This is Pa Kua Ching Kung," he stated.

Wang Wen-Kuei knew many forms of Pa Kua and various weapons. Along with studying with Liu Pin, he also studied with Chi Feng-Hsiang who was an older Pa Kua brother of Liu Pin and he studied with Wang Tan-Lin,

Liu Pin's younger kung fu brother. Wang Wen-Kuei was the vice-president of the Pa Kua Research Association. In his 80's he could still take 2 or 3 younger students at a time and defend himself without a problem. His seven star staff was very beautiful, his forms were very low to the ground. Wang Wen-Kuei did not like to teach and wouldn't teach just anybody. He had about three students. He was my Pa Kua uncle. After I would learn something from Liu Hsing-Han he would correct and help me work on the form, he also showed me other forms. He taught me the Pa Kua linking 24 palms and the Pa Kua Seven Star Staff. He liked me since I was studying Chinese culture and the Opera.

Wang got his nick name "Great Master Wang" by striking a horse that was out of control and knocking the horse down, saving a woman's life in Beijing. Word of this incident spread quickly.

The top 4th generation Pa Kua Chang teacher in the Ch'eng T'ing-Hua lineage who is still living today is my teacher Liu Hsing-Han. He was part of the inner group of Liu Pin. His father taught him from 8 years old to 15 in Hubei. At that time his father went to Beijing and arranged for his son to study with Liu Pin in Beijing. Liu Hsing-Han is very interested in all of Pa Kua, not only the forms and skill, but the history of Pa Kua and he continues to research the philosophy and history to try and reach a greater understanding.

Liu Hsing-Han has many students throughout China and travels to teach and spread Beijing Pa Kua. He received an award from the Beijing government for spreading and teaching Pa Kua Chang. In 1981-1986, along with his students, he wrote a very important book *Yu Shen Pa Kua Lien Huan Chang* which continues to sell out each printing. This book has generated much interest in Pa Kua in China.

Another teacher from the older generation that Liu Hsing-Han thought was one of the best is Chang Kuo-Hsing. His palms, weapons, and fighting were excellent.

#### **Chinese Character Index**

張 杰	Zhang Jie
劉 興 漢	Liu Hsing-Han
坐 身 張 手	Tso Shen Chang Shou
筋 長 力 大	Chin Chang Li Ta
游 身	Yu Shen
五 行 三 才 三 盤	Wu Hsing San Ts'ai San P'an
站 樁	Chan Chuang
王 文 奎	Wang Wen-K'uei
宋 長 榮	Sung Ch'ang-Jung
劉 斌	Liu Pin
姬 鳳 翔	Chi Feng-Hsiang
王 丹 林	Wang Tan-Lin

# **Pa Kua Chang meets Hsing-I Ch'uan in the Ch'eng Style Wu Hsing San Ts'ai San P'an Pa Kua Form**

by Andrew Dale

As stories and legends get passed on, as with rumors and gossip, facts are sometimes changed and altered depending upon the lineage or simply the memory of the story teller. As time goes on many of these stories are taken as fact, completely true without a second thought. The heroes are supermen with the ability to defend themselves without even ruffling their hair.

One story Pa Kua practitioners have grown up hearing was the famed fight between Tung Hai-Chuan and Kuo Yun-Shen. This story says they fought for three days, the third day Tung took the offensive and humbled Kuo. Kuo was nicknamed "Divine Crushing Hand" since this was his trademark, having the ability to kill with one punch. After this fight they supposedly became friends and vowed that a student of one should be a student of the other.

In the research of Zhang Jie the story is a little different. Kuo was on his way to challenge Tung and stopped to visit Ch'eng T'ing-Hua, an acquaintance he knew who was a student of Tung's. Ch'eng advised Kuo not to challenge Tung since Tung had never been defeated. Kuo also had never been defeated up to that time and it would damage his reputation if he lost. Taking this as an insult, Kuo thought Ch'eng should get a sample of his skill and attacked with his famous "Crushing Fist." Ch'eng easily evaded the attack and moved inside his house and sat down. The ease and quickness in which Ch'eng could evade his attack impressed Kuo. Kuo hadn't seen anyone move as fluidly and evasively as Ch'eng. He followed Ch'eng into the house to find out more about this art. Ch'eng told Kuo that Tung's ability was far superior to his own so it wasn't a good idea to seek a match. They sat down and compared theory and principles of their mutual arts. This evolved into a friendship and a sharing of the two arts.

From this sharing Ch'eng evolved the *Wu Hsing San Ts'ai San P'an* (Five Elements, Three Powers, Three Levels) Pa Kua Form. This form begins as a 24 movement set divided into three sections -in fact, most of the Beijing Pa Kua forms are divided this way. The first level is basic and simple, the next a bit more difficult, and the last more complicated. The first section begins with the Five Elements of Hsing-I with a Pa Kua "flavor." The Elements are done on the circle along with moves from some of the animal forms. The second section has more Pa Kua palm emphasis with the Hsing-I "flavor." The last section combines the two and adds more turning and waist movements.

This form works on the hard and soft, issuing and storing of *ching* from hand strikes to body strikes, exploring all angles and directions. All the movements

can be repeated as individual sets on the circle in interesting combinations as well as having all 24 movements linked continuously into a good workout routine. As with all styles and forms there are various additional movements within the set taught to favored students making the linking form longer than 24 movements. Even the movements from Hsing-I have a different feel, a rounded more flexible feel to them than the standard Five Elements of Hsing-I Ch'uan. Those not familiar with Hsing-I think standard Hsing-I is just linear, which isn't quite true. Hsing-I also contains a twining, internal spiraling to store and release the *ching*. The Pa Kua Hsing-I adds a rounded feel and flexible feeling to all the movements with the spinning, turning footwork of Pa Kua Chang.

Once all the basic 24 movements are learned correctly and the student does them consistently correct they are done walking five connected circles representing the Five Elements. One of the patterns represents the destructive cycle of the five Elements and the second the creative cycle, these forms are 40 movements each and together become 80 changes.

Practicing the various destructive or creative cycle gives the student a study period on the inner connections and relationship of the various five elements and uses as they practice the movements. These linking forms are equally a workout and study for the mind and spirit as well as the body. The mind learns to deal with the complex patterns, directions and linking and transitions of the 24 movements in the five circles.

The sections are done in the Yin direction of a certain element flowing into the Yang direction of the next then the Yin direction of the next and so on weaving back and forth. In addition to this, you also interconnect the various Kua's from one circle to the other. Such as moving from the Chien Kua of the earth circle to the Kun Kua of the Water circle. This has a similar feel of weaving back and forth as circling the posts, "Bird Entering the Forest."

At the end of the linking form the practice ends with the Pa Kua Je Kung. The center (earth) circle of the Eight Backfists. These are not the same as the 24 movement form: 8 fists, 8 elbows, 8 palms of Beijing Pa Kua.

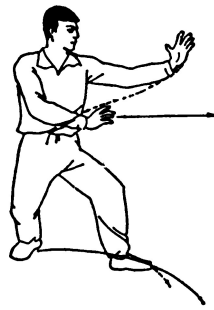
Though all the Pa Kua forms eventually are done quickly the Wu Hsing Pa Kua continually moves from quiet to bursts of attacks. It adds a nice dimension to continuous flow and turning of Pa Kua Chang.

*The first section of the Wu Hsing Form is detailed on the following page. The line drawings are taken from Liu Hsing-Han's book Yu Shen Pa Kua Lien Huan Chang. The photographs were taken by Dan Miller in Beijing, October 1992.*



1)

劈  
掌



P'i Chang



5)

橫  
拳

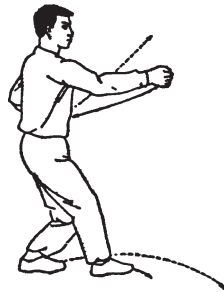


Heng Ch'uan



2)

崩  
拳



Peng Ch'uan



6)

開  
掌



K'ai Chang



3)

鑽  
拳

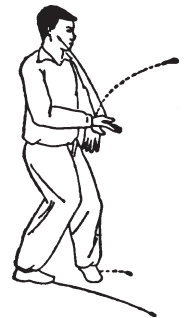


Tsuan Ch'uan



7)

合  
抱  
掌



Ho Pao Chang



4)

炮  
拳



P'ao Ch'uan



8)

探  
掌



T'an Chang

## ***Pa Kua Chang Related Periodicals***

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

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

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

<u>Instructor</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
<b>Bok Nam Park</b>	Boston, MA	23 Jan 93	Marc Sachs (508) 668-2239
<b>Andrew Dale</b>	Los Angeles Area, CA	30-31 Jan 93	Harvey Kurland (714) 796-3332
<b>Bok Nam Park</b>	Pacific Grove, CA	20 Feb 93	Dan Miller (408) 373-6896
<b>Bok Nam Park</b>	San Francisco, CA	21 Feb 93	Dan Miller (408) 373-6896
<b>Bok Nam Park</b>	Italy	March 93	Jacopo Silicani (Address on next page)
<b>Bok Nam Park</b>	New York, NY	April 93	Ken Delves (718) 788-7190
<b>Bok Nam Park</b>	Richmond, VA	May 93	Glenn Moore (804) 794-8384

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

**will feature:**

- Liang Chen-P'u
- Li Tzu-Ming
- Zhao Da-Yuan
- Vince Black

### **All Back Issues are Still Available**

- Vol. 1-1 through 2-5: \$2.50 per Issue
- Vol. 2-6 and 3-1: \$3.50

**Make Checks Payable to High View Publications**

Please Print Clearly

### **SUBSCRIPTION ORDER FORM**

Check One

**Name:** \_\_\_\_\_

**One Year Subscription:    \$20.00**

**Address:** \_\_\_\_\_

**Two Year Subscription:    \$38.00**

**City:** \_\_\_\_\_

**Three Year Subscription:    \$56.00**

**State:** \_\_\_\_\_ **Zip:** \_\_\_\_\_

*Please make Checks Payable to High View Publications - Thank You!*

Send Check or Money Order to:

**High View Publications** P. O. Box 51967, Pacific Grove, CA 93950

Foreign Countries: Please submit International M. O. payable in U.S. funds.

**Foreign Countries also add \$5.00 per year for postage and handling.**

# Pa Kua Chang Instructors Directory

**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**  
S. Andrea Di Compito  
55065 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**  
2731 Palmer Ave.  
New Orleans, LA 70118  
(504) 861-3674

**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 1075  
Cupertino, CA 95015  
(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-Quan**  
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 Zelpia 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

**Jacopo Silicani**  
Via Sette Martiri, 32  
35143 Padova, Italy

**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

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

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

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

**Brian Weatherly**  
2895 Sunset Blvd  
Naples, FL 33962  
(813) 793-4319

**Y.C. Wong**  
819A Sacramento St  
San Francisco, CA 94108  
(415) 781-4682

**Glenn Wright**  
6615 150th St S.W.  
Tacoma, WA 98439  
(206) 584-4647

**Dr. Fred Wu, Ph.D.**  
520 Dendra Lane  
Worthington, OH 43085  
(614) 885-7512

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

**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.