



Pa Kua Chang

JOURNAL

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Yin Fu
Ba Gua Zhang

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Purpose and Policy Statement

In order to keep the Pa Kua Chang Journal an un-biased forum for Pa Kua Chang instructors and practitioners to exchange their thoughts and ideas about the art of Pa Kua Chang, this Journal is totally subscriber-supported and does not affiliate itself with, or receive support from, any particular Ba Gua Zhang 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 Ba Gua Zhang 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 pinyin system of romanization except when an instructor prefers his name romanized differently. The title of the Journal appears in the Wade system of romanization as it was the system we started with and we kept the original title. Whenever possible, Chinese characters will be listed in parentheses following the first appearance of Chinese terms and names in each article.

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

We solicit comments and/or suggestions.

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Editor's Corner

Romanization Change

Over the past three years we have received numerous letters requesting that we to convert from the Wade-Giles romanization of Chinese characters to the pinyin romanization system. I have resisted this until now because I was personally more familiar with the Wade system and I felt like many of the readers who grew up with this system were more comfortable with it as well. However, times are changing. It looks as though pinyin is going to be the wave of the future.

With this issue, the first issue of our fourth year, I have made two changes in the way we handle Chinese characters in the Journal. The first change is to place the Chinese characters in the text instead of at the end of the article. I think everyone who reads Chinese will appreciate this change. The characters for Chinese terms will appear in parenthesis after the first occurrence of a Chinese term in each article. I have also changed the type face of the Chinese characters. Instead of hand drawing them on the computer as I have in the past, I am now using a professional Chinese character type face. Since I was making this change, I thought it would be appropriate to go ahead and change the romanization system to pinyin at the same time. All Chinese words will now appear in the pinyin system of romanization, save the title of the publication. I will maintain the title of the Journal in the Wade system for consistency.

I know that those of you who are familiar with the pinyin system will welcome this change. Those of you who are familiar with the Wade system will have to do as I have and change with the times.

On the Cover

Ba Gua Zhang Instructor Yin Fu (1841-1909)

The Ba Gua Zhang of Yin Fu

If one was intent on gaining insights into the teaching of a great martial arts master, the originator of a deeply profound system, say, Dong Hai Chuan (董海川); it would make sense to start by looking closely at the teaching of his top student, the man who spent the most time with the master, the one who inherited the complete system, the true lineage holder. In the case of Ba Gua Zhang (八卦掌) this man is undisputably Yin Fu (尹福). Yin Fu was Dong Hai Chuan's first Ba Gua Zhang student, he was with Dong the longest, he had the most personal contact with Dong, and he himself was teaching Ba Gua Zhang while most of Dong's other well known students were still getting their feet wet. However, in this case "going straight to the source" is not so easy. Yin Fu did not teach many people his Ba Gua Zhang and of those he did teach, only a few received his complete system.

In contrast with the Cheng Ting Hua (程庭華) Ba Gua school, the Yin school of Ba Gua Zhang has been very "closed." Yin's top students, like Yin, did not have many students and of the students they had, only a few were taught deeply. Yin Fu was very conservative in his teaching and was reluctant to teach everything to all his students. While Yin Fu probably taught a couple of dozen students, it is said that he only accepted 10 students as official disciples. Of those ten, there is probably only one or two who learned everything Yin had to teach. There has been a tradition in the Yin school that only one student of each teacher received the whole system and was designated the official lineage holder. Holding this policy to be true, it is easy to see why the complete Yin style Ba Gua Zhang system has not been spread widely. In this article and in subsequent issues of the Pa Kua Chang Journal, we will present the Ba Gua Zhang system of the Yin school by examining the teaching of a number of Yin's top disciples. This issue will focus on Yin Fu himself and the teaching of one of Yin's closest students, Men Bao Zhen (門寶珍), as explained by Men's student Xie Pei Qi (解佩啓).

Yin Studies Ba Gua Zhang

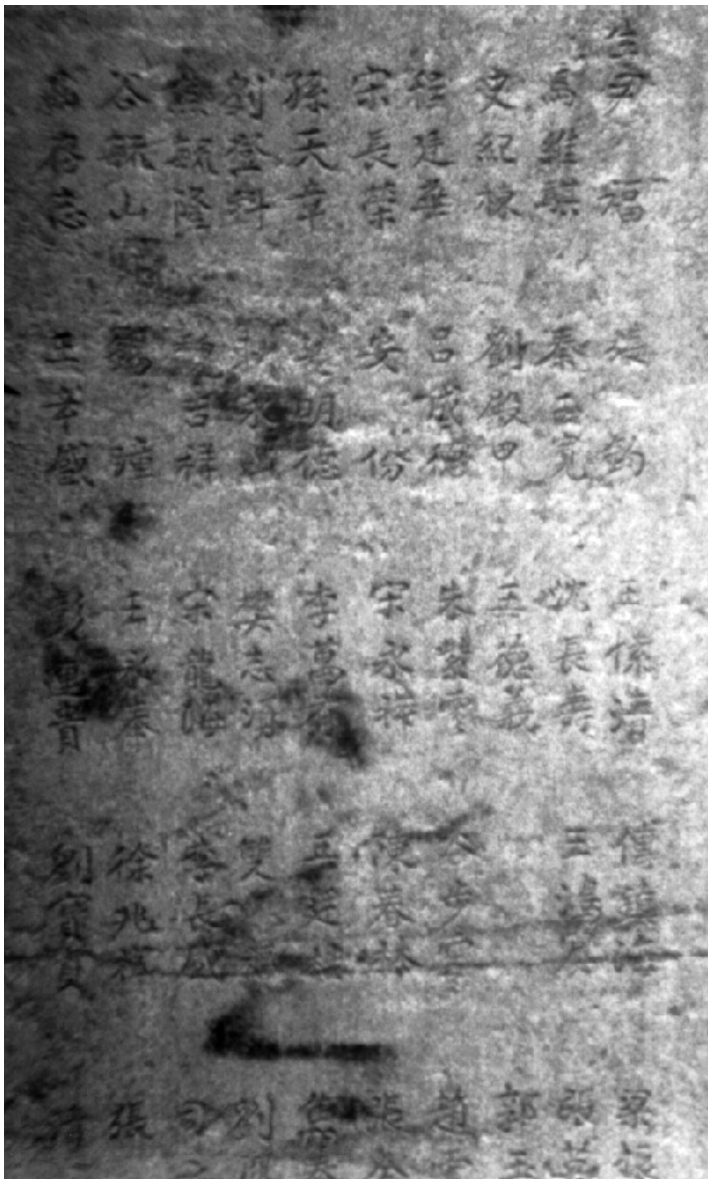
Yin Fu, also known as Yin De An (尹德安) and Yin Shou Peng (尹壽彭), was born in Hebei Province, Ji County, Zhang Huai Village in 1841. His father, Yin Lao Shan (尹老山), was a farmer. When Yin Fu was young a series of natural disasters (drought followed by floods) drove him out of his home village and he moved to Beijing (北京市). When he arrived in Beijing he first learned the scissor-making trade. He began as an apprentice, sharpening knives and scissors for a living. A short time later he gave up the scissor business and began selling pancakes and "fried-dough twists." In his early years in Beijing he picked up the nickname "Fried Dough Twist" Yin. Since he was tall and slim, people also called him "Thin" Yin.

There are several versions of the story concerning Yin Fu's introduction to Dong Hai Chuan. One version



Yin Fu (1841 - 1909)

states that Yin Fu had not practiced any martial arts prior to meeting Dong. This story reports that when Yin was selling his pancakes, he would arrive very early at the baker's, pick up the first batch of baked and fried goods and then quickly run out to sell them, thus getting a jump on his competition. It is said that Dong took an early morning walk everyday and frequently witnessed the young man frantically making his morning rounds near Prince Su's palace. On one morning Yin Fu was robbed while making his rounds. Determined that he would not let this happen again, Yin began to practice martial arts on his own in the woods. Dong saw him



Yin Fu's name appears first (top right) in the list of Dong Hai Chuan's students shown on Dong's original grave stone (1883)

practicing one day and was highly impressed with Yin's determination and drive. He approached Yin and asked if Yin would like to study martial arts. He began Yin's training by teaching him Lohan Shaolin (羅漢少林). This story was told by third generation Yin Fu stylist Yang Kun (楊坤 - see page 8). Yang said that he got this story directly from Yin's family members.

The second version of the story is similar to the first, however, this version reports that Yin was experienced in the arts of Mei Hua Quan (梅花拳) and Lian Huan Tui (連環腿) before meeting Dong. When he came to Beijing, Yin heard about the great teacher Dong Hai Chuan and was determined to meet him. In an effort to be noticed by Dong, Yin purposely chose his business route near the palace of Prince Su. Yin constantly asked people who worked and lived near the palace about Dong Hai Chuan. Dong received word of this persistent young man and eventually agreed to teach him. This story also states that Dong started Yin's training with Lohan Shaolin. This version is documented

in several of the written accounts of Yin Fu's life in various books in China which give brief biographies of famous martial artists.

Yet another version of the story states when Yin Fu came to Beijing he was already skilled at "Snake's Tongue" Boxing (She Xin Quan 蛇信拳), which he had practiced since childhood. Shortly after he arrived in Beijing he heard of Dong Hai Chuan's reputation and went to the palace to challenge him. When Yin met Tung and initiated the challenge, Tung was holding a tobacco pouch in his left hand. Dong stretched out his right hand with the palm facing up (yang palm) and said, "You start first." Yin squared off with Tung and extended his hand in attack. As soon as Yin's hand met Dong's arm, Dong turned his palm over and pressed on Yin's arm. Yin Fu moved to block up and when he did Dong speared straight in and struck him in the mouth with his finger tips, knocking out his two front teeth. Dong never dropped the tobacco pouch.

Realizing that he had been outclassed, Yin knelt and asked Dong to be his teacher. Dong refused. Yin said, "If you do not take me as your student, I will kneel here and die in front of you." Prince Su was passing by and observed what was happening. He noticed that Yin was very thin and had a "unique look." The prince told Dong to please accept this young man as his disciple. He said, "I will be the one to make the introduction between teacher and student." At this, Dong accepted Yin as his disciple. This version of the story is told by Xie Pei Qi (see article on page 16).

Regardless of how Dong and Yin actually met each other, it is known that Yin Fu was taken as Dong's first disciple from outside the palace walls and remained his only Ba Gua Zhang disciple for a number of years. When Yin first began studying with Dong, he learned Lohan Quan and the other Shaolin based arts that Dong was teaching in the palace to the guards, scholars, and eunuchs. Every afternoon Yin practiced with Dong behind the palace walls.

Shortly after Dong began teaching Yin, Dong's employer, Prince Su, sent Dong north to collect taxes in the Prince's domain in Inner Mongolia. Yin went with Dong so that he could continue studying. Other than making rounds to collect taxes and sending the money back to the Prince, Dong and Yin did nothing but practice martial arts "morning, noon, and night." This job continued for a number of years before the Prince summoned Dong back to the palace. It was during this extended stay in Inner Mongolia that Yin first received instruction in Ba Gua Zhang.

By the time Dong Hai Chuan and Yin Fu returned to Beijing, Yin had become quite skilled in Ba Gua Zhang and Dong helped get him a job teaching martial arts in the palace. It is not known how long Dong required Yin to study Lohan Shaolin before he revealed his Ba Gua Zhang, however, it is known that Yin was the first student to learn Ba Gua Zhang from Dong. Shortly after they returned from Inner Mongolia, Dong accepted his second Ba Gua student, Ma Wei Qi (馬維騏). Ma died at a young age (28) as a result of an injury sustained in a fight and thus never taught Ba Gua Zhang.

After Dong and Yin returned from Inner Mongolia,

Yin took on his own disciples. One of his disciples, Yang Jun Feng (楊俊峰), got into a fight with Yin's cousin Shi Ji Dong (史紀棟) and beat him badly. Shi came to Yin and asked if he could become one of his students. Since they were cousins Yin said that it wouldn't be right for him to "kow-tow" as a disciple and thus Yin took Shi to meet Dong Hai Chuan. At Yin's request, Dong accepted Shi as his third disciple. Dong Hai Quan's Ba Gua Zhang disciples are listed on the first stone stele which was erected at Dong's original burial site in 1883. Although all of Dong's students are not listed on the stone, all Ba Gua Zhang practitioners and scholars in Beijing agree that the fifty-seven students who are listed on the stone are listed in order of seniority. Yin Fu is listed first, then Ma Wei Qi, and then Shi Ji Dong. The fourth disciple listed is Cheng Ting Hua.

To put Yin Fu's seniority in perspective, we can examine a brief timeline of Dong's teaching. Dong came to Beijing and obtained a job as a martial arts instructor in the Su palace around 1864. In the early years he did not teach Ba Gua in the palace, he only taught Shaolin. It is not known exactly when Dong and Yin Fu met and it is not known exactly when Dong and Yin went to, or returned from, Inner Mongolia. Some say that they were gone for as long as eight to ten years. Suffice it to say that Yin Fu probably started studying with Dong during the mid-1860's. We know that Dong accepted his fourth student, Cheng Ting Hua, around 1876 and Dong died in 1882. Therefore, all of Dong's students, other than the first three, studied with him less than 6 years. If we estimate that Dong and Yin returned to Beijing around 1874-75, we can see that Yin was with Dong at least eight to ten years longer than any other student.

Yin Fu's descendents in Beijing say that Dong had originally intended to only teach his Ba Gua to Yin Fu. As long as his art was passed on to one person, he was content. He accepted Ma Wei Qi as a student shortly after he returned from Inner Mongolia simply because he liked the young man. He accepted Shi Ji Dong at Yin Fu's request. A few years after Dong and Yin returned from Inner Mongolia, they had a falling out. Yin Fu's first wife had died and he married another woman. At that time in China it was not considered appropriate for a widower to remarry. Dong was upset with Yin and the two did not speak to each other for years. They finally reconciled their differences shortly before Dong died. It was this falling out with Yin Fu that caused Dong to open up and begin teaching more students. Because Dong was getting older, he did not think he would be able to spend as much time with one student as he had with Yin, so he decided to teach many students and teach each one a separate piece of his system so that the entire system could be shared among them after he was gone.

While some written reports say that Cheng Ting Hua was introduced to Dong by Yin Fu, some of the Yin Fu descendants in Beijing say that this is not true. They say that Cheng met Dong after Yin and Dong had the falling out and Dong decided to start teaching Ba Gua to the public. Their version of the story says that Cheng and Yin did not like each other. They met one time



Yin Fu's Fourth Son, Yin Yu Zhang

after Cheng started studying with Dong and they had a small fight where Yin knocked Cheng into a big pot of tea. Whether or not this story is true is anyone's guess. However, given the vast differences in their styles, it is probably true that Yin and Cheng did not know each other well. Their styles were so different that in the old days in Beijing people distinguished them by calling Yin's Ba Gua "Eastern City Ba Gua" and Cheng's "Southern City Ba Gua."

Yin's Life in Beijing

Yin Fu lived on the first lane of Ji Shi Kou, Chao Yang Men Wai. People referred to his family as "Yin family at Chao Yang Gate" and called the Ba Gua Zhang that he taught "Ba Gua in the Eastern City District." In addition to teaching Ba Gua Zhang in the palace and to private students, Yin also worked as a resident guard and bodyguard protecting the rich people and their homes in Beijing. Yin had a strong reputation in Beijing and it is said that the residents of the homes Yin protected never had any problems with intruders. When the local criminals heard Yin was protecting a particular house, they steered clear. Because of his reputation, a number of the wealthy people in Beijing desired Yin's services. Since he could not be many places at one time, Yin employed his students to stand duty at the homes and he would make rounds to check on them. In addition to employing the students he had already trained, Yin also employed outsiders and taught them Ba Gua Zhang so they could better perform their job.

In addition to his bodyguard business, Yin was also hired by the government as a "tax officer." His job was

to locate individuals who were delinquent on their taxes and make them pay. One of Yin's top students, Li Yong Qing (李永慶), assisted Yin in the tax collecting business.

During the Boxer Rebellion in 1900, Yin Fu was hired as the head bodyguard for the Empress Dowager and the Guang Xu emperor when they were taken out of the Forbidden City. After things settled down in Beijing and they returned, Yin was hired by the imperial court to teach martial arts to the eunuchs. The eunuch Cui Yu Xi (崔玉璽), who was second in position only to the head eunuch Li Lian Ying (李蓮英), was one of Yin's Ba Gua Zhang students. Two eunuchs who were in charge of the imperial kitchen gave Yin a lot of money to teach them martial arts. Because of his connection with the eunuchs and the imperial court, Yin became quite wealthy in his later years and lost interest in teaching Ba Gua Zhang.

As with most famous martial arts masters, there are many anecdotes about Yin Fu winning fights against challengers. One such story talks of Yin's confrontation with a cobbler in Beijing who was especially good at leg skills. Everyday he would practice his kicking against a large tree. Eventually he kicked a hole all the way through the tree. His feet were very hard and tough.

There was a story about the cobbler kicking a very thick wooden door stop and breaking it in half.

When the cobbler heard that Yin was also known for his great leg skill, he wanted to have a challenge match. Yin accepted and the two tested each other's skills. Yin stood calmly in front of the cobbler without moving. The cobbler launched a powerful kick towards the shin of Yin's forward leg. Yin remained stationary until the cobbler's foot came within an inch of his leg and then he quickly drew his leg back slightly out of reach of the cobbler's kick. At the instant the cobbler started to pull back his leg, Yin hooked the leg and provided a momentary resistance to the cobbler's motion. When the cobbler increased the strength of his pull in order to free himself, Yin released the leg and the cobbler fell over. It is said that Yin had tremendous skill and sensitivity with his legs. He was known for his ability to lock, trap, sweep, stick, follow, guide and off-balance the opponent's legs with great ease.

In Beijing there was a strong and ferocious wrestler named Hei Hu Rui Zi (黑虎瑞子). He loved to bully people and thus those that knew Yin Fu wanted Yin to punish him. When Yin and the wrestler met, the wrestler was shocked to see that such a thin man had a big reputation as a martial artist. Thinking that he would have an easy time with Yin, he immediately walked up and grabbed Yin's arm to throw him. Yin was well known for his "Iron Bracelet" skill. Those skilled in the "iron bracelet" could concentrate all of their strength into the index finger and thumb and hold an opponent as if they were locked in an iron bracelet. Yin was known to be able to apply bone crushing force when grabbing an opponent with these two fingers. He utilized this skill in defeating the wrestler. When the wrestler grabbed Yin, Yin in-turn grabbed the wrestler with his thumb and index finger and applied such force that the wrestler screamed in pain. The wrestler immediately knelt down and asked to become Yin's student.

Yin took Hei Hu Rui Zi as a follower, however, the wrestler was still very arrogant in front of Yin's other students as he thought himself much stronger than any of them. The other students told Yin that they did not think Hei Hu Rui Zi was fully convinced in the methods of Ba Gua Zhang. Shortly thereafter Yin was teaching a group of students at his home and called on Hei Hu Rui Zi to assist him in a demonstration. He requested that Hei Hu Rui Zi attack. When the student launched a powerful attack at Yin, Yin sidestepped him while simultaneously grabbing his arm and applying force in the direction of Hei Hu Rui Zi's attack. Yin's strength was so powerful that his attacker was thrown through the closed shutters of a nearby window. Hei Hu Rui Zi lay on the ground outside the window in a pile of broken sticks that used to be the window shutters. Yin walked outside and helped him up. Hei Hu Rui Zi said, "The skill my teacher is going to use is very hard to anticipate." After this incident Hei Hu Rui Zi became modest.

On another occasion a monk came to compare skills with Yin Fu. He came to where Yin was teaching and jumped up onto a stool announcing that he was going to demonstrate his skill. So saying, he bent over and stuck one finger on the ground. He then lifted his legs



Men Bao Zhen was one of Yin Fu's top three students along with Ma Gui and Li Yong Qing

off of the stool and into the air, thus demonstrating the "one finger holding the whole body" skill. After the demonstration, the monk said to Yin, "What do you think of my gong fu?" Yin replied, "This is good, but sticking your finger into a man is much harder than sticking it on the ground. The ground does not move." This statement angered the monk and he grabbed a three section staff which he had brought with him. Before he could attack, Yin grabbed a stick off of the ground. Every time the monk moved to attack, Yin evaded and whacked the monk's hand with his stick. After several such whacks, the monk admitted defeat. One of Yin Fu's specialties was his evasiveness and use of fast footwork.

Yin Fu's Ba Gua Zhang Students

Yin Fu's top three students were Ma Gui (馬貴), Li Yong Qing (李永慶), and Men Bao Zhen (門寶珍), in that order. Others who reached a high level of skill were Gong Bao Tian (宮寶田), Yang Jun Feng (楊俊峰), Ju Qing Yuan (居慶元), Liu Dong Chen (劉棟臣), Cui Zhen Dong (崔振東), Gao Wen Cheng (高文成), Liu Qing Fu (劉慶福), and his family members Yin Cheng Zhang (尹成章 - his third son), Yin Yu Zhang (尹玉章 - his fourth son) and He Jin Kui (何金魁 - his son-in-law). Yin had a daughter whom also studied his Ba Gua. Of his two sons who studied his Ba Gua, it is said that his third son, Yin Cheng Zhang was the most skilled. He never became famous because he did not teach many students and he died young. Others who studied with Yin are as follows: Zhang Shou Hung, Tian Zi Qian (田子乾), Cao Zhong Sheng (曹鍾昇), Wang Zhi (王志), Li Zhang Shan (李長山), Liu Jin Yin (劉金印), Jin Zeng Qi (金增啓), and Lu Shu Kui (盧書魁).

For the most part, the Yin Fu disciples kept their Ba Gua to themselves and stayed in Beijing. Of Yin's best students only a few took Yin Fu's Ba Gua Zhang out of capital. The most notable of Yin's students who left Beijing were Gong Bao Tian, Li Ching Fu, and Tian Zi Qian who all went to Shandong Province; Cao Zhong Sheng who went to Shandong Province and then later to Tianjin; Ju Qing Yuan who went to Tianjin; and Yin Fu's son Yin Yu Zhang who taught primarily at the Qing Dao Martial Arts School in Shandong Province, however, he also traveled to teach at a few of the other provincial martial arts schools. As one can see, the concentration of Yin Fu's Ba Gua either stayed in Beijing or went to Shandong Province.

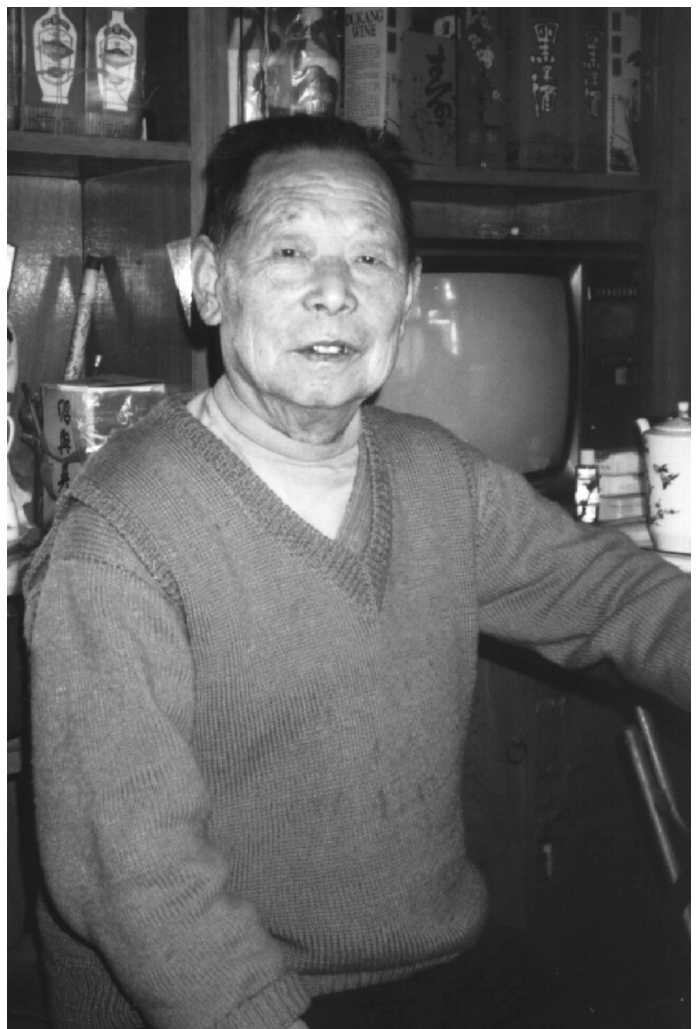
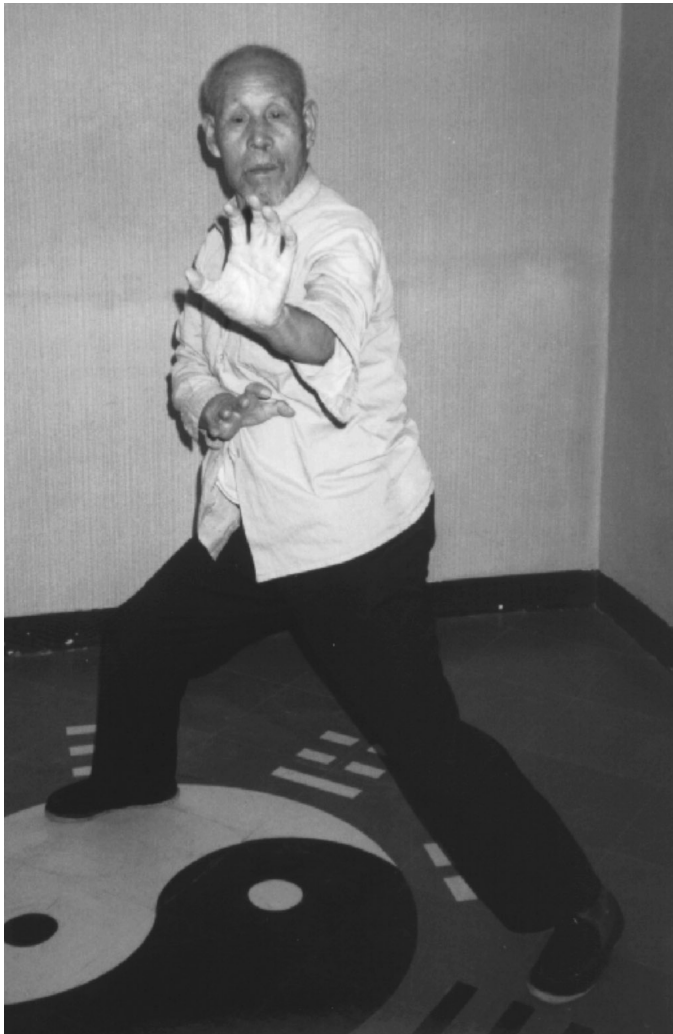
Not all of Yin Fu's students took students themselves and of those who taught in Beijing, many taught very conservatively. The branches of the Yin Fu school which are still active in Beijing today are being carried on by descendants of Men Bao Zhen, He Jin Kui, Ma Gui, Gao Wen Cheng, and Zhang Shou Hung. However, of today's descendants there are a rare few, if any, who retain the complete system of Yin's Ba Gua. Guo Yi (果毅), a martial arts scholar in Beijing, conducted extensive research into the Yin school of Ba Gua for his lengthy article entitled "A Brief Introduction to the Spread of



Cao Zhong Sheng was a student of Ma Gui and Yin Fu. In 1942 Cao's student Liu Gin Gui wrote and published a book on Cao's Ba Gua Zhang

Ba Gua Zhang in the Beijing Region." In his article he comments, "Regretfully, there are very few complete systems of Ba Gua Zhang left. In the Yin style, many of the Ba Gua Zhang skills are lost and thus it is very difficult to give a complete and detailed description of Yin Fu's Ba Gua Zhang. Take the Lou Han Quan Shi Ba Tang (羅漢拳十八趟) as an example. This was an important training method in Yin's system, however, if the old men of the fourth and fifth generations of Ba Gua Zhang get together today, they can only work out four or five of the 18 routines as taught by Yin."

Although most of Yin Fu's Ba Gua Zhang remained in Beijing and Shandong, there were a few who took this system abroad. In 1928, Yin Fu stylists Zhang Hong Ji (張鴻吉) and Jia Xiu Zhai (賈修齋) participated in the first martial arts demonstration and examination at the Central Martial Arts Academy in Nanjing. Later, Jia Xiu Zhai took Yin Fu's Ba Gua to Canton. Li Xing He (李性和), a student of Liu Qing Wu, left Shandong and moved to Hong Kong and then later Taiwan, however he did not have many students. Two of Gong Bao Tian's students Gong Bao Zhai (宮寶齋) and Liu Yun Jiao (劉雲樵) took Gong's branch of Yin's Ba Gua to Taiwan.



Third Generation Yin Fu Stylists in Beijing - Yang Kun (Left) and Gao Zi Ying (Right)

Yang Kun (楊坤) was a student of Yin Fu's disciple Zhang Shou Hong. Now 81 years old, Yang began his Ba Gua Zhang training at the age of 14. His teacher was hired, along with Gao Zi Ying's father (see below) as an employee in Yin Fu's bodyguard business. Yin would sometimes hire strong men to work as bodyguards and residence guards and train them in Ba Gua Zhang after they began working for him. Yang Kun's teacher stayed with Yin for nine years studying Ba Gua and working as a bodyguard. Like most of Yin's students, Zhang Shou Hong did not teach many people. Yang states that his teacher only had three students.

Yang Kun began his Ba Gua training with the circle walk practice while holding static upper body postures. His teacher emphasized practicing at all three levels, or "basins" to gain a strong foundation. His teacher taught eight palm changes at a pace of one or two per year. Yang was required to study each palm change thoroughly and states that his philosophy is "learn a few simple things and do them well." He states that once one palm change is studied completely at all three levels, "that will be enough to defeat many people."

In keeping with the Yin school tradition, Yang Kun himself has not taught many students. He says that his emphasis in teaching is on Qi development and this development takes a long time. He states that today students are interested in techniques and so they get bored with the Qi development aspects which he stresses, consequently he does not keep many students.

Gao Zi Ying (高子英), who is now 85 years old, studied Ba Gua Zhang with his father Gao Wen Cheng (高文成). Gao Wen Cheng studied his Ba Gua with both Yin Fu and Cheng Ting Hua. Gao Wen Cheng began his Ba Gua training with Yin Fu when he was hired by Yin to work as a bodyguard. Although Gao Zi Ying is retired from teaching Ba Gua, his three sons, Gao Ji Wen (高繼文), Gao Ji Wu (高繼武), and Gao Ji You (高繼有) carry on the family system. Gao is known in Beijing for his Ba Gua Zhang two-man fighting sets. A popular sports magazine in China ran a long series of articles in which Gao detailed his two-man Ba Gua Zhang fighting system. In addition to the two-man fighting sets, Gao's father taught him eight of the Lohan forms which were part of Yin's Ba Gua Zhang as well as a number of effective stepping methods. Gao states that Yin Fu was very fond of utilizing the "crane" step whereby the practitioner would walk lifting the foot to knee level before sliding it out to advance.

Ma Gui (馬貴)

Yin Fu's top Ba Gua Zhang student was Ma Gui. Ma Gui (1853-1940), who was also known as Ma Shi Qing (馬世卿), was from Lan Shui County in Hebei Province. Ma was thin and weak when he was young and did not like to talk very much. His family was in the wood-working business and thus he was known as "Wood" Ma. It is also said that he earned this nickname because he was short and built like a wooden tablet. Ma Gui began studying Ba Gua Zhang from Yin when he was 18 years old. Prior to his study of Ba Gua, Ma was skilled in Tian Gang Quan (天罡拳).

Although Ma is listed as Yin Fu's student, he also had the opportunity to study a bit with Dong Hai Chuan and thus Ma's name is listed on Dong's original gravestone. One year there was a new year's celebration and many students and grandstudents came to pay their respects to Dong. Ma Gui was a small, "strange looking" man. When Dong saw Ma he said, "You look strange. Who are you and what do you do." Ma told Dong who he was and that he liked to paint crab shells and he sold them as ornaments. Tung said, "I'm going to teach you the crab palm." He taught Ma this one palm and it became his trademark. Ma Gui was known for attacking an opponent by striking with the back of his wrist and he was also highly skilled at dian xue (點穴 - point striking). It is said that Dong Hai Chuan lived in Ma Gui's home for a short period of time after he left the palace of Prince Su.

Later Ma worked as a guard at Prince Su's palace and was hired to guard the presidential residence after the establishment of the Republic. In 1919 Ma was hired to teach martial arts to the military and in 1928 he was hired as a senior advisor to the Hebei martial arts academy.

Although Ma Gui was highly skilled, he seldom taught his students thoroughly. Some say that Ma Gui was a very conservative teacher while others say he did not teach deeply because none of his students met his high requirements. Although a number of students got bits and pieces from Ma Gui, it is said that only a few, if any at all, got Ma's complete art.

Ma Gui devoted his life to martial arts and thus was not very successful in business. In his later years he lost all of his property and lived a miserable life traveling among his friends and relatives for meals. Although his martial arts skill was high, he died poor and hungry.

Li Yong Qing (李永慶)

Li Yong Qing owned the Wan Tong Jewelry Store in Beijing and thus people called him "Wan Tong" Li. Li was known for his very strong arms and so people also called him "Iron Arm" Li. On one occasion when practicing Pan Shou (盤手) with Yin Fu, Li Yong Qing pressed Yin's wrist with strength. When Yin turned his palm over suddenly, Li was thrown onto the ground three meters away. Yin was well known for his ability to "stick" to an opponent's force, "borrow" that force, and easily redirect the opponent. Li Yong Qing also eventually developed this skill to a high level. When

Yin Fu was hired by the government to work as a "tax officer," Li Yong Qing worked with him.

Once when Li Yong Qing went to a temple fair, he witnessed a hoodlum taking liberties with a young woman. When he tried to stop the attack, the hoodlum wouldn't listen and turned on Li to fight. Li blocked the assailant's attack, moved in close and caught him with an elbow to the head. The hoodlum died as a result of the strike. Li escaped going to prison only after an influential eunuch who was close to Yin Fu intervened.

Although Li Yong Qing was known to those close to the Yin family of Ba Gua Zhang in Beijing, and known to have been one of Yin Fu's top three disciples, he did not teach many students and thus he is not well known outside of the Yin family of practitioners.

Men Bao Zhen (門寶珍)

Men Bao Zhen (see photo on page 6), who was also known as Men Pin San (門聘三), was born in 1873 into an upper class Manchurian family in Beijing, China. When he was young, he did not like to study books, he enjoyed physical activities and being outdoors. The first martial art Men Bao Zhen studied was tan tui (彈腿 - springing legs). His teacher was a large man, over six feet tall, and very strong.

Instead of forcing Men to become a scholar, his parents allowed him to take the military exams. Those who passed the military exams were accepted into the military officer training program. Unfortunately, during the intense horse riding exam, Men injured his foot. Because of his injury he was unable to obtain an overall high score in the exams, however he placed second in the martial arts portion of the test.

Men studied his tan tui very hard for several years, however, when he got into his first street fight, he lost. After he lost his first real fight, Men decided to try and find a new teacher. He had an acquaintance named Zhang who was an opera expert. Zhang, who was skilled at hook weapons, knew many of the martial artists in Beijing and introduced Men to Yin Fu. When Yin Fu first met Men he looked at the young man and said, "It is a pity for a man of your build and potential to practice something like tan tui." Although Men was in search of a new teacher, he did not like Yin's comment and thought that Yin was very arrogant. Yin was very thin and old and Men did not believe that such a man could match a bigger, stronger man. Men asked Yin if he could test Yin's skill. As soon as the words left his mouth, Yin hit Men with a chopping action and knocked him on the ground. Men was so stunned he could not get up for several minutes. When he met Yin he was about 20 years old (1893).

Like most students, when Men Bao Zhen first started with Yin he studied Lohan Shaolin. He started practice every morning at 3:00 and practiced until 6:00. He practiced "without regard for the heat of summer or the cold of winter." After practice he stayed at Yin Fu's home and performed chores for Yin. Since Men's family was wealthy, he did not need to worry about making money, he only practiced martial arts and helped Yin

around the house. He stayed and studied with Yin for nearly 20 years. Eleven of those years he lived in Yin's home. Yin Fu liked Men because he was hard working and had a kind and loyal nature. Men was honest and generous and so Yin taught him deeply.

While it is said that Ma Gui and Li Yong Qing had better technical skill than Men, Men was the "inner door" student who inherited Yin's complete system. He was a hard worker and was not only interested in learning how to defeat others with martial arts, but was also interested in obtaining the entire Ba Gua Zhang system to include the martial arts, healing arts, health building arts, and related philosophy. Men was especially good at qin na (擒拿) and Ba Gua interlocking leg skills and became a talented Chinese medical doctor.

Men Bao Zhen was very open and generous, he never accepted tuition for any of his instruction. He was a big man with seemingly limitless strength. Because of his size people called him "big foot" Men. His legs, arms, and body, were long, thick, and solid and his fists were huge. In all martial contests, Men made sure he did not hurt his opponent badly. He would usually knock them to the ground or grab them on a nerve point so that they could not resist.

On one occasion during the "Fifth day of the Fifth month" festival a monk who had come from the western mountains put on a demonstration of his gong fu. The monk had a bag full of iron rods which were about 2 feet long. The monk took the rods out and, one at a time,



Dong Hai Chuan's student Fan Zhi Yong specialized in Dong's Buddhist Qi Gong methods

beat his body with the rods, breaking 12 rods on his body. Men observed the monk's demonstration and then said, "Why do you want to learn this skill? This skill only trains you to learn how to get beat by others!" The monk became angry at Men's remark and wanted to test Men's skill. When the monk attacked, Men hit him with one palm strike and knocked him out. When the monk woke up he could not stand for several minutes. Once he regained his senses the monk started to leave. Men said, "Take those iron rods with you, we have no use for them here." The monk told Men, "After two years I will return and meet you again." The monk never came back.

In the 1930's Men served as the advisor to the Hebei Martial Arts Academy. He died in 1958 at the age of 87. His students of note were Yu Huan (于環), Sheng Qi Hui (盛起輝), Du Han Sheng (杜漢昇), and Xie Pei Qi (解佩啓 - see article on page 15).

Ju Qing Yuan (居慶元)

Ju Qing Yuan lived and taught Yin Fu Ba Gua Zhang in Tianjin. He was especially good at the leg skills. Li Zi Ming (李子鳴) was living in Tianjin during the mid-1920's and was introduced to Ju Qing Yuan by his first teacher Liang Zhen Pu (梁振蒲) and Li had the opportunity to study with Ju for several years. Li said that on one occasion he was practicing Ba Gua double-broadsword and Ju asked him to attack. Ju had no weapon, but still Li could not touch him with the swords. One of Ju's students, Xian Da Wen (洗達文), had a good command of Ju's Ba Gua Zhang and taught in Beijing until he died in 1984 at over 90 years of age.

He Jin Kui (何金魁)

He Jin Kui, also known as He Yun Xuan (何雲軒), was the son-in-law of Yin Fu. When He Jin Kui was a child, he was adopted by a eunuch, He De Shou (何得壽). He De Shou was the manager of the Chu Xiu Palace and the imperial kitchen in the Forbidden City. He was skilled in the imperial martial arts known as the "secret skills of the imperial court." He Jin Kui started his martial arts training with his eunuch father. His father taught him the "secret skills of the imperial court" which included bare-hand skills as well as broadsword, spear, staff, and straight sword. He Jin Kui started his Ba Gua Zhang training with Cheng Ting Hua. Later he took Yin Fu as his teacher after marrying Yin Fu's daughter.

When Yin Fu died, He Jin Kui took over Yin's job of teaching martial arts in the imperial palace. He Jin Kui and Yin Fu's third son Yin Cheng Zhang were known for their special skill with Ba Gua Zhang weapons. He Jin Kui had two sons who practiced his art, his first son He Zhong Qi (何忠祺) and his third son He Zhong Xiang (何忠祥). He Zhong Qi was the director of the "secret skills of the imperial court" department of the Hebei Martial Arts Academy during the 1930's.

Lu Shu Kui (盧書魁)

He Jin Kui's top student was Lu Shu Kui, also known as Lu Kong Yin (盧空隱). Lu Shu Kui was almost the same age as his teacher and was frequently taught by Yin Fu directly. In 1930 Lu Shu Kui became the managing



Practitioners from the Cheng school and the Yin school of Ba Gua Zhang meet in Beijing (early 1980's). The Cheng school representatives are Liu Xing Han (far left), Wang Wen Kui (second from left with cane), and Wang Rong Tang (far right). The Yin school is represented by Yang Kun (second row left) and Gao Zi Ying (second from right in front row).

director of the Hebei Provincial Martial Arts Academy. A number of Yin Fu style Ba Gua Zhang instructors, including Ma Gui, Men Bao Zhen, and Yin Yu Zhang taught at the school. Lu Shu Kui was from a wealthy family and he paid for the third and fourth stone steles erected at Dong Hai Chuan's tomb in 1930. These stones were erected by the Hebei Guo Shu Guan and list the advisors, teachers, and students of the school on the back of the stones. On the front of one of the stones the names of Yin's students Yin Yu Zhang, Men Bao Zhen, He Jin Kui, Ma Gui, and Lu Shu Kui are listed as the individuals responsible for erecting the stones.

Lu Shu Kui also taught in Beijing's Bei Hai Park and owned a restaurant in this area of Beijing. Later in his life he was invited to teach at the Provincial martial arts school in Gan Su. He remained in Gan Su until his death. His two top students in Beijing were Liu Zhan Bin (劉占斌) and Zhang Hong Ji (張鴻吉), who died in 1984 and 1985 respectively. He had a son, Lu Jin Hai (盧金海), who also studied Ba Gua. Yin Fu practitioners familiar with Lu Shu Kui and his students list Park Bok Nam's instructor, Lu Shui Tian (盧水田), as a student of Lu Shu Kui and also say that he was a family relation.

Gong Bao Tian (宮寶田)

Gong Bao Tian was from Qing Shan, Mou Ping County, Shandong Province. He came to Beijing in his childhood and worked as a waiter in a restaurant while studying Ba Gua Zhang with Yin Fu. He met Yin through his older brother Gong Bao Shan (宮寶山) who was studying with Yin. Gong Bao Tian's older brother died of cholera when he was young. Later Gong went back to Shandong to teach and became quite famous there. Gong Bao Tian's students included Sun Ru Wen (孫汝文), Sun Fu Ying (孫富英), Yu Shi You (于世有), Wang Dao Cheng (王道成), Gong Bao Zhai (宮寶齋), and Liu Yun Jiao (劉雲樵). He had a total of 19 formal disciples of which Liu Yun Jiao was the last. Gong Bao Zhai and Liu Yun Jiao taught Gong Bao Tian's Ba Gua in Taiwan. A future issue of the Pa Kua Chang Journal will feature the Ba Gua Zhang of Gong Bao Tian.

Cao Zhong Sheng (曹鍾昇)

Cao Zhong Sheng (see photo on page 7) was from Cao Jia Village, Wu Cheng County in Shandong Province. He was an apprentice in a jade store when he first came to Beijing at the age of 15. At that time he was



Men Bao Zhen's student Xie Pei Qi practices with the large Ba Gua straight sword

weak and in ill health. To boost his strength he began studying martial arts with Fu Wen Yuan (傅文元), who also worked in the same store. Fu was a student of Ma Gui and often went to Yin Fu's home to practice. When he went to see Yin, he often took Cao with him. Cao studied Ba Gua with both Ma Gui and Yin Fu.

Later Cao went back to his hometown in Shandong and received Chi Shi Xin (遲士信) and Cui Yun Qing (崔雲青) as students. In 1934, Cao led his students to participate in a martial arts fighting competition in Shandong and his student won the gold medal. In 1936, at the invitation of Tang Yu Lin (湯玉麟), the governor of Chahaier Province under the rule of the Guomindang (國民黨), Cao went back to Beijing to teach Tang Yu Lin and his son. While in Beijing he also accepted Zhang

Ding Chen (張鼎臣), Zhang Jin Chen (張晉臣), and Zhang Shu Tang (張述堂) as students.

In 1938, Cao went to Tianjin with Tang Yu Lin. In Tianjin Cao received another student, Lu Jing Gui (盧景貴). In 1942, Lu Jing Gui wrote a book titled Cao Style Ba Gua Zhang according to the oral transmission of Cao Zhang Sheng.

Yin Style Ba Gua Zhang

In order to examine the system of Ba Gua Zhang as taught by Yin Fu it is necessary to once again look at the teaching of Dong Hai Chuan. However, this time we will need to examine Dong's teaching as we have never viewed it before in this Journal because Yin's system of Ba Gua reveals many new dimensions. Careful research into the system of Ba Gua Zhang as taught by Yin Fu and his students causes one to redefine the depth of Dong's art and what his complete teaching method entailed. Yin Fu's system contains far more material than any other system of Ba Gua Zhang that I have ever encountered in terms of its developmental training sets; specific hands sets and kicking sets; circle walking and non-circle walking based forms; training in qin na (seizing and locking), and dian xue (point striking); weapons sets and variety of different weapons; qi gong, nei gong, and meditation exercises (both Buddhist and Daoist based); and two-person fighting sets. The amount of material Yin Fu taught was astounding. However, like Dong Hai Chuan, he did not teach all of his material to every student.

The Yin Fu system practitioners in Beijing have a theory about Dong Hai Chuan's teaching that makes a lot of sense when one is confronted with the volume of information which Yin Fu taught as Ba Gua Zhang. The first assumption of their theory is that Yin Fu was the only student of Dong Hai Chuan who received Dong's complete knowledge. Since Yin was with Dong 3 or 4 times longer than all of Dong's other Ba Gua students, this would make sense. The next assumption is that when Dong and Yin came back to Beijing from Inner Mongolia and Dong began teaching Ba Gua to students in Beijing, he did not think he would have time to teach all his new students everything he had to teach so he taught each student a small piece of the art based on their characteristic strengths. Since he did not have a lot of time to develop and train students from the ground up, he required the majority of the students he accepted to have a solid martial arts background. Based on their background, Dong picked the piece of the Ba Gua system which would best suit them and that is all they got. However, each piece which was taught was complete in its approach, method, and application.

Yin Fu style practitioner Xie Pei Qi of Beijing (see article on page 16) explains Dong's Ba Gua teaching method as a grouping of eight separate "animal" styles which were each complete Ba Gua Zhang systems in and of themselves. Xie Pei Qi was the final disciple of Yin Fu's closest student Men Bao Zhen. According to Xie, after Dong taught students the basics such as circle walking, the eight static upper body postures

held while executing the basic circle walk practice, and the fundamental changing palms such as "single palm change," "double palm change," and "smooth changing palm" he then taught each student one of the "animal" styles which best suited their background, experience, temperament, physical strengths, and physical characteristics. For instance, Cheng Ting Hua was an average sized, flexible, wiry individual with a background in wrestling. Based on these characteristics, Dong taught Cheng the "dragon" form of Ba Gua. Because Cheng taught openly and had far more Ba Gua students than any of Dong's other disciples, the "dragon" form is by far the most popular style taught today. In fact, the "dragon" form of Ba Gua is the only style which most people have ever seen and thus this style has come to define Ba Gua Zhang in the mind of many practitioners. Some who might see any of the other forms of Dong's Ba Gua as taught by Dong's lesser known students or Yin Fu's descendants might say that it was not Ba Gua at all.

Xie Pei Qi states that Dong not only had different students specializing in each of the various "animal" styles, but he also had other students who only specialized in other aspects of Dong's knowledge such as Buddhist or Daoist Qi Gong. For instance, Dong Hai Quan's student Fan Zhi Yong (樊志勇), who is the 27th student listed on Tong's tomb, did not study Ba Gua from Dong at all, he only studied Dong's Buddhist Qi Gong methods. Dong's hope was that he could teach a small piece of his total knowledge to each student and then later, after he died, the students would get together and share what they had learned so that a complete system would be preserved. Unfortunately, his students each guarded what they were taught and never shared much with their school brothers. So today we are left with a variety of very different approaches to Ba Gua Zhang. Cheng Ting Hua's Dragon style looks different than Wang Li De's (王立德) Lion style, which looks different than Liu Bao Zhen's (劉寶貞) Unicorn style, which looks different than Yin Fu's forte which was Snake style, etc. From there further branches evolved.

Because the practitioners of the dragon style of Ba Gua Zhang became so prominent and, for the most part, it is their descendants who took Ba Gua Zhang out of Beijing to other places, this is the style of Ba Gua which most people identify as Ba Gua Zhang. As other branches of Dong's Ba Gua spread from Beijing, the fourth and fifth generation descendants of these systems began to doubt that this Ba Gua came from Dong and went on to create false lineages and claimed that their system predated Dong's Ba Gua. Such was the case in the claim of the Ba Pan Zhang (八盤掌) practitioners (see Pa Kua Chang Journal. Vol. 3, No. 1, page 15) and the Tian Family Ba Gua Zhang practitioners (see Pa Kua Chang Journal Vol. 3, No. 2, page 21). These practitioners were actually practicing forms of Dong's Ba Gua, however, since they did not look like the popular dragon style, they felt as if the Ba Gua must not have come from Dong.

If we believe the two assumptions about Dong's teaching made by the Yin Fu practitioners in Beijing and then look at the way in which Yin Fu taught his

students, with the assumption that Yin taught as Dong did, their theory becomes even more credible. Yin Fu's students also had characteristic differences in their systems of Ba Gua. He Jin Kui and Yin Cheng Zhang were weapons specialist and therefore their systems include many weapons and a large variety of weapons forms. Ma Gui specialized in the unicorn form of Ba Gua, point striking, and Tian Gang Quan, his style reflects these specialties. Liu Dong Chen and Cui Zhen Dong were Qi Gong specialists. Men Bao Zhen specialized in the lion form and qin na. Ju Qing Yuan specialized in Yin's dragon form. Yang Jun Feng specialized in the 72 leg forms of Yin's Ba Gua. Each student had a specialty which was cultivated by Yin. Very few got the complete system.

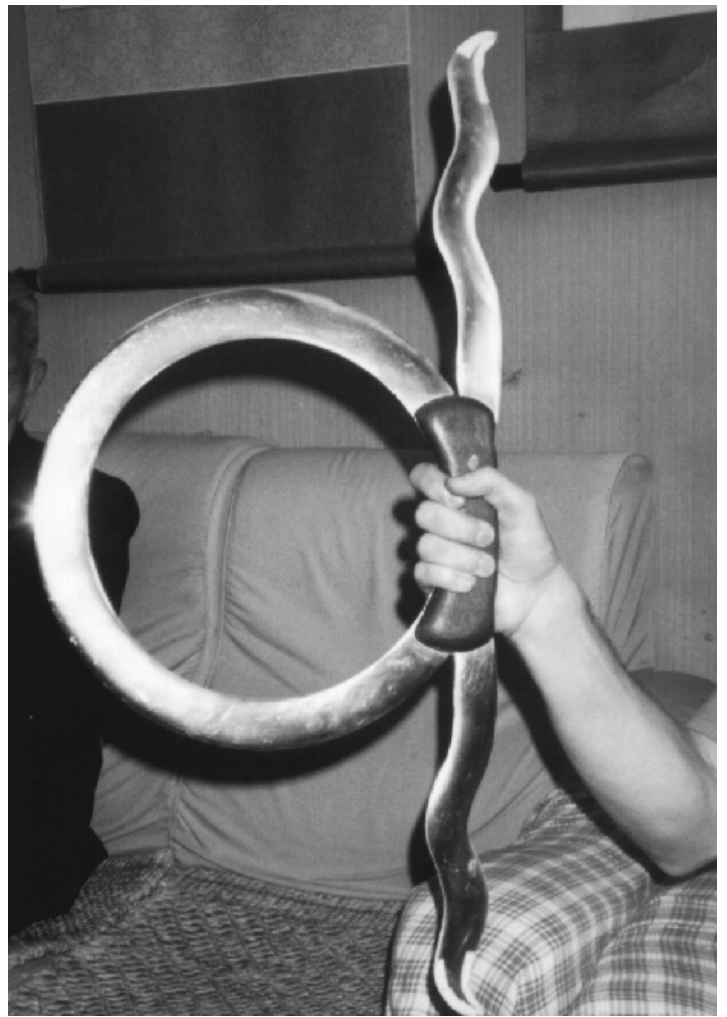
While there are many characteristic differences in the branches of Yin Fu Ba Gua as it was passed down by Yin's students, common to all Yin family methods is a foundation which includes Shaolin based arts, Zhan Zhuang (站樁 - standing practice) and Xing Gong (行功 - static upper body postures while walking the circle). In the standing practice, single standing postures were first practiced and then those standing postures were held while the practitioner walked the circle. The postures were connected in practice by a simple change of direction. Additionally, the majority of Yin Fu's descendants teach a 64 posture circle walking set, 64 or 72 posture two-person fighting set, 72 leg forms of Ba Gua, and 64 or 72 straight line Ba Gua sets. While these sets are common to most branches of the Yin school, the exact articulations of the sets will vary from one school to the other.

Basic Training

In conjunction with the basic standing postures, zhuang gong (樁功), and walking postures, xing gong, (which vary from school to school, even within the Yin Fu system), there are a number of basic and auxiliary skills utilized for developing and conditioning the body. These skills include a wide variety of internal and external routines including:

- 1) Ba Duan Jin (八段錦) and similar qi gong exercises which develop the body, mind and qi;
- 2) Various practices which entailed grabbing earthen jars with the finger tips and/or jamming the fingers into sand filled barrels to strengthen the fingers and hands;
- 3) Working with large baskets full of rocks which hung from trees in order to develop the skills of advancing, retreating, and evading;
- 4) Jumping over pits and running up wooden boards leaning against walls to develop the "lightness" skill;
- 5) Beating sandbags and other objects to develop striking power.

All of the above mentioned training skills were practiced by the majority of the Yin Fu style Ba Gua Zhang practitioners to some degree. These training methods were practiced prior to, and/or in conjunction with, learning forms so that the practitioner could develop basic martial arts skills.



Ba Gua Zhang specialty weapons - The Crescent Moon Knife (above left) and the Wind and Fire Wheel (above right) are two of the weapons which take full advantage of Ba Gua's characteristic turning and circular movements

Forms Training

In addition to the basic conditioning skills listed above, the Yin school of Ba Gua Zhang also includes a large variety of one and two person practice routines, or forms. The forms are designed to contain various elements of attack and defense skills. Through this practice the skills of the hands, eyes, body, waist, legs, and steps as well as the method of using jing (勁) and internal strength in the Ba Gua Zhang movements are coordinated and developed. All systems of Yin Fu style Ba Gua include many more practice forms than the familiar circle walking sets. For instance, the forms of He Jin Kui and Lu Shu Kui included: one form of Luo Han Pao Quan (羅漢炮拳), one form from Mian Quan (綿拳), five forms from Guan Ti Quan (貫體拳 - it is said that these forms were compiled by Ma Gui), eighteen forms from Luo Han Quan (羅漢拳 - which include two-person fighting sets), and one routine of Luo Han interlocked legs. All of these forms were practiced in addition to the 64 posture circle walking forms, the 72 kicking sets and the 72 forms of Ba Gua San Shou (八卦散手) for which the Yin school has become famous.

Cao Zhong Sheng's branch of Yin Fu Ba Gua includes eight palm routines each containing eight styles, for

a total of sixty-four postures. Inside this routine the student trains to use the head, shoulder, elbow, hand, hip, knee and foot for attack. Cao's system also includes forms of Ba Gua Wai Wu Xing Zhang (八卦外五行掌) which contains posturing imitating the movements of the crane, tiger, phoenix, dragon, and lion and is used to develop flexibility and coordination. Some practitioners held a lump of mud in each hand while practicing this set in order to gain strength in the arms. Additionally Cao's branch of Yin's Ba Gua contains forms from Dou Zhan Quan (斗戰拳) which resemble Monkey Boxing and forms from Pao Chui (炮錘) and Luo Han Quan.

Since Yin Fu taught Shaolin based arts to most of his students before teaching them Ba Gua Zhang, many of these forms remain in the various schools of Yin's Ba Gua. When the students began to learn the circle based Ba Gua practice, many of the movements from the Shaolin based forms were incorporated. Therefore, in a number of branches of the Yin Fu school we not only see straight line forms from Shaolin, we also see circle walking based forms which also retain this Shaolin flavor. Additionally, there are straight line Ba Gua forms which resemble Shaolin forms in structure, however, have a strong Ba Gua flavor in their use of the palms and turning of the waist. Since Yin was known for

his leg and kicking skills, we also find a number of leg sets and kicking sets inherent in Yin Fu Ba Gua. Yin's student Yang Jun Feng was said to have been a specialist in the leg forms of Yin Fu Ba Gua Zhang.

Weapons Training

While the number of various bare-hand training forms contained within the Yin Fu school of Ba Gua may be a bit of a surprise to those who are not familiar with Yin's system, the number of weapons used in this school and the number of different weapons sets taught is even more astounding. He Jin Kui was the weapons specialist in the Yin Fu school. Fortunately, his student Lu Shu Kui and his son He Zhong Qi left written records of the weapons sets contained in Yin's system. There are far too many separate forms practiced with each of the Yin school weapons to record here. I will simply list the weapons which were used by the Yin school of Ba Gua and say that each weapon was practiced with a large variety of different forms. There were straight line forms, circular forms and forms which combined straight and turning movements.

The weapons associated with the Yin school are as follows: standard broadsword, long handle broadsword, two hand broadsword, large broadsword, double broadsword, antler broadsword, long spear, double headed spear, trident spear, short staff, short metal staff (club), medium staff, long staff, thick staff, seven star pole (made of bamboo capped on both ends with bronze), two section staff (one section is shorter than the other), walking stick (cane), three section staff, double hook knives, Wind and Fire Wheel, Deer Antler knives (using real deer antlers), Crescent Moon knives, Yin and Yang pens (short metal rod with a ring in the middle that fits on the middle finger - there are three variations of this weapon), straight sword (single and double), large straight sword, sun and moon knives, short knives (single and double), and nine section chained whip.

Of these weapons sets, there were three which were special Ba Gua Zhang weapons and took full advantage of Ba Gua's circular and turning movements. These weapons were the Crescent Moon knives, the Fire and Wind Wheel, and the Yin and Yang Pens. Yin Fu especially liked to use the Deer Antler knives and the Yin and Yang Pens.

Even though the Yin style of Ba Gua Zhang included many weapons sets, Yin strongly believed that weapons should not be studied until bare hands techniques were practiced thoroughly.

Characteristics of the Yin Style

Yin Fu's complete system of Ba Gua Zhang is so diverse that it would be very difficult to try and pin down the "characteristics" of his system. In examining his teaching method through the teaching of his descendants it is evident that he taught each student to take advantage of their individual natural strengths and thus each student was taught differently. However, Yin Fu had his own characteristic strengths and thus we can examine how Yin Fu himself applied his Ba Gua Zhang.

Men Bao Zhen's student Xie Pei Qi (see article on page 16) states that while Yin Fu learned and taught all of Dong's Ba Gua Zhang, Yin himself specialized in the snake style of Dong's Ba Gua. Examining the characteristics of the snake style as taught by Xie, these characteristics are indeed consistent with the characteristics usually attributed to Yin's Ba Gua Zhang. Yin Fu was famous for his use of footwork in evasion and in applying short powerful kicks. His hand work was best applied in adhering, deflecting, and striking very quickly. Yin's application of force was quick, springy and explosive. His hands moved in straight lines to attack as evident in his characteristic "piercing" palm. He liked to employ his fingers in striking a vital point on the opponent's body and immediately follow the finger strike with a palm strike using the same hand. As soon as the fingers struck the point, the wrist would fold and the palm would strike swiftly without any pull-back of the hand. The palm strike would be immediately followed by an elbow strike. Yin's attacks were very quick and fierce, once an attack was initiated, there was no letting up. Quickness and evasion were his strengths. (Note: For a comparison of Yin's style with the style of Cheng Ting Hua see *Pa Kua Chang Journal*, Vol 3, No. 2, page 12-13.)

Conclusion

Some Ba Gua Zhang practitioners and instructors whose only familiarity with Ba Gua Zhang is an exposure to Cheng Ting Hua's dragon style (as taught by Cheng and his many students, including Sun Lu Tang (孫祿堂), Zhang Zhao Dong (張兆東), Li Cun Yi (李存義), Gao Yi Sheng (高義盛) and their descendants) dismiss any other form of Ba Gua as being a "synthesis" or "unorthodox." However, an examination of Yin Fu's system brings to light many new insights into how the art of Ba Gua Zhang was taught by Dong Hai Chuan's top student. In studying Yin's system it appears as though Ba Gua Zhang was a synthesis of Daoist philosophical principles and circle walking practice with various Shaolin arts. Yin learned and taught those Shaolin arts prior to teaching the Ba Gua circle based forms, taught transitional forms which were a mixture of Ba Gua and Shaolin, and taught a variety of different circle walking forms to students based on their individual strengths and aptitudes.

The information contained in this article was attained through interviews with the following Yin Fu Ba Gua practitioners in Beijing: Xie Pei Qi, Yang Kun, Guo Yi, and Gao Zi Ying. Additionally, the article "A Brief Introduction of the Spread of Ba Gua Zhang in the Beijing Region" by Guo Yi, as translated by Xu Yu Hong, proved to be a great resource. In researching his article Guo Yi interviewed direct students of Men Bao Zhen, He Jin Kui, Lu Shu Kui, Ji Qing Yuan, and Cao Zhong Sheng. Guo's article was first published in 1986.

Xie Pei Qi's Ba Gua Zhang Animals

This article is based on interviews conducted with Xie Pei Qi in Beijing, China, in October 1992, April 1993, and September 1993. Thanks to translators Tim Cartmell, Bill Tucker, Xu Yu Hong, and Huang Guo Qi.

Xie Pei Qi (解佩啓) reminds me of the kind of guy that went to Ba Gua Zhang class everyday and did nothing but practice fighting. He is the "junk yard dog" of the Ba Gua Zhang community in Beijing - not too pretty, but very vicious. His motto is, "People who look pretty usually can't use their martial arts. People who can use their martial arts usually don't look pretty." He practices what he preaches. His forms may not be pretty, but you do not want to let him hit you and you especially don't want to let him grab you. He chuckles when he hears the cries of pain induced by his point grabbing techniques and he absolutely loves to introduce his guests to a particular spot on the wall in one corner of his living room, over and over and over again.

Xie Pei Qi started his martial arts career at the age of six (1928) practicing *tan tui* (彈腿) with his father, Xie Qing Shan (解慶山). Xie's father was a well known martial artist and worked as a bodyguard for a

Manchurian official. When Xie was 18 he gave up *tan tui* and went to study Ba Gua Zhang with his neighbor Men Bao Zhen (門寶珍). Men, who was Xie's next door neighbor, had seen Xie practicing *tan tui* and jokingly told him "Tan tui is useless. You ought to study Ba Gua Zhang."

People who look pretty usually can't use their martial arts. People who can use their martial arts usually don't look pretty.

Men Bao Zhen was good friends with Xie's father and told him that he would like to teach Xie Ba Gua. Xie's father agreed that it was time for him to move on to another teacher and thus Xie began his training with Men Bao Zhen at the age of 13. At the time Men was in his sixties. Because of the great age difference, Xie called his teacher "grandfather." Xie studied with Men for over twenty years and was Men Bao Zhen's last disciple. Xie would frequently stay at Men's home and took care of Men until he died in 1958.

Ma Gui (馬貴) also lived in Xie's neighborhood and Xie had the opportunity to study with him and learn the "crab palm" that Ma had learned from Dong Hai Chuan (董海川). Ma also taught Xie his "wrist striking skill," a technique which Xie Pei Qi has come to love. When Xie makes a "hook" with his hand, the back of his wrist is so solid it feels like a sledgehammer. When Xie holds his hand out straight his wrist feels very soft and flexible. When he makes a hook with his hand the musculature and tendon structure of his wrist is such that the back of his wrist is as hard as a rock and even when pressing on it one cannot feel the wrist bones.

In addition to studying Ba Gua Zhang with Men Bao Zhen and Ma Gui, Xie Pei Qi also had the opportunity to study Dong Hai Chuan's Buddhist Qi Gong methods with the daughter of Dong's student Fan Zhi Yong (樊志勇). Fan Zhi Yong is among the names listed on the original stone stele at Dong Hai Chuan's tomb. His name is the 27th listed, however, Fan did not study Ba Gua Zhang with Dong, he specifically studied Dong's Buddhist Qi Gong skills. The Buddhist health building and meditation exercises which are taught by Xie (as listed below) were all part of Dong Hai Chuan's system as handed down from Fan Zhi Yong.

In addition to his martial arts training Xie Pei Qi also received his teacher's knowledge of Chinese medicine. Currently Xie works in a local hospital in the morning and receives patients at his house in the afternoon. He is well known in Beijing for his *qi gong* healing techniques



A young Xie Pei Qi (left) with his teacher Men Bao Zhen and a classmate

and his herbal prescriptions. Xie is especially skilled at correcting qi damage or qi imbalances obtained through incorrect qi gong practice or injury obtained while fighting.

Although Xie has been teaching martial arts for years, he just recently opened up and began teaching more publicly. This does not mean that he teaches a public class, he still prefers to teach students one-on-one in the privacy of his home, however, he now accepts more students. Previously he felt like he needed to teach in accordance with the Yin school tradition and only pass his art on to one person. Unfortunately, the one person that Xie was grooming to inherit his system was killed in a car accident and thus Xie had to rethink his adherence to the old way of teaching. He decided that the martial arts are an important part of Chinese culture and if the arts are not spread there will be no culture left. He said that now that China is becoming more open he has also decided to become more open. He is now accepting more Chinese students as well as foreign students. In the past few years he has taught students from England, Italy, and the United States.

Xie Pei Qi's Ba Gua Zhang System

Xie Pei Qi's Ba Gua Zhang training method is very thorough and includes body strengthening and health maintenance training, *qi gong*, power development training, specific skills training (striking, kicking, grasping, locking, throwing, etc.), power issuing training, Chinese Medicine and theoretical study. Some of the major components of his system include the following:

I. Health Building and Healing Exercises:

- A. Taoist Exercises
 - (1) Lying down Exercises
 - (2) Sitting Exercises
 - (3) Standing Exercises
 - a. Eight Breathing Exercises
 - b. Hunyuan Qi Exercises
 - c. Sixty Four Ba Gua standing exercises
 - d. Thirteen Taibao exercises
 - e. Sound exercises
- B. Buddhist Exercises
 - (1) Arhat patting exercises
 - (2) Vajra strengthening exercises
 - (3) Vajra eight exercises
 - (4) Master Dharma's eight exercises

II. Martial Arts Exercises

- A. 168 Stabbing Palms (the mother exercises)
- B. Ba Gua Eight Animal Forms
- C. Ba Gua Eight Animal Linked Form
- D. 504 free hand exercises
- E. Eight Animal Form practical combinations
- F. General Linking Palm form
- G. 24 kinds of Stepping Exercises (8 steps, 3 variations each)
- H. 72 straight line fighting sets
 - I. 72 kicking exercises
- J. 72 qin na and 72 counter qin na exercises

K. 72 striking points for numbing, 32 death points

L. Weapons forms - sword, spear, knife, wind and fire rings, and crescent moon knives

M. Two-person and Multi-person sets

In teaching his core system, the Ba Gua "eight animal" forms, Xie teaches each student differently based on their size, body characteristics, and personality. The model he uses to pattern each students training program is based on the eight Ba Gua animals. While other systems of Ba Gua have animal names for the various component parts of their form, Xie's system has eight separate and distinct 8 section, 64 movement forms - one for each animal. Each student will study and specialize in one of the eight animal systems. Xie claims that each animal style is a complete system of Ba Gua. In keeping with the tradition of the Yin Fu school, Xie will first teach new students training methods from Lohan Shaolin (羅漢少林). When the students start to learn the circle walking methods of Ba Gua Zhang the first thing most of the students will be taught is one of three basic standing postures which will be practiced both as static standing and with the circle walking.

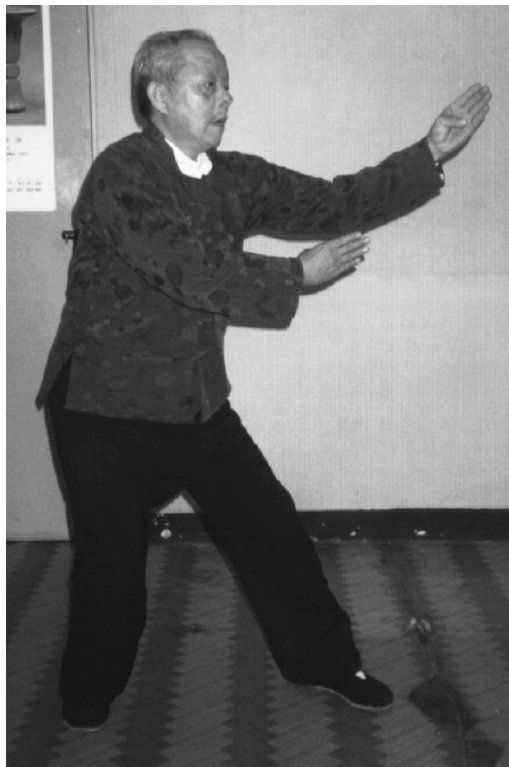
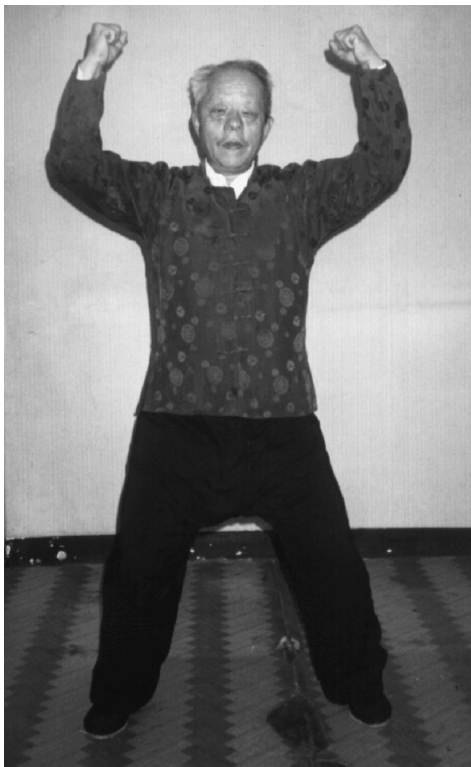
The Three Fundamental Walking Postures

Like most Ba Gua Zhang teacher's, Xie starts his students walking the circle holding static upper body postures. Although the very first posture a student will be taught depends upon the student's size and physical build, this posture is not part of his eight animal system. Those postures come later. The first posture is either an upper, middle, or lower palm posture as shown in the photographs on the next page. Big people will start with the upper posture, medium size people will start with the middle posture and small, agile people will start with the lower posture. Xie teaches these walking postures first so that the students will begin to develop strength in the fists, elbows and shoulders.

The walking method the students employ while practicing these upper body postures is the *che lun bu* (車輪步) or "wheel stepping" method. This walking



The Penetrating Palm



Xie Pei Qi's three fundamental training postures, upper, middle, and lower (left to right)

method is a heel-toe natural walk and is associated with the lion form of Xie's eight animals. The practitioner steps lightly and smoothly with a natural heel-toe gait as in the step used by a lion. While the student practices these postures Xie also teaches the fighting concepts of closing, entering (at the distance of fist, elbow, or shoulder), obstructing, opening outward, connecting, and shocking. In applying shocking power, Xie teaches his students to first offset the opponent and then strike them for the best results. He also teaches that once the "shock" power is applied, the practitioner should continue the power application in order to increase the damaging effect.

... if the form is correct, the qi and power will develop, if the form is not correct, the practitioner will have no power.

The upper posture: The upper walking posture, which Xie also teaches as a static standing posture, is executed with the arms held up at right angles and the hands held in fists with the eye of the fist facing forward as shown in the photograph above. Xie says that if the angle of the arms is correct, one will naturally develop power in the forearms. He emphasizes that every inch of the arms has *jing* (勁) if this angle is correct. When making the fist, the practitioner holds the thumb between the second knuckles of the ring and middle finger. Xie says that this hand configuration brings together three

important acupuncture points. Developing the strength associated with this posture builds "striking downward power" and thus is good for large people.

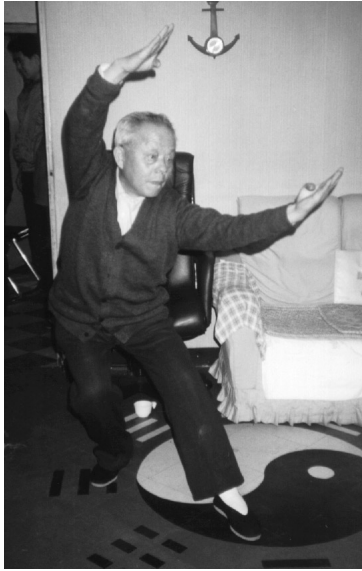
The middle posture: The middle walking posture is similar to the standard guard stance executed by most schools of Ba Gua Zhang, however, both hands are held in the "ox-tongue" palm shape (see photograph above). This palm shape is characteristic of the Yin Fu school. The four fingers are held together while the thumb touches the palm at the *lao gong* (勞宮) point (see photograph on the previous page).

In the Yin Fu school, practitioners utilize this palm to execute their famous "penetrating palm" (*chuan zhang* - 穿掌) maneuver. This palm shape is sometimes called the "ox-tongue" or the "willow leaf" palm. Xie states that in the Yin Fu school this palm was always called the "penetrating palm" and the other names came from those outside of the Yin school.

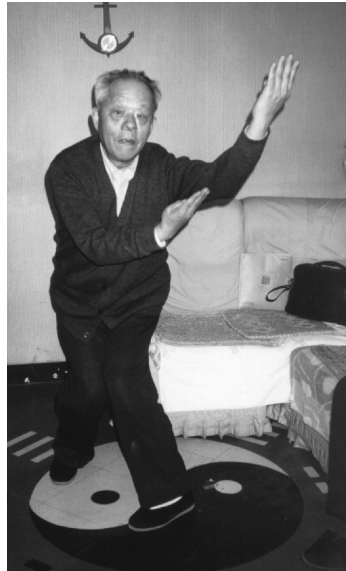
Xie says that there are two kinds of penetrating, one is used to enter and move inside on the opponent and the other is used to neutralize the opponent's attacks. He teaches his medium size students to use this palm shape and the *chuan zhang* maneuver to get in close to bigger opponent's and use their body to strike. He states that learning how to enter and strike with the body is the main purpose of learning the middle palm. Xie emphasizes that once the practitioner has entered inside on the opponent, five important points must *fa jing* (發勁) at the same time: the shoulder, elbow, wrists, hips, and knees.

The lower posture: The lower posture is executed with the hands straight down by the sides. Xie teaches his smaller students to specialize in this posture as the emphasis here is primarily on the footwork. The

Xie Pei Qi's Eight Animals



Lion



Unicorn



Dragon



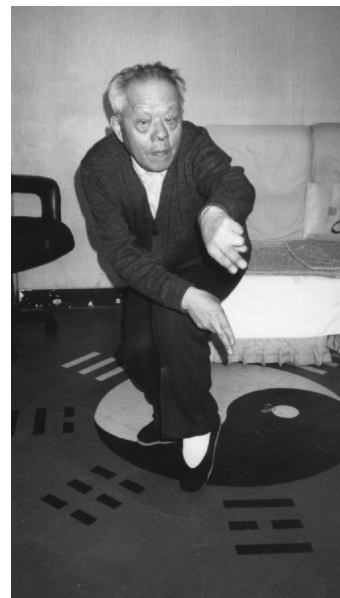
Phoenix



Bear



Chicken



Snake



Monkey

Animal	Trigram	Characteristic Step	Characteristic Palm
Lion	Qian	Che Lun Bu (Wheel Step)	Shi Zi Zhang (Lion Palm)
Unicorn	Kan	Kou Bu (Hooking Step)	Fan Shen Zhang (Retreating Body Palm)
Dragon	Zhen	Bai Bu (Swinging Step)	Ping Tou Zhang (Flat Lifting Palm)
Phoenix	Zhuan	He Ti Bu (Crane Step)	Feng Lun Zhang (Wind Wheel Palm)
Bear	Gen	Chou Che Bu (Withdraw Step)	Bei Shen Zhang (Back and Body Palm)
Chicken	Li	Wo Bu (Lying Down Step)	Wo Zhang (Lying Down Palm)
Snake	Kan	Tang Shui Bu (Water Dripping Step)	Shun Shi Zhang (Smooth Palm)
Monkey	Dui	Lian Huan Bu (Interlinking Step)	Bao Shi Zhang (Embracing Palm)



Bai Bu posture #1



Bai Bu posture #2



Bai Bu posture #3

lower posture builds tremendous leg strength and the emphasis is on teaching the short practitioner to utilize his height to his advantage by coming in lower and taking away the opponent's root. The smaller practitioner learns to use footwork to obtain advantageous striking angles. Xie likes to teach small people how to move in low and strike up, "like cutting a fish's belly." Thus when walking, the arms are held down.

In teaching students, Xie might have the student study only one of these postures before proceeding to learn the "eight animal" holding postures or he may have the student practice all three of these postures. What the student learns depends on how their qi is developing during practice. Xie firmly believes that the form and the posture move the qi. He states that if the form is correct, the qi and power will develop, if the form is not correct, the practitioner will have no power.

The Eight Animal System of Ba Gua Zhang

The eight animals of Xie Pei Qi's Ba Gua Zhang system are as follows: Lion, Snake, Bear, Dragon, Phoenix, Chicken, Unicorn, and Monkey (see page 19). He teaches each of these animal forms as complete systems of Ba Gua. Typically a student will only study one or two of these styles. Xie picks which system will be best suited to the student based on the student's physical build, strengths, and attributes. Each of the animals corresponds to one of the eight diagrams. Each animal form is composed of a complete 8 section, 8 movement form totaling 64 postures.

Each animal form has a characteristic way of using force and applying technique. For each animal there are eight words which describe the animal's fighting characteristics. Each of the eight words has eight uses associated with it. Each animal form has three levels: high, medium, and low. The three levels do not simply represent the height of the walking position. The techniques applied at all three of the levels are different as they are designed to be techniques appropriate for that height. Each animal form has unique palm methods and unique stepping methods. Each stepping method has three variations.

Each animal has a total of 168 practice movements which utilize the eight words and their eight uses in relation with the stepping techniques and the three basins. When the student first starts learning one of the specific animal methods, they start by learning the 168 simple practice movements. Xie states that these movements are very simple, yet extremely useful. Xie believes that practicing elaborate forms is not very useful for a beginner. He prefers to give the beginner something they can understand and use right away.

Although Xie decides what animal style a student will start learning based on the student's physical strengths and characteristics, he will sometimes allow the student to pick which style they would like to study. He feels that students will develop faster if they are practicing something that suits their interest

and their nature. In general females will practice unicorn first, however he starts younger girls with the phoenix style.

Each of the eight animals has unique fighting characteristics which help to define the style. The phoenix uses the arms to strike by hitting with the forearms in large sweeping motions. The monkey goes down low, pulls down and squats. The snake uses low movement and low footwork, always moves side-to-side and utilizes the "cutting palm" and point striking. The dragon likes moving and coiling and uses the uplifting palm in striking. The chicken is very evasive, quick and agile. The unicorn favors turning and circling. He moves in close and strikes with the head and shoulders. His arms strike with upward and downward chopping strokes. The bear's movements are big. He utilizes strength in the chest and waist. Practicing the bear form develops the back and waist. The bear's attack is very strong and fast, he rushes straight forward and uses his body.

Footwork

Nimble and lively stepping and changeability are trademarks of Ba Gua Zhang. The Yin Fu style of Ba Gua highlights the stepping and legwork in their approach to Ba Gua application. In Xie Pei Qi's system there are eight different circle walking steps and each of these eight steps has three variations. Additionally, he teaches a set of 72 leg techniques. When first learning how to walk the circle, Xie will have his students utilize the *che lun bu* or "wheel stepping" method of the lion style. Other Yin Fu schools simply refer to this as the "lion step." The first exposure to this stepping method is in practicing the basic walking postures outlined above, or when holding the static posture of the lion style (see photograph on page 19).

The next stepping method a student in Xie's school will learn is the *bai bu* (擺步), or swinging step. First the student practices "standing bai bu" in one of several standing postures in order to open up the hips and inner thighs in preparation for proper bai bu stepping. The first posture is practiced with the feet in line with each other facing in opposite directions as shown in photograph number 1 on the previous page. The next posture is a bit more difficult, the feet are together but facing in opposite directions as shown in photograph number 2. The next static posture is similar, however, the feet are spread apart as shown in the photograph number 3. These three postures help the student progressively open up and stretch the hips and inner thigh muscles so that when the student begins utilizing the bai bu steps, there is sufficient flexibility in the hips and inner thighs to insure that there is not too much stress placed on the knees.

After practicing the bai bu standing postures, Xie will have his students practice kicking with bai bu to learn how to utilize this step in keeping an opponent from stepping in. The kick is short and is executed with a downward motion. The inside of the stepping foot strikes the opponent's shin and then scrapes down

the shin and stomps the opponent's foot. Xie also teaches his students how to use the bai bu step in wrapping or hooking the opponent's leg to trap and lock the opponent's lower body. After these specific bai bu uses are practiced and understood by the student, Xie has his students walk the circle using only the bai bu steps. He feels that practicing bai bu helps to make the inside of the leg strong, closes the lower back and helps to keep the back strong and kidneys full of *jing* (精) and therefore the qi will naturally collect in the *dan tian* (丹田).

After the student learns bai bu, they will then learn to practice the *kou bu* (扣步), or hooking step. Xie states that while the bai bu footwork opens the dan tian and closes the *ming men* (命門), the kou bu footwork opens the ming men and closes the dan tian. Like the bai bu footwork, the kou bu footwork is used in kicking (by cutting the opponent's lower leg with a cutting action) and in hooking, locking, and trapping the opponent's legs. After the student has practiced the wheel step, bai bu and kou bu, Xie will have the student practice the specific steps associated with the animal style the student is learning. Each animal style has a different stepping method and each of these methods has three variations.



Xie Pei Qi practicing his Buddhist Qi Gong



Xie Pei Qi works on patients in a Beijing hospital

Qi Gong and Health Building

Xie Pei Qi believes that Qi Gong practice is an integral part of Ba Gua Zhang training. He states that "Ba Gua Zhang is practiced for both health and fighting. If one is not executed, development will not be complete." Xie's system includes both Daoist and Buddhist Qi Gong as it was taught by Dong Hai Chuan. All of his qi gong practices are designed to prevent illness, cure illness, and strengthen the organs through body posturing.

In addition to Xie's specific qi gong practices, he says that each of the eight animal forms of Ba Gua also have specific health benefits. The movements associated with each animal effect the flow of energy in the meridians and the movement of the organs such that each of the animals has beneficial effects on specific organs. If a student's lungs are not good, Xie will have them practice monkey style. He encourages students with liver problems to practice the dragon style. If a student's stomach or spleen is weak, that student will practice the unicorn style. Kidney problems are aided by practicing the snake style. When Xie introduces a student to the eight animal Ba Gua system, he will encourage the student to practice an animal style which will help build the student's health as well as suit the practitioner's strengths in using Ba Gua as a fighting art.

Another of the qi gong practices Xie Pei Qi feels benefits the practitioners health as well as their ability to apply Ba Gua in fighting is the use of eight "healing sounds." The first of these sounds is the "Ha" sound. Xie says that the first noise a baby releases when it is born is the "Ha" sound and therefore it is the most natural sound. The "Ha" sound, when combined with the slow exhalation of air, clears stagnation in the heart and helps to move the qi. He believes that this is why it is the first sound made when a baby is born, it helps get the qi pumping. He states that utilization of this sound in health practice will also release pressure and stress from the body. Small children make this sound when they know something is wrong with them.

All of Xie's eight sounds have specific health maintenance effects on the body. He says that using sound also helps expel impure qi and clears the body. In addition to the healing benefits of the sounds, the sounds also have martial usage. Xie states that when the practitioner releases the "heng" sound when striking, the force of the strike cuts straight in and penetrates deep. When the practitioner releases the "hong" sound while striking, the force will feel like an explosion, and there is a round quality to the force. When the practitioner strikes an opponent while emitting the "ha" sound, the opponent will be thrown far away.

Xie has developed a series of exercises which use sounds in coordination with body movements to improve the body's health and increase power in fighting. When fighting the sound is coordinated with the body strength and technique application. The type of sound emitted will depend on the position, movement, and type of application. For best result, the power of the sound should be issued when the body is relaxed. Xie's system includes the use of light sounds, strong sounds, and medium sounds. He states that a different sound quality is used if the intention is to harm the surface versus penetrating the energy deep inside the opponent.

Ba Gua Zhang Fighting

When discussing Ba Gua Zhang's employment as a fighting art, Xie Pei Qi says that the skill in fighting is in the exactness of the application. Where you hit and how you hit makes a big difference in the outcome of a confrontation. He says that this skill is developed through repetition of correct movements. When fighting, these movements must be a natural reflex. The movements are naturally quick and exact when the student trains the basics in repetition. He thinks one of the problems today in developing Ba Gua Zhang fighters is that the students today do not want to spend a sufficient amount of time and effort on the basics.

When fighting against one opponent, Xie prefers to use point grabbing in order to control the opponent. He said that the old masters could fight an opponent and win the fight without hurting the opponent. He believes that use of the grabbing skills is not as violent as striking and thus he prefers to use this method against a single opponent. When dealing with multiple opponents it is a different story. Xie says that when fighting multiple opponents he would not use grabbing or *qin na*, he prefers to use evasiveness and fast point striking.

When teaching students how to fight using Ba Gua, Xie not only emphasizes the exactness in technique execution but stresses the appropriate use of space and time. He wants his students to develop the ability to utilize and occupy space appropriately and at the right instant in time. Even if the student learns to execute a technique flawlessly in form, if the student cannot apply that technique at the proper instant in time and from the proper position in relation to the opponent, the student will not be an effective fighter.

The Ethical Foundation of Chinese Martial Arts

By Allen Pittman

The history of China, its culture, language and philosophy all converge in establishing an ethical foundation for Chinese unarmed combat. As an agrarian culture rooted in the earth and dependent upon family trust one of the mainstays of Chinese culture was and is family loyalty. Confucius reinforced this with his emphasis on filial piety. Ideally the respect accorded to social position and age from the rulers of state down to farmers and peasants. Elders ruled over their younger charges and were given respect for their experience. This tradition, though changing with modernization, continues particularly in the traditional expressions of culture including the martial arts. The relationship between teacher and student is much like that of a father and son. The students regard themselves as brothers (seniority according to age and experience) and naturally are willing to run errands and do odd jobs assisting their teacher as needed.

Because fighting arts are uniquely human - animals have no need of them and maintain their own codes of behavior - their transmission relies on the relationship between the teacher and student. The intention of the teacher and the intention of the student must eventually agree for the whole teaching to be imparted. This takes time and mutual trust. But respect must be demonstrated to warrant trust. Respect shows itself first in etiquette; the bringing of a gift, a restrained tongue - - self-restraint.

If these are foregone a rift forms between the teacher and the student. Teaching is then withheld. Hence transmission of the art requires not only respect but perseverance while respect is being worked out. The respect of the teacher for the student is seen in his pacing the teaching to the student's learning rate, making no false claims and demanding no more than the student is capable of. The student's respect is demonstrated by a respectful courtesy; caring for the teacher - - taking note of the teacher's guidance. This earns the teaching. The technique however must be worked out through long and consistent training.

The teacher retains the right to observe, evaluate and discipline the student's behavior and in doing so prevent the right means from working in the wrong way - - that is through the wrong person.

Ideally the relational aspects of the martial art are eventually integrated in the student into respect for other people. As the student learns with his teacher he (the student) begins to realize other people can be his teacher; with this awareness of ignorance humility becomes present.

With the relational aspect of the teaching communication becomes increasingly important. Language takes on greater value as a relationship is deepened. Because language is the crystallization of thought it is useful to look at the main features of the Chinese language which has a role in the shaping of their martial arts.

With five thousand years of continuous development Chinese have a massive vocabulary. The absence of an alphabet, monosyllabic words, pronunciation by tone all make the language not conducive to rapid assimilation. The lack of a concise theoretical terminology further augments the problems of teaching and learning. As a result great emphasis was placed on daily repetition and the careful use of memory. The concentration on repetition till a movement was instinctive produced great boxers many of which were not particularly interested or able to explain their skill from a scientific point of view. Although this kept the art in the hands of those who

practiced it the most it prevented the art from passing to others who didn't have the physical talent to mimic till they understood. Concepts were and continue to be explained poetically or as parables. This combination of emphasis due to language and found in the teaching method (repetition, parables, poetry) cause the focus of the art to be on experience rather than theory, action as opposed to thought. The concentration on the moment clarifies the perceptions making them clearer and deeper; one's capacity to feel is enhanced. This makes one a better boxer but more importantly it can make one a better person.

In this respect Bertrand Russell said the Chinese prefer happiness to power. This could well be why they (like their Indian neighbors) developed a technology for mind while we in the West a technology for matter.

With teacher-student relationship and the linguistic emphasis on experience two major philosophical schools sprouted forth; Confucius with its emphasis on filial piety, social custom and social hierarchy and Daoism which pointed to a natural receptiveness and spontaneity with great respect for the universe both natural and supernatural. Both schools of thought saw correct living as submission to a hierarchy of powers or wills.

Where Confucius showed insight in social manners and practical psychology necessary for daily living, Daoism described a universe much larger than man consisting of a hierarchy of wills; ghosts, gods, principalities and powers. It was, according to the Daoists, man's purpose to cooperate with these wills thereby assisting the processes of the universe and developing his own nature.

Society, language and philosophy blended with the existential elements of survival particularly warfare (both Confucianism and Daoism came out of the Warring States period) constructing systems of fighting that encompassed not only the practical necessities of war but also technological facts and even esoteric-metaphysical truths.

Down through time came these arts; partaking of the conditions of time but maintaining practical effectiveness. Absorbing current theories yet maintaining a sound foundation of basic ideas. The arts became an integral part of the culture that bred them and were absorbed into the literature. Folk tales and adventure stories abound with descriptions of famous boxers and swordsmen. The tales, because of their archetypal simplicity and rustic style, remain popular and provide parables where formulas can never suffice. The lessons of these parables are familiar but in Chinese garb there is a fresh appeal. The wise old man leading the loyal student through tedious hours of rigor, a mysterious stranger defending himself with nonchalance and dignity, comrades-in-arms drinking and laughing over a practical joke . . . an all-truest living the life of Robin Hood . . . The Spirit of the Knight-Errant; independent, brave with a heart of the common folk. And with these things a sense of wonder unjaded by media manipulation.

The ethics of old China centering on family and teacher loyalty, the continuous effort of farmers, scholars, sages and boxers over the years; their experiences remembered in fighting forms and exercises. Their strong interest and respect for the universe as seen in boxing theory all form a remnant, ancient and worn but still true and beautiful. This remnant is Chinese martial arts; Yoga, boxing and a view of the universe integrated into a system of training designed to promote life, not end it.

The Eight Animals of Ba Gua Zhang

by Jerry Alan Johnson

"Ba Gua" translates as "Eight Trigrams." The Eight Trigrams are symbols which form the foundation of the *Yi Jing* or *Book of Changes* and they also provide the philosophical basis for the martial art Ba Gua Zhang. As Ba Gua Zhang practitioners, our interest in the trigrams of the *Yi Jing* is related to their practical use in the Ba Gua fighting method. In my school, we relate each of the eight trigrams to its own unique "animal form." The animal characteristics provide a basis for both healing and self defense. Each gua, or section, of the form (the Eight Animals form of Ba Gua Zhang) is developed to adapt the characteristics of a particular animal in its image and movement. The animal traits relate closely to the characteristics of the eight trigrams.

In this article, I will outline the characteristics of each of the eight animals and describe how the practitioner will utilize the characteristics of a particular animal in developing Ba Gua Zhang skills. I will also address the inter-relations of the animal styles and how a practitioner will integrate all of the styles in a combat environment.



Johnson demonstrates a lion form posture

Introduction

In the application of martial arts there are four general categories of techniques: striking, kicking, throwing, and grappling (to include point grabbing, choking, and joint locking). While all complete martial arts systems employ all of these techniques, some may emphasize one group of techniques more than the others, (for instance Judo emphasizes the throwing aspect). Although there are only so many ways to kick, strike, throw, or lock an opponent, each martial arts system has their own unique way to implement these specific techniques. Ba Gua Zhang, being a complete and balanced fighting system, employs all of these techniques, however, because Ba Gua Zhang is an art which emphasizes theory and principle vice rote technique application, the Ba Gua Zhang stylist will approach the application of these four methods from a variety of perspectives. In Ba Gua Zhang, set-ups and follow-throughs will not only vary based on the situation, but will also vary from one student to the next based on the students size and physical attributes in relation to the opponent.

In teaching students how to train and apply Ba Gua Zhang as a fighting art in all its various facets, I utilize the "eight animal model" in order to provide each student with fighting techniques and strategies which best fit their physical characteristics and attributes as well as their individual personality. In this system a student will first learn the form movements, fighting techniques and characteristics of all eight of the Ba Gua Zhang animals. Each animal will approach the technical aspects of striking, kicking, throwing, and locking in its own unique manner.

While training each animal the student will not only learn the movements of the form set, but also practice specific palm training, footwork and leg training, and grappling and throwing drills in addition to auxiliary training which fits the attributes of the particular animal the student is studying. For example, the lion's strength is his use of the "crushing palm" and he makes use of grabbing and seizing points when implementing the grappling method. Therefore, while student's are learning the lion section of the form, they will also train the crushing palm mechanics and the point grabbing techniques of qin na. During the course of study, transitioning through all eight animals, the student will learn all of the necessary techniques applicable in a fighting situation with a variety of "flavors." The attributes and strengths of each animal are outlined below.

Once students have trained all eight animals, they will then specializes in one or two of the animal styles which best suits their personality and physical characteristics. For instance, a large person who is fast and aggressive would specialize in the lion style while a large person who is slow and not as aggressive would specialize in the bear style. A small person who is very flexible and wiry will specialize in the dragon style while a small person who is timid might specialize in the unicorn style. A medium

size person who is fast on his feet might specialize in the falcon style while a medium size person who has fast hands might specialize in the snake style. Once a person chooses his or her specialty, they will study that animal's characteristics in combination with all of the other animals. In this manner the eight trigrams combine to form the sixty-four hexagrams and the student has a background which allows for adapting quickly to any fighting situation. For example, a student which has specialized in the pure falcon style, will then study the falcon style with lion characteristics such as grappling and qin na. Next they may focus on the falcon style with unicorn characteristics such as evasiveness, etc. Each student will learn to specialize in at least two animal styles and study all of the hexagram combinations related to those animals.

This model not only provides an efficient and effective training syllabus for students to follow, it also provides the theory used in developing fighting tactics. In the study of the animals, the student learns how to recognize the strengths and weaknesses of an opponent and decide what strategy to use in a fighting situation. If the student recognizes an opponent to be large and slow, i.e. bear characteristics, they may choose to utilize the monkey's techniques to fight that opponent. Even if a student has specialized in another animal (say falcon) because they have studied the falcon in combination with the attributes of the other animals, they will know how to fight with the falcon style using monkey techniques.

In training the practitioner works to ingrain all of the attributes and characteristics of the animals so that they become second nature. When a fighting situation arises there is no time to think about which animal to use. If the training has been thorough, the body will respond to the opponent without thought. In other words, the animal characteristics have been "programed" into the body and thus when the practitioner squares off against a large, slow opponent, he or she thinks "monkey" and the body responds appropriately.

By studying the Eight Trigrams and related animals, as they pertain to forms practice and fighting, the student will develop a strong confidence and inner will. When the animal forms and fighting characteristics are ingrained in the body through long hours of hard practice, the practitioner's body will respond naturally and spontaneously in any fighting situation. By relaxing the mind and body and allowing the trigram changes and animal attitudes to motivate the movement, fear will not arise and the body will respond without confusion. When fear does not arise there is an increased state of awareness and every response the body makes is automatically correct. There is a spontaneous correctness in all actions and responses when movements are motivated by the trigram changes, and not fear. When the body is conditioned to respond correctly and naturally to an opponent's attack, one does not have to mentally reason out and come to a conclusion that a particular action is the right course. In a fight, a response which is a result of mental reasoning is too slow. This state of awareness can be attained through study of the Eight Trigrams and animal characteristics, attitudes and emotions. By adapting the spirit of the animal and not restricting boundaries, no fear will arise because of the



Johnson executes a unicorn form posture

confidence and inner strength generated by the focus of intent on the spirit of the motion and movement of reflex body response and not on a given "technique."

Keep in mind that this is not a fixed system, there must be dynamic movement in which the practitioner has the potential to use all 8 animals. For instance, a practitioner might start a fight with the evasiveness of the unicorn in order to test the opponent and finish off with the aggressiveness of the lion once the opponent is vulnerable. Although a given student may identify most strongly with the characteristics of one animal, each animal will have characteristics of the other animals in its movement, emotion and attitude. In this manner the eight trigrams move into the 64 hexagrams. This study will outline the characteristics of each of the eight animals as they pertain to fighting and forms practice. A Ba Gua practitioner from the eight animals school will study the characteristics and fighting styles of each of the eight animals, but will adapt one or two particular animals for his specialty. When performing the form sequence the practitioner will shift his emotions and intent to fit the gua he is performing.

Lion and the Qian Gua

The element of Qian represents Heaven and is pure yang with the attributes of health and strength. The body of the qian gua is the three solid lines, and it adopts the characteristics of being strong, full of power, and

creative. In physical dimension it becomes the lion, an animal that is brave, strong, determined and aggressive. His personality is short tempered; he channels anger into fighting energy. The lion's fighting characteristics are: solemnity and explosiveness.

In fighting, the qian takes the form of the lion paw, the fingers are curled so as to strike or quickly grab the opponent and break their defense. The lion's favorite techniques in fighting are those used in qin na (joint locking) and grappling (ground work and choke outs). In grappling, the lion works points of the body in order to separate and tear muscle from the bone. Along with the seizing techniques of the lion paw, he uses his arms to catch, hook and trap for initiating bone breaking and joint dislocation. The lion is also very punishing with his use of knees, elbows, and striking with his head. The legs are used for low pounding kicks designed to break the structure of his opponent and dislocate the knees. He will also step on the feet and ankles of the opponent to keep him from running away as the hand techniques are applied. The Lion charges its opponent straight in with the intent of pouncing and crushing. When an attack occurs, a lesser trained or fear oriented opponent will typically tense up and brace for the lion's attack causing his body to become stiff and lose its natural flexibility. At this point the opponent's body can be moved and injured very easily. If the opponent should escape, the does not give chase and will never retreat, instead he will recompose himself and await the opportune moment to



Johnson demonstrates a snake form posture

pounce. The lion will usually be dominant in practitioners who have a heavy body structure and are big boned and is effectively implemented on any opponent that is of smaller bone and muscular definition. His strength is inside and mid-range fighting, his weakness is his outside range.

The lion gua requires that the hands stretch out in full strength, moving the internal and external, upper and lower torso to combine into one energy. When performing the lion (qian) gua, the practitioner concentrates on manifesting strength and power from the stretching of the tendons from the hands all the way down to the toes (wrapping and reeling the silk). The body should be completely integrated and both the internal and external qi of the upper and lower torso should be combined in one energy. When this kua is practiced correctly, the practitioner will effectively strengthen and stimulate the lungs and breathing as well as the brain and central nervous system. If the gua is practiced incorrectly (using physical strength instead of using jing and forcing the qi instead of relaxing and nurturing it), one will cause internal blockages which may result in high blood pressure.

Unicorn and the Kun Gua

The element of kun represents the Earth and is pure Yin. Its attributes are meekness and receptivity. When referring to the animal characteristic it becomes the unicorn with its kind and good nature, it is capable of flight, and can change forms unpredictably. It has the ability of standing on one leg and the agility of rotating and turning the body with one movement. This trigram is, by nature, flowing and therefore the body is fast, light, moves like the swirling wind and turns like a spinning top. The unicorn's fighting characteristics are: yielding and receptivity.

The unicorn features the palm techniques of the "Willow Leaf" Palm. The spirit of the unicorn is expressed through the configuration of "turning body striking palms," and the principle of *zou hua* which is the use of appropriate movement to respond with yielding rather than avoiding. Practitioners who are naturally quick, agile, and evasive adapt the unicorn as their specialty in fighting. Adopting the unicorn fighting style is effective if your opponent is much bigger, stronger and more aggressive than you are. The unicorn is always evading, much like a matador would against a bull, while he is looking for an opening to attack. A master of bobbing and weaving, dodging and feinting, yielding and withdrawing, the unicorn is known for its sudden spins and its crafty one-leg turning strikes. Extremely deceptive, the unicorn draws its opponent in, avoids the attack and then counter-attacks. The unicorn does not aggressively kick or strike, instead he will use his deceptive movements, placing his feet, knees, elbows, and palms such that the opponent unknowingly runs into them. When retreating, the unicorn will use every opportunity to counter-attack.

The unicorn's strength is his outside fighting and his weakness is on the inside. When the unicorn finds himself on the inside, he will bob and weave in order to evade his opponent and move back to the outside. Many practitioners will display the characteristics of the

Unicorn when meeting another opponent for the first time in order to “feel him out”. The Unicorn’s care-free attitude and evasive movements are ideal in this situation. Practitioners will also frequently use the Unicorn to set up the opponent and then switch to another, more aggressive animal to finish him off.

When performing the Unicorn techniques one should work on making the body light and nimble. Concentrate on rooting on one leg while leading the qi up to the center line. This will enable you to effectively spin on one leg without losing your balance. When the gua is practiced correctly, the qi will abide in the center abdomen giving you grace and balance from your center body. Also, your stomach will be strengthened and your muscles toned and filled with qi. If the gua is not practiced correctly, the abdomen will feel empty and the body will not be agile. Pay special attention and study this, because this is the way in which you may achieve agility and creative application.

Snake and the Kan Gua

The element of Kan represents water, and is yang in nature. In realm to physical objects, Kan is the snake, the most poisonous of the eight animals. The attitude of the snake is one of indifference. He is cold and cruel, showing no emotion of remorse. He is like ice. Both the internal and external movements of the snake are like water, flowing smoothly and vigorously, penetrating every crack and cavity. This form is soft and passive on the outside, but strong and solid on the inside. Its characteristics are: flexibility and agility.

When the snake is used in fighting, it uses the way of “white snake spitting mushroom” and the skill of “double-headed snake coiling its prey.” The snake uses the method of hitting the vital points of the body, attacking the opponents nervous system. He will use the straight “dragon’s head” or “phoenix eye” punch for penetrating, dotting, striking, winding, picking up, sticking, hooking, and pounding his opponent. The snake strikes are implemented with the finger tips using the “piercing palm” method, continuously rolling, sticking, coiling, and whipping in order to penetrate the opponent’s vital points such as the eyes, throat, stomach #11, heart #1, etc. The fingers are slightly curved and, upon impact, twist. The snake is a master of *dian xue* (point striking).

The snake kicks are low and sharp, using either the point of the toes or the ball of the foot. The snake will attack while using the bending foot, kicking foot, piercing low, and flowing inserting foot techniques. The targets for the snake kicks are the opponent’s ankles, shins, calves, knees, and groin. Practitioners who are quick and agile, have a long reach and small bone structure will adapt the characteristics of the snake. You can use the snake on any opponent that you can out maneuver and can intercept quickly. The snake’s weakness is infighting.

The snake makes his body move like water. It is soft and passive on the outside in order to make full use of the tendons and bones. The tendons are used to whip, or sling (much like a rubber band) the body’s bone structure into the opponent. The bones act as tubes funneling the qi into the opponent upon impact. In order to facilitate

this movement of qi, relax fully and stretch the tendons. When the mind’s intent strikes, the body follows.

When the technique is practiced correctly, the bladder, kidneys, hearing, and the lymphatic system will be strengthened, and the lower dan tian will be rich in qi. When the lower dan tian is rich in qi, the heart of Dao is created, and the yin fire within the heart will be dissipated and problems of dizziness will not be encountered. If practiced incorrectly, the kidneys will weaken, the heart’s fire will be unable to sink, and the practitioner will become dizzy with headaches and eye trouble will occur.

Falcon and the Li Gua

The element Li represents fire and is yin in nature. When the element is related to physical form it becomes the falcon. The falcon’s attitude is one of stalking his prey, always alert and forever watching. Also, it can disappear into the forest with great speed. This signifies that the falcon can attack out of nowhere to penetrate the opponent’s defenses and return to the void undetected.

Much like the snake, the falcon attacks the opponents nervous system, however, instead of using the fingertips, the falcon utilizes chopping techniques to attack the



Johnson executes a dragon form posture



Johnson demonstrates a bear form posture

“bands,” in order to split or snap the tendons and ligaments. The "bands" are the body's folds/joints i.e. wrists, elbows, shoulders, collarbone, throat, solar plexus, kidneys, groin, knees, and ankles. The chopping technique is similar to the movements used when cutting with a broadsword. The falcon will implement these techniques in order to hook, lock, sweep and throw his opponent while spinning and turning his body.

While the arms (or “wings”) are chopping, the feet and knees are parrying the opponents kicks and setting up for destructive downward-thrusting counter kicks. The Falcon sets up his attacks with the arms and finishes off with the legs. It is said that “The arms are the snipers and the legs are the artillery.” At mid-range, the falcon “folds his wings” and uses his elbows to deliver powerful blows as he spins like a tornado. The falcon also uses the folding wings technique when parrying and then opens his wings to strike. With the combination of his long range chopping techniques, folding wings, spinning and turning, and powerful leg attacks the falcon fighter truly embodies the “clinging” nature of the trigram Li. Like fire, who's form is always changing, but it always clings to the burning object the falcon fighter will overwhelm his prey. This element attracts practitioners with medium build who are quick and agile and have powerful legs and good balance. The falcon is an excellent long and mid-range fighter, his weakness is on the inside.

As far as form is concerned, the outer portion is strong and solid, while internally it is soft and flexible. When practicing these techniques, the practitioner adapts an alert and watchful attitude as if stalking prey. If one practices this element correctly, he will feel his insides begin to transfer into emptiness and his form will flow

smoothly. The eyes, heart, and small intestines will be tonified and the blood circulation will be improved. If he practices this element incorrectly, he will become confused and scatter-brained.

Dragon and the Zhen Gua

The element Zhen represents wood and correlates to lightning and movement. When relating the element Zhen to physical objects, it becomes the dragon. The dragon has the ability to condense its bones (contract inward), leap, fly and change unpredictably. The dragon is extremely flexible and agile and can transform into two different kinds of martial energies: the water dragon (which is solid and heavy), and the sky dragon (which is light and vaporous). The fighting configurations are pushing, pulling, hooking, splitting, wrapping, dropping, lifting, and advancing. The dragon's body will fluxate and pulsate and the arms will expand and condense as he turns and coils. He is pompous and arrogant in his turning movement. His attitude is one of superiority.

The dragon's attacks are a very erratic combination of simultaneous high and low strikes with the arms and legs, designed to confuse the opponent. He will flow like water around the opponent's attacks and defenses. The dragon makes maximum use of coiling and trapping techniques, utilizing inside elbow and palm work. The coiling and flexible, whip-like arm movements of the dragon make it very difficult to counter his inside attacks. It is from the dragon's rolling movement that the Ba Gua Zhang practitioners earned the name “Rolling Thunder Boxers.” The dragon footwork is comprised of circular bent-leg hooking movements which are used for leg trapping, hooking and throwing. The dragon uses his knee strikes or presses his knee into the opponent and then circles the foot in order to trap, kick and throw. He is found of using the front and back of the heel while kicking. The dragon's strengths are mid-range and inside fighting. A Ba Gua practitioner will assume the characteristics of the dragon when faced with a larger, stronger opponent. The dragon's inside fighting movements are best implemented on opponents who have a long reach, are slow, and have a tendency to grab and hold on (like wrestlers).

Externally it is quiet and still, but inwardly it is moving and very active. If one practices the dragon techniques correctly, all the qi will gather around the liver and the metabolism will be in harmony. If it is done improperly, the liver will over-heat, causing stress and pressure on the liver, and overexertion of qi.

Bear and the Gen Gua

The element Gen represents mountain, resting and keeping still. When relating to physical objects, it is the bear. The bear is extremely perceptive. The characteristics of the Bear are: power and impassiveness. It has the ability to “up root” its opponent. The bear uses the penetrating punch, moving, catching, leading, pulling, shaking, squeezing, twisting, and following techniques.

The bear will usually wait and counter attack by rushing in when the opponent is off balance in his stepping, posture, or mind. He will wait calmly until

his opponent is within striking range and then seize the correct moment to "whip" his paw to strike the opponent. A good example of this technique would be that of rolling up a newspaper in order to swat a hornet. Because of the hornet's speed and skillful evasive maneuverability, you must have patience and wait for the proper moment to strike. The fa jing is the most explosive in the bear. He will shake his entire body when slamming an opponent to release the yang energy. When close in, the bear will use his weight to lean on the opponent and drain him of energy. He will also use his massive structure to offset his opponent's balance. He will constantly become an obstacle obstructing his opponent's movements by jamming him with his feet, knees, hips, elbows, shoulders, belly, back, and head. The bear is effective at mid-range and inside fighting and he is least effective on the outside. Practitioners who are big boned and strong, but not aggressive, will adopt the characteristics of the bear.

When relating to form, the upper portion of the body is strong and firm, while the middle and lower parts are flexible and soft. While the bear is very inactive outwardly, his qi is active inside the body. If one does these techniques correctly, the lower dan tian will produce colors which will be manifested on the face, giving him a healthy and young complexion. Also, the spleen will fill with qi. The heart's fire will sink and qi travel up the spine and fill the whole body. If you do the practice incorrectly, the yang qi in the dan tian will not be able to rise up the spine, and the fire in the heart will not be able to sink down.

Phoenix and the Sun Gua

The element Sun represents a penetrating wind. In physical form, the element Sun becomes the phoenix. The phoenix characteristics are; swirling in a continuous circle and the action of sinking while moving forward. The emotion of the Phoenix is one of daring determination. He is very brave and confident in his attack.

In relation to fighting, the phoenix will meet and yield to attacks with circular motion, parrying the opponent's thrust, utilizing his momentum in order to place his opponent into an unstable position and topple him before he can counter. The phoenix whirls like a tornado and uses his elbows to cut and thrash. In addition to the elbows, the Phoenix will use chopping and backhand strikes when attacking to catch, hook, and set up for a sweep or throw. IN order to use less effort to change the direction of a moving object, you must keep it moving in a continuous curve. This curvilinear motion also decreases joint tension, which frees them to move with greater tenacity. This is done by keeping the upper body strong and firm, and keeping the lower portion of the body soft and flexible. Timing and smooth execution are essential. Your energy should be continuously moving like an ocean wave. The Phoenix kicks are usually no higher than the knees. He uses his legs mostly to help take out his opponents root. His circular stepping and zig-zag patterns are most effective when used for scooping, sweeping or throwing an opponent. The phoenix is a mid-range and inside fighter with a weakness on the outside range. The characteristics of the Phoenix are usually adapted for medium and large boned students.

The "tornado power" of the phoenix is one of the

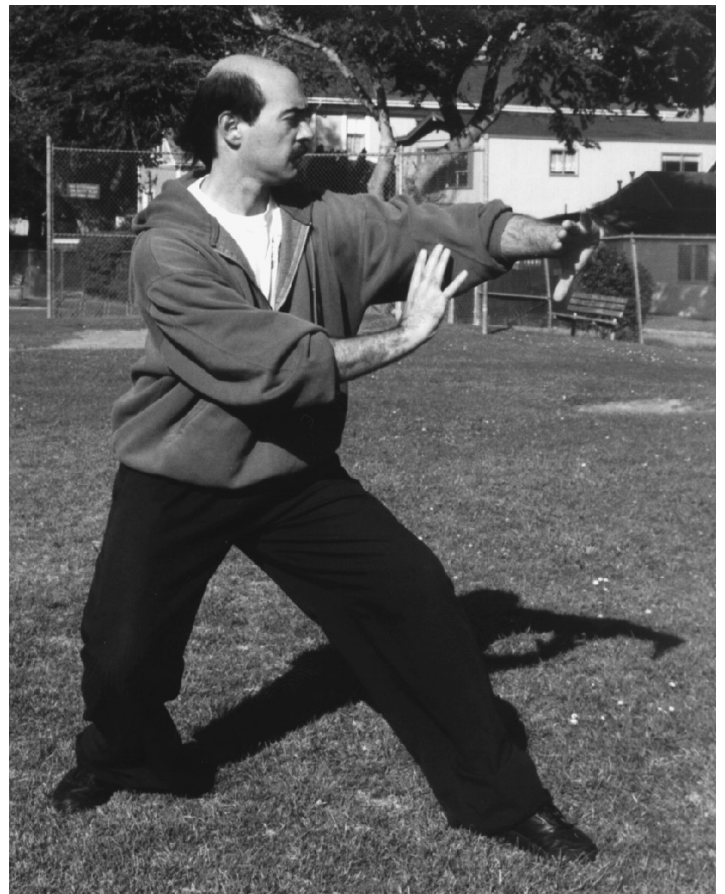
most difficult powers to attain. This is not simply a "silk reeling" rolling power. There is complex turning power inside your body, it also moves from side to side and up and down, a soft spiraling energy that adheres to your opponent. As your opponent punches he does not feel anything because you are so soft and fluid, changing and turning, you wrap your energy around him, and stick to him. This type of changing involves maintaining balance between your Yin and Yang energy. You must be able to become either light or heavy, soft or hard, quick or still, sticky or springy at will. When you fight, keep your movements simple. Be circular in your movements and motions.

If one practices correctly, the true qi will permeate into the four limbs and every part of the body from the inside out, and the body will move like a tornado; continuous, without beginning or ending. The liver and lumbar vertebrae will also be strengthened. If it is done incorrectly, the qi will be blocked, and it will not be able to travel through the body.

Monkey and the Dui Gua

The element Dui represents metal and correlates to a lake. In terms of physical manifestation, it becomes the monkey, which has the greatest agility of all the animals. The monkey is crafty and deceptive and his techniques are quick. The monkey has the ability to shrink and leap from one tree to another. The emotions of the Monkey are: excitement and surprise.

The monkey is famous for pinching and twisting the muscle and nerve cavities, grabbing hair, and grabbing and twisting fingers. His best techniques are those used for twisting, pulling, pushing, grappling, embracing,



crouching, leaping, hooking, sticking, trapping, and evading. When grappling on the inside or using close to the body trapping, the monkey will bite to counter-attack if trapped. He makes great use of borrowing energy and "light air" gong fu skill. He literally climbs all over his opponent in an effort to frustrate him and wear him down. His feet stick inside and outside the opponent's legs and then kick the opponent's back leg when there is an opening. The monkey's leg work is also designed to interfere with the opponent's stepping and is used to offset and uproot the opponent by confusing him. Practitioners who are short in height, small in bone structure and have great natural agility and quickness will adopt the characteristics of the monkey.

When relating to form, the upper body is soft and flexible, but the middle and lower portions are strong. If practiced correctly, the qi in the lungs will be strong clean and moist. If practiced incorrectly, the qi in the lungs out of harmony, causing coughing, asthma, and other respiratory disorders.

This article is an excerpt from an upcoming book by Jerry Johnson on the secrets fighting techniques of the internal martial arts.

Letter to the Editor

This letter was received in response to the article on Chang Chun-Feng printed in Volume 3, Number 5.

The cover story on master Chang Chun-feng was excellent, however I feel that any discussion of his system would be incomplete without a mention of one of his prominent students here in the U.S. who carries on the tradition of his instruction. Dr. Kenneth Fish was a student of master Chang and his wife, and is the only Westerner authorized to teach their Hsingyi system, which he does at his school in Gaithersburg, MD.

As a point of clarification, according to Ken and others, Chang's Pa Kua had a strong Hsing Yi flavor, and not the reverse. Of interest too is a recent article on Hsing Yi in a mainland publication which mentions Chang as a Hsing Yi student of the renowned Li Tsun-yi. Master Li was a contemporary and student of the founder of Pa Kua Chang, Tung Hai Ch'uan. The same article also states that Sung Shih-jung, a classmate of Li Tsun-yi's and also a student of Tung Hai-chuan, taught much of his Hsing Yi to Tung, which Tung researched and incorporated into his still developing art. The question then arises as to whether skill in one is complimentary to skill in the other.

/s/ Gary Oshinsky

Response: Thanks for your letter. Ken Fish was not mentioned in the article primarily because he was a Hsing-I student of Chang Chun-Feng and the article was about Chang's Pa Kua. Additionally, since Ken Fish has written a number of articles for this Journal and his relationship with Chang Chun-Feng is well known to our

readers, I did not feel it was worth a special mention in that article. I only have so much room in each article and thus I cannot mention everyone who is associated with a particular teacher or Pa Kua system in every article about that system. My apologies to Ken and his students.

Whether Chang's Pa Kua had a Hsing-I flavor or his Hsing-I had a Pa Kua flavor is probably a debatable question. His Hsing-I students will probably say one thing and his Pa Kua students will say another. I think it is natural that his student's Pa Kua would have a Hsing-I flavor since the majority of them studied Hsing-I first. But it is a very small point. Suffice to say that his martial arts were influenced by both as was his teacher's Pa Kua. Kao I-Sheng was known to have associated with some Hsing-I men and his book on Pa Kua includes a section on Hsing-I's five elements. I suggest that his linear Pa Kua probably was influenced by the Hsing-I he was exposed to.

The article on Chang states clearly that he studied Hsing-I with Li Tsun-I. Look on page 4. You must have missed that. I did not belabor the point because, again, the article was about Chang and his Pa Kua, not his Hsing-I.

You are a bit off base in saying that Li Tsun-I was Tung Hai-Ch'uan's contemporary. Li Tsun-I was only 33 years old when Tung Hai-Ch'uan died. Since Tung was about 40 years older than Li Tsun-I, they could hardly be called contemporaries in the dictionary's sense of "being of about the same age." Li Tsun-I did not meet Tung Hai-Ch'uan until very late in Tung's life (a year or two before he died) and Li studied the majority of his Pa Kua from Ch'eng T'ing-Hua.

Although Li Tsun-I and Sung Shih-Jung were the same age, Li Tsun-I was one generation removed from Sung Shih-Jung in the Hsing-I lineage, they were not classmates as you have stated. Sung was a younger Hsing-I "brother" of Li Tsun-I's Hsing-I teacher Liu Chi-Lan, thus making him Li's Hsing-I "uncle." Liu Chi-Lan and Sung Shih-Jung were both Hsing-I students of Li Lo-Neng (Li Neng-Jan). [Reference *Hsing-I Ch'uan Ching I* by Wang Li-Pien, *Hsing-I Ch'uan Hsueh* by Sun Lu-T'ang, *Hsing-I Ch'uan T'u Shou* by Ling Chu-Ch'ing and *Hsing-I Mu Ch'uan* by Chiang Jung-Ch'iao, all of these well known Hsing-I books agree on this point.]

While some sources list Sung Shih-Jung as one of Tung's Pa Kua students, Li Kui-Chang, an 82 year old Hsing-I practitioner in Shanxi Province who was very close to both of Sung Shih-Jung's sons, stated that Sung never studied Pa Kua with Tung Hai-Ch'uan. This information was obtained during an interview I conducted with him last month in Taiyuan. Sung Shih-Jung (1876-1927) was also only 33 years old when Tung Hai-Chuan died, so I doubt Tung studied Hsing-I from him.

Pa Kua Chang Related Periodicals

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

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

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

1993 Calendar of Pa Kua Chang Workshops and Seminars

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Lo Te-Hsiu	New York, NY	13-14 November	Tom Clifford (914) 365-6461
Lo Te-Hsiu	Flint, MI	20-21 November	Jim Burchfield (313) 743-1450
Bok Nam Park	Pacific Grove, CA	4 December	Dan Miller (408) 655-2990

**Intensive Ba Gua Zhang training in China, April 1994
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