



# Pa Kua Chang

JOURNAL

Vol. 4, No. 3

March/April 1994



The Ba Gua  
and Xing Yi  
of Li Cun Yi

李存義  
八卦形意名家

**IN THIS ISSUE:**

*Li Cun Yi and the Ba  
Gua Xing Yi Connection*

*Li Zi Ming Disciple  
Zhang Hua Sen*

*Li Zi Ming's 64 Fighting  
Attacks*



## *Pa Kua Chang* JOURNAL

Published bi-monthly by High View Publications,  
P.O. Box 51967, Pacific Grove, CA 93950  
Phone: (408) 655-2990  
Fax: (408) 655-4984  
Editor: Dan Miller

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

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

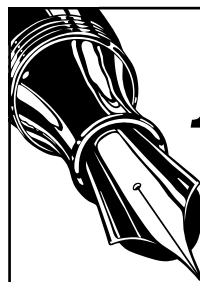
Chinese names and terms will be romanized using the pinyin system of romanization except when an instructor prefers his name romanized differently. The title of the Journal appears in the Wade Giles system of romanization as it was the system we started with and we kept the original title. Whenever possible,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

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

We solicit comments and/or suggestions.

All Rights Reserved, High View Publications.

The authors and publisher of this Journal are not responsible for any injury which may result from following the instructions contained herein. Before embarking on any of the physical activities described in this Journal, the reader should consult his or her physician for advice regarding their individual suitability for performing such activity.



## *Editor's Corner*

### **More Technical Information**

Since we began publishing the *Pa Kua Chang Journal* in November of 1990, readers have been asking for me to publish more technical information on the art. In the past when I have tried to introduce a series of technical articles by the few teachers who would provide such material, various instructors and/or their students screamed that I was playing favorites.

I can only write technical articles about the system that I practice. This limits me to the system taught by my teacher Park Bok Nam. Additionally, I can usually convince my close friends to provide me with technical information about their systems. This again limits me to articles about Li Zi Ming's system as taught by Vince Black and Zhang Jun Feng's system as taught by Luo De Xiu and his top students. I am glad to provide this information to the readers and I will continue to do so. However, every time I have provided this information, I get a letter from some disgruntled instructor accusing me of favoritism. Unfortunately, those same instructors never bother to submit technical articles about their own systems. I can't print something I don't have or I don't know about. If I received such articles, I would gladly print them.

Since readers want more technical information, I will continue to provide it as I did with the Luo De Xiu article in the last issue and with Vince Black's article in this issue. If individuals from other systems feel that their system, school, association, or lineage is not being properly represented, the solution is very simple; write an article and send it in!

While I routinely interview instructors in China, Taiwan, and the United States, many of them are not willing to discuss the technical details of their art at great length. They will gladly talk about history, theoretical principles, and their lineage, however, when I try to pin them down on specific training techniques, I find that most of them don't want to get into those details with individuals outside of their group of students. Fortunately, during the past few trips to China, I have developed good relationships with some very open teachers who are willing to share this kind of information. The group we are taking to China in April will be studying with some of these individuals and we will try to bring back some good technical information to provide to Journal readers.

### **On the Cover**

**Ba Gua Zhang and Xing Yi Quan instructor  
Li Cun Yi (1847-1921)**

# Li Cun Yi and the Xing Yi - Ba Gua Connection

Since the late 1800's Xing Yi Quan (形意拳) and Ba Gua Zhang (八卦掌) practitioners have maintained a close relationship. This relationship evolved primarily because many Xing Yi boxers in Hebei Province also practiced Ba Gua and vice versa. Legend says that the brotherhood between Xing Yi and Ba Gua practitioners began after a fight occurred between Ba Gua's originator Dong Hai Chuan (董海川) and the famed Xing Yi boxer Guo Yun Shen (郭雲深). This famous story says that Dong Hai Chuan of the Ba Gua school and Guo Yun Shen of the Xing Yi school had a three day battle whereby Dong finally got the upper hand on Guo during the third day. Afterward the two thought so highly of each other's skill they both proclaimed that from that time forward "students of one school should train in the other." A good story, but it is not true.

Although the three day fight between Dong and Guo makes for a good story, almost all of the elder generation Xing Yi and Ba Gua practitioners that I have interviewed in both Hebei and Shanxi Provinces say that it is only a story, such a fight never actually occurred. Some say that Guo did go to Beijing intending to challenge Dong, but his friend Cheng Ting Hua (程庭華) persuaded him not to do it after Guo and Cheng had a small confrontation whereby Guo attacked Cheng and Cheng successfully evaded the attack. Recognizing Cheng's skill and knowing that Dong was even more skilled, Guo gave up the notion of challenging Dong. This incident may have occurred and it may have been the catalyst for the Xing Yi and Ba Gua practitioners coming together. However, I believe that the primary source of the connection was the relationship between Cheng Ting Hua, Li Cun Yi (李存義), and the other boxers from Shen County (深縣), Hebei Province (河北省).

Cheng Ting Hua was probably the first Ba Gua man to also study Xing Yi and Li Cun Yi was probably the first Xing Yi man to study Ba Gua, followed by Zhang Zhao Dong (張兆東), Liu De Kuan (劉德寬), Geng Ji Shan (耿繼善), and Sun Lu Tang (孫祿堂). Cheng Ting Hua and Guo Yun Shen were both from Shen County and it is said that Cheng Ting Hua studied some Xing Yi from Guo Yun Shen after he had studied Ba Gua from Dong. Li Cun Yi, Zhang Zhao Dong, and Geng Ji Shan were also all natives of Shen County, Hebei Province, had been friends since they were young and had begun studying Xing Yi from Liu Qi Lan (劉奇蘭) in Shen County at the same time (in the mid 1870's). Liu De Kuan also studied Xing Yi Quan from Liu Qi Lan in Shen County, although he was a native of Cang Zhou City in Hebei.

Around the same time Li, Zhang, and Geng began studying Xing Yi with Liu Qi Lan, Cheng Ting Hua began studying Ba Gua Zhang with Dong Hai Chuan in



**Xing Yi and Ba Gua expert Li Cun Yi (1847-1921)**

Beijing. Li Cun Yi and Cheng Ting Hua were only one year apart in age (Li being the senior) and had been friends since they were young. It was natural that when the two friends got together they each showed the other what they had been studying. Although Li Cun Yi, Zhang Zhao Dong, Geng Ji Shan, and Liu De Kuan are all commonly listed as Ba Gua students of Dong Hai Chuan, they were students of Dong in name only. All of these men actually learned the majority of their Ba Gua from Cheng Ting Hua and all started studying Ba Gua around 1880.

Liu Feng Chun (劉鳳春), another Xing Yi and Ba Gua boxer, studied Ba Gua with Cheng and was later introduced to Dong Hai Chuan. After Dong died, Liu continued his Ba Gua study with Cheng Ting Hua and also went to study Xing Yi with Liu Qi Lan in Shen County. Sun Lu Tang began studying Xing Yi Quan with Guo Yun Shen in Shen County in 1882, after first having studied Xing Yi with Guo's student Li Kui Yuan



**Li Cun Yi's Xing Yi "Uncles" Che Yi Zhai (left) and Guo Yun Shen (right) in Taigu, Shanxi Province. Che and Guo were both Xing Yi "Brothers" of Li Cun Yi's teacher Liu Qi Lan under Li Neng Ran. Che Yi Zhai's student Liu Jian is standing.**

(李魁元), and in 1889 began studying Ba Gua Zhang with Cheng Ting Hua by way of introduction from Guo Yun Shen. So it would appear that the relationships which the students of the Shen County Xing Yi teachers Liu Qi Lan and Guo Yun Shen had with Cheng Ting Hua of the Ba Gua school sparked the Xing Yi/Ba Gua connections.

The Xing Yi, Ba Gua, and Tai Ji connections were further solidified in 1894. In that year Cheng Ting Hua and his friends Liu De Kuan, Li Cun Yi, and Liu Wei Xiang (劉緯祥) came together to form an organization of martial artists in order to improve the level of their arts, increase harmony within the martial arts circles, and raise the skill level of their students. This "brotherhood" consisted of Cheng Ting Hua representing the Ba Gua school, Liu De Guan representing the Tai Ji school, and Li Cun Yi and Liu Wei Xiang representing the Xing Yi school. These teachers joined together and agreed that any students who studied with one of them, could freely study with the others. Through their collaboration these instructors improved their instructional techniques and decided that the three

arts, although each having their own special points, were of the same "family." This brotherhood among prominent Xing Yi and Ba Gua instructors was also probably one of the events which brought the Xing Yi Quan and Ba Gua Zhang practitioners together.

Researching the Ba Gua/Xing Yi connections of the late 1800's and early 1900's leads one down an endless maze of relationships between the Ba Gua and Xing Yi men of the day. As mentioned above, Li Cun Yi, Liu De Kuan, Zhang Zhao Dong, Geng Ji Shan, and Liu Feng Chun, who were all Xing Yi students of Liu Qi Lan, also studied Ba Gua from Cheng Ting Hua and Cheng Ting Hua incorporated some of their Xing Yi into his Ba Gua. Cheng Ting Hua style Ba Gua, as it is still taught in Beijing today, has sets which contain Xing Yi's five elements (see *Pa Kua Chang Journal*, Vol.3, No. 2). Also, both of Cheng Ting Hua's sons, Cheng You Long (程有龍) and Cheng You Xin (程有信), studied Xing Yi Quan with Li Cun Yi as did Cheng Ting Hua's Ba Gua students Gao Yi Sheng (高義盛), Zhou Yu Xiang (周玉祥), and Li Wen Biao (李文彪). Many Ba Gua practitioners believe that both Liu De Kuan and Gao Yi Sheng devised their straight-line Ba Gua sets after studying Xing Yi.

It is also said that Cheng Ting Hua, Li Cun Yi and Li's student Shang Yun Xiang (尚雲祥) studied some Xing Yi with Guo Yun Shen and Guo Yun Shen's student



**Li Cun Yi's Xing Yi Brother Zhang Zhao Dong (1859-1940) was also a Ba Gua Zhang expert**

Sun Lu Tang studied a bit of Xing Yi with Li Cun Yi. Because of the close relationship between Li Cun Yi and Zhang Zhao Dong in Tianjin, many of Zhang Zhao Dong's students also studied with Li Cun Yi and vice-versa. Additionally, Dong Xiu Sheng, who studied Xing Yi from Geng Ji Shan and Song Shi Rong's (宋世榮) son Song Hu Cheng (宋虎臣), studied Ba Gua from Sun Lu Tang. Further still, prominent Xing Yi and Ba Gua practitioners of the day, such as Cheng Ting Hua, Guo Yun Shen, Li Cun Yi, Liu De Kuan, Geng Ji Shan, Zhang Zhao Dong, Sun Lu Tang, Ma Yu Tang (馬玉堂), Shang Yun Xiang, Huang Bo Nian (黃柏年), Wang Xiang Zhai (王鄉齋), etc. were all good friends and no doubt shared a bit of their martial arts knowledge with each other.

The Xing Yi and Ba Gua connections of the late 1800's and early 1900's appear endless. They have propagated from generation to generation and continue in the present day. While a romantic story about a brotherhood being formed amongst Xing Yi and Ba Gua practitioners after a three day fight between two great masters of their respective arts has provided martial arts story tellers with a nice yarn to spin, the truth is that the friendly relationship between Li Cun Yi, Cheng Ting Hua and the rest of the boxers from Shen County, Hebei Province was probably what started it all.

### **Li Cun Yi (李存義)**

Li Cun Yi, who was also known as Li Cun Yi (李存毅), Li Su Tang (李肅堂), and Li Zhong Yuan (李忠元), was born in Nan Xiao Ying Village, Shen County, Hebei Province in 1847. When Li was young his family was very poor and so Li did not go to school but worked for a man who owned a wagon and ran a hauling service. From a very young age Li was interested in the martial arts. The first martial art he studied was *Chang Quan* (長拳 - Long Fist). He became increasingly interested in the martial arts as he grew older and began to travel to look for new teachers. He also developed a group of friends who would frequently get together and practice martial arts. Among this group was Li's cousin Geng Ji Shan and his friend Zhang Zhao Dong. When Li Cun Yi was young, he was also good friends with Cheng Ting Hua. Cheng and Li were only one year apart in age and grew up in the same area of Hebei Province.

When Li Cun Yi was in his late twenties, he and a group of his friends, which included Geng Ji Shan and Zhang Zhao Dong, went to meet the renown Xing Yi Quan teacher Liu Qi Lan and Liu accepted them as students. Liu Qi Lan was a Xing Yi student of Li Neng Ran (李能然 1809 - 1890). Li Neng Ran was also a native of Shen County, Hebei Province. Li Neng Ran's most famous Xing Yi students were Che Yi Zhai (車毅齋 1833 - 1914), Song Shi Rong (1849 - 1927), Guo Yun Shen and Liu Qi Lan. Liu Qi Lan and Guo Yun Shen taught in Shen County while Song Shi Rong, and Che Yi Zhai moved to Shanxi Province to teach. Li Cun Yi studied with Liu Qi Lan in Shen County for more than ten years. Liu was a very open Xing Yi teacher and taught Li all he knew of the art. Li eventually became



**Gong Ji Shan (1860 - 1928) was one of Li Cun Yi's Xing Yi Quan brothers who also studied Ba Gua**

one of Liu Qi Lan's best Xing Yi students.

While studying Xing Yi with Liu Qi Lan, Li Cun Yi also traveled to Beijing to visit his good friend Cheng Ting Hua. Li exchanged martial arts knowledge with Cheng and was very interested in the Ba Gua that Cheng was learning from Dong Hai Chuan. Li asked Cheng if he could study Ba Gua with him. Cheng told Li that since they were the same age and Li was already a skilled martial artist, it would not be right for Li to call him teacher. Cheng Ting Hua then took Li to meet Dong Hai Chuan to ask if Dong would accept him as a student. Dong did not want to accept Li as a student since he was already skilled in an art closely related to Ba Gua. Eventually Cheng Ting Hua and Liu Feng Chun convinced Dong to accept Li as a student in the Ba Gua system. However, Li was only Dong's disciple in name. He learned the majority of his Ba Gua Zhang from Cheng Ting Hua. Sun Zhi Jun (孫志君), a student of Cheng Ting Hua's son, Cheng You Xin, states that Li Cun's Yi's Ba Gua was almost identical to that taught by Cheng You Xin (this style of Ba Gua will be detailed in the next issue of the *Pa Kua Chang Journal*). It is said that Li's Ba Gua also had a strong Xing Yi flavor. This makes perfect sense since Xing Yi was



**A portrait of Li Cun's Yi's top Xing Yi student,  
Shang Yun Xiang**

his first love.

In the martial arts circles, Li Cun Yi was known as "Single Saber" Li. There are two stories pertaining to the way he gained this nickname. One of the stories says that Li earned this nickname while running a bodyguard service in Bao Ding (which he later moved to Tianjin). During the early 1890's Li formed a bodyguard and escort service and hired skilled martial artists to work for him. In addition to those who were already highly skilled in martial arts, Li also hired strong, courageous young men who showed an aptitude for the fighting arts and he trained them himself. This is how one of Li's most famous students, Huang Bo Nian, came to study with him. While providing escort for those that hired him, Li frequently used his broadsword when fighting bandits. His reputation was such that local bandits would do their best to avoid crossing his path and nicknamed him "Single Saber" Li.

Another story states that Li earned his nickname while fighting in the Boxer Rebellion. In 1900 Li and his students joined the fight against the foreign armies. It is said that Li personally led many men in battle and "fought so hard that blood dyed his shirt sleeves." Li fought using his single broadsword and was given the nickname "Single Saber" Li. Li Cun Yi's long time friend, Cheng Ting Hua, lost his life in Beijing during the Boxer Rebellion.

Li Cun Yi spent the last twenty years of his life teaching and promoting Xing Yi Quan and Ba Gua Zhang. After the founding of the Republic (1911), he and his friend Zhang Zhao Dong were responsible for establishing a martial arts curriculum in the public schools in Tianjin. In 1912 Li Cun Yi, Zhang Zhao Dong, Ye Yun Biao (葉雲表), and Ma Feng Tu (馬鳳圖) established the "China Boxer's Association" in Tianjin. Through his work with the association Li spread his teaching to thousands of people. Li was also invited to teach at the Jiangsu Province martial arts school, taught his martial arts to the Army, and taught for a short time at the Jing Wu Association in Shanghai. Li did not think much of money and he emphasized righteousness, loyalty and martial virtue.

One on occasion, while Li was serving as the president of the China Boxer's Association, a boastful Ba Ji Quan (八極拳) instructor came to visit Li and test his skills. The Ba Ji man, whose surname was Liu, was known for his skill with the spear. When Liu met Li Cun Yi, he challenged Li to fight with his choice of weapon. Li told Liu that because of his position as president of the China Boxing Association, he could no longer accept challenges from everyone who came along as it would be a bad example to set for the members of his association. Li was trying to promote righteousness and martial virtue in his association, not unjust brawling for the purpose of self gratification.

Angered by Li's refusal to fight, Liu thrust his spear at Li. Li quickly evaded to the side and then stepped up and pressed his belly against Liu's extended spear tip. Li looked sternly at Liu and began to slowly step forward, bending the shaft of the spear in an arc as he moved closer to Liu. Liu dropped the spear and left embarrassed and ashamed. Later, Li heard that Liu had returned home, closed down his school and went into seclusion. Li went to visit him and convinced Liu to reopen his school and continue teaching.

Li Cun Yi died in 1921 at that age of 74. Although Li practiced and taught Ba Gua Zhang, he and the majority of his students are known primarily for their Xing Yi Quan skills. Li's most famous students are as follows: Shang Yun Xiang (尚雲祥), Huang Bo Nian (黃柏年), Ma Yu Tang (馬玉堂), Zhou Yu Xiang (周玉祥), Li Wen Biao (李文彪), Ai Yong Chun (艾永春), Hao En Guang (郝恩光), Li Yun Shan (李雲山), Li Hai Ting (李海亭), Guo Yong Lu (郭永祿), and his son Li Bin Tang (李彬堂). Other famous Ba Gua instructors, including Sun Lu Tang (孫祿堂), Gao Yi Sheng (高義盛), and Zhang Jun Feng (張峻峰), were said to have studied Xing Yi to some degree with Li Cun Yi. Below is information pertaining to Li Cun Yi's students, Shang Yun Xiang, Ma Yu Tang, and Huang Bo Nian.

### **Shang Yun Xiang (尚雲祥)**

Shang Yun Xiang was born in 1864 in Shandong Province, Le Ling County, Shang Jia Village. He was smart when he was young and he liked boxing. In 1875, when Shang was only 11 years old, he followed his father to Beijing and assisted him in his lamp oil

shop (some reports say that Shang's father opened a horseshoe workshop). Shang became very interested in martial arts when he was young after watching the Shaolin Gong Li Quan (少林功力拳) that his neighbor Ma Da Yi (馬大義) taught. Shang's father did not want him to build up any hopes of studying martial arts because he could not afford to pay a teacher. Every night after his father went to bed Shang secretly snuck out to practice what he had observed Ma's class doing each day. One night Ma observed Shang practicing and asked why he did not join the class. Shang told Ma that his father would not give him any money to practice martial arts. Ma said, "Come on over and learn, I will not ask for any tuition fee from you."

After Shang gained some experience in Gong Li Quan, he had a fight with a well-known Xing Yi Quan practitioner named Li Zhi He (李志和) and was defeated. After this fight, Shang wanted to study Xing Yi with Li Zhi He, however at that time the Xing Yi school was very conservative and Li refused to teach Shang. Shang then traveled around Beijing in search of a Xing Yi teacher. He had heard of the famous teacher Li Cun Yi, who was teaching in Tianjin, and arranged to meet him. When Shang Yun Xiang met Li Cun Yi and asked to study Xing Yi Quan, Li looked at him and said, "I can't teach you. You are too short. You know how many years it would take you to become good at Xing Yi?" Later, Li Cun Yi's Xing Yi brothers Zhou Ming Tai (周明泰) and Geng Ji Shan told Li good things about Shang and so Li agreed to teach him.

Shang Yun Xiang was 21 years old when he started studying with Li Cun Yi. When Shang first started practicing with Li he stayed in Beijing and only practiced when Li visited the capital. Later, when Li opened his bodyguard company in Tianjin, Shang moved to Tianjin and worked for Li in the bodyguard company. One story reports that Shang practiced barefoot everyday and after a long period of time the brick practice area was worn and Shang's feet were as hard as iron. He thus earned the nickname "Iron Foot Buddha."

There is another famous story that is told of Shang traveling "20 miles" a day to and from his home to practice with Li Cun Yi. The story states that Shang traveled the 20 mile round trip everyday performing Xing Yi's *beng quan* (崩拳 - smashing fist) the entire way. Shang Yun Xiang's last disciple, Li Wen Bin (李文彬), who is married to Shang Yun Xiang's daughter, Shang Zhi Rong (尚芝蓉), and currently lives in Liao Ning Province, China, says that the story is true, however, the distance is greatly exaggerated if one thinks of the distance in terms of U.S. miles. The distance was 20 Chinese miles, or li, which is the equivalent of about 6.2 miles. This would mean that Shang traveled about 3 miles each way to Li's house performing *beng quan*, not 20 miles. None-the-less, this is still a remarkable feat.

During the first few years of practice with Li, Shang Yun Xiang learned the basic skills of Xing Yi's "heaven and earth stance keeping" (乾坤樁 - *qian kun zhuang*),

"trinity stance keeping" (三體樁 - *san ti zhuang*), and five elements (五行 - *wu xing*). Additionally, he learned Ba Gua's moving stance keeping (行樁 - *xing zhuang*) skills, including "three basins settling to the earth" (落地三盤 - *luo di san pan*) and "heavenly king holds the pagoda" (天王托塔 - *tian wang tuo ta*). Later, Li taught Shang the twelve "animal" forms (十二形拳 - *shi er xing quan*) of Xing Yi, and routines from "four grip boxing" (四把拳 - *si ba quan*), "six harmony beating" (六合錘 - *liu he chui*), and several of Ba Gua's circle walking skills such as "four part dragon style palm" (四門龍形掌 - *si men long xing zhang*), "dharma palm" (達摩掌 - *da ma zhang*), and "linked nine palace" (串九宮 - *chuan jiu gong*) practice. Thus, Shang gained a solid foundation in both Xing Yi and Ba Gua from Li Cun Yi.

After Li had been teaching Shang for several years, Shang mentioned that he wanted to learn the Xing Yi spear. Li taught it to him, however, Shang was having trouble with the movements. Li told Shang that he was too short to become very skilled with the spear. This discouragement gave Shang even more desire to practice the spear. At the time, Shang was working as a residence guard protecting a rich person's house at night. Every night he practiced with the spear all night long as he made his rounds and he eventually became very skilled with this weapon. He fought many



**Li Cun Yi's student Shang Yun Xiang  
(1864 - 1937)**



**Jin Yun Ting, shown above, was one of Shang Yun Xiang's top students**

challenge matches with the spear and never lost.

During the period of time when Shang was working as a bodyguard, there was a very wealthy family, whose surname was An, who lived on the outskirts of Beijing in Mi Yun County. The An's had heard of Shang Yun Xiang and invited him to their home and entertained him as they would a distinguished guest. The An's told Shang of a local bandit, named Kang Tian Xin (康天心), who was frequently robbing the wealthy people of Mi Yun County. Kang's "lightness skill" was so good that he could flee across the tops of walls and rooftops at great speed and thus no one was able to catch him. In addition to being very skilled at *Lin Qing Tan Tui* (臨清彈腿), Kang also owned a revolver and thus everyone was afraid to tangle with him. Shang couldn't resist the challenge and stayed on at the An residence in hopes of meeting up with Kang.

One night Kang dropped in on the An residence to rob them. When Shang stepped out to stop him, Kang said, "I have been hearing about you for quite some time. If you can defeat me today, then I promise not to ever come back and disturb this residence." Kang and Shang went at each other with weapons. After several attempts at attack, Kang realized he was no match for Shang and he fled for fear of his life. Kang never again

tried to rob a home that Shang was guarding.

During the time Shang was living in Mi Yun County (1908) he was also challenged by a "continuous attack" boxing practitioner named Feng Lao Zheng (馮老正). Feng was nicknamed "miraculous sand-hand" because of his "iron filing" palm work. One day Feng visited the residence where Shang was working and told Shang that no school of martial arts could match the "continuous attack" boxing. So saying, Feng tried to attack Shang with a strike to the top of his head. Shang used a movement from Xing Yi's *Tai Xing* and attacked Feng's underbelly. Feng fell over into a big iron pot that sat in the yard. Admitting defeat, Feng went away with great respect for Shang and Xing Yi Quan.

Shang Yun Xiang loved to visit famous martial artists and test his skill against theirs. In the late 1800's a group of Cheng Ting Hua's students practiced near the site of the Summer Palace and Shang went to visit with them. Cheng Ting Hua was not present when Shang went to the practice area, however, a number of his students were there. Shang told the group that he would like to compare martial arts skills with any of them who were willing. All of them tried Shang, but none were successful. Shang not only defeated them, but he beat them all badly. When Cheng Ting Hua heard that Shang had beaten all his students he was angry and expressed his displeasure to his friend Li Cun Yi. Cheng and Shang had met a year before the incident and Cheng had liked Shang, however, he did not think that what Shang did to his students was right. A friendly challenge match was one thing, however Cheng felt that Shang had used unnecessary force when fighting with his students.

On the next New Year, Shang came to pay his respects to his teacher Li Cun Yi and Cheng Ting Hua happened to be visiting at the same time. After Shang knelt and paid respect to his own teacher, he began to kneel in order to pay respect to his "Uncle" Cheng Ting Hua. As Shang began to kneel, Cheng grabbed his arms and would not let him kneel all the way down. Shang tried to stand back up, but Cheng would not let him stand either. Cheng held Shang in the middle, not allowing him to go down or up. Cheng wanted Shang to taste his skill and teach him a lesson.

As a rule, it was not proper for younger generation practitioners to demonstrate their skills on their elders. However, on this occasion Shang did not obey the custom. He became angry when Cheng would not let him move and so he quickly pushed Cheng's arm and tried to throw him. Cheng was not expecting this response and so he was knocked off balance. Shang turned on Cheng, ready to fight. Cheng began to rush towards Shang and Shang came to his senses. He knew that Cheng's skill was much higher than his and that if he fought with Cheng when Cheng was so angry, he might be beaten badly. Shang threw open the door, turned and ran into the courtyard. Cheng ran after him and caught him in the garden. Just as they were about to get in to it, Li Cun Yi walked through the



door and said, "What are you doing?" Cheng stopped fighting and started laughing. He told Shang, "Your skill is not bad. If you were not so short, you could have been able to throw me on the ground back there." Some say that Shang actually studied some Ba Gua with Cheng Ting Hua after this incident.

It has been written in a few of the martial arts "pulp novels" in China that Shang Yun Xiang and Wang Xiang Zhai (the founder of *Yi Quan* - 意拳) fought each other and Shang lost the fight. Shang's student Li Wen Bin states that this story is not true. The two men were very good friends from the time Wang was young and they never fought each other. Shang was about 25 years Wang's senior and they met each other when Shang was studying some Xing Yi with Wang's teacher Guo Yun Shen when Wang was just starting to learn the art.

Shang had gone to visit Guo after he had studied with Li Cun Yi. Shang demonstrated his Xing Yi for Guo Yun Shen and when he was finished Guo laughed and said, "You are good, but you still do not have the true key to Xing Yi." Shang stayed with Guo for four months and Guo taught Shang his famous *ban bu beng quan* (半步崩拳 - half step smashing fist) and the skill of *dan tian belly beating* (*dan tian fu da* - 丹田腹打). Additionally, Shang traveled and studied with other famous Xing Yi practitioners in Hebei and Shanxi and modified his Xing Yi based on what he learned. Therefore, the Xing Yi taught by Shang and his descendants is a bit different from what was taught by Li Cun Yi's other students.

When Wang Xiang Zhai opened a school in Beijing in 1911, he invited Shang Yun Xiang to visit the school and give instruction. One student at the school, surnamed Ma, was very arrogant because he had tremendous kicking skill and powerful legs. When he saw how short Shang was, he boasted that he could defeat Shang with one kick. Wang Xiang Zhai stepped in and said, "You are very skillful, however, if you try to kick Shang Yun Xiang, you will not beat him, you will beat yourself." The student did not boast further, but was still suspicious of Shang's skill.

When Shang Yun Xiang began to teach the class he asked the students to line up and Ma stepped out. Ma said, "I was told that your belly was very powerful and a kick would not hurt it. Can we have a contest?" Shang realized that the student wanted to embarrass him. He knew that Ma had a powerful kick, but he had no choice, he accepted the challenge. Shang stood in Xing Yi's *San Ti Shi* (Trinity standing posture) and told Ma to kick him in the belly. Ma stepped back several yards and then ran at Shang, leapt in the air and kicked with both feet. Shang did not budge. Because Ma could not move Shang at all, he was embarrassed and said, "I did not use full power on that kick because I was afraid that I would hurt you. Now that I know you are strong, let me try again with my full power kick." Shang said, "Please try again and use your full power." Ma stepped back several yards farther than he had the first time. He ran forward and

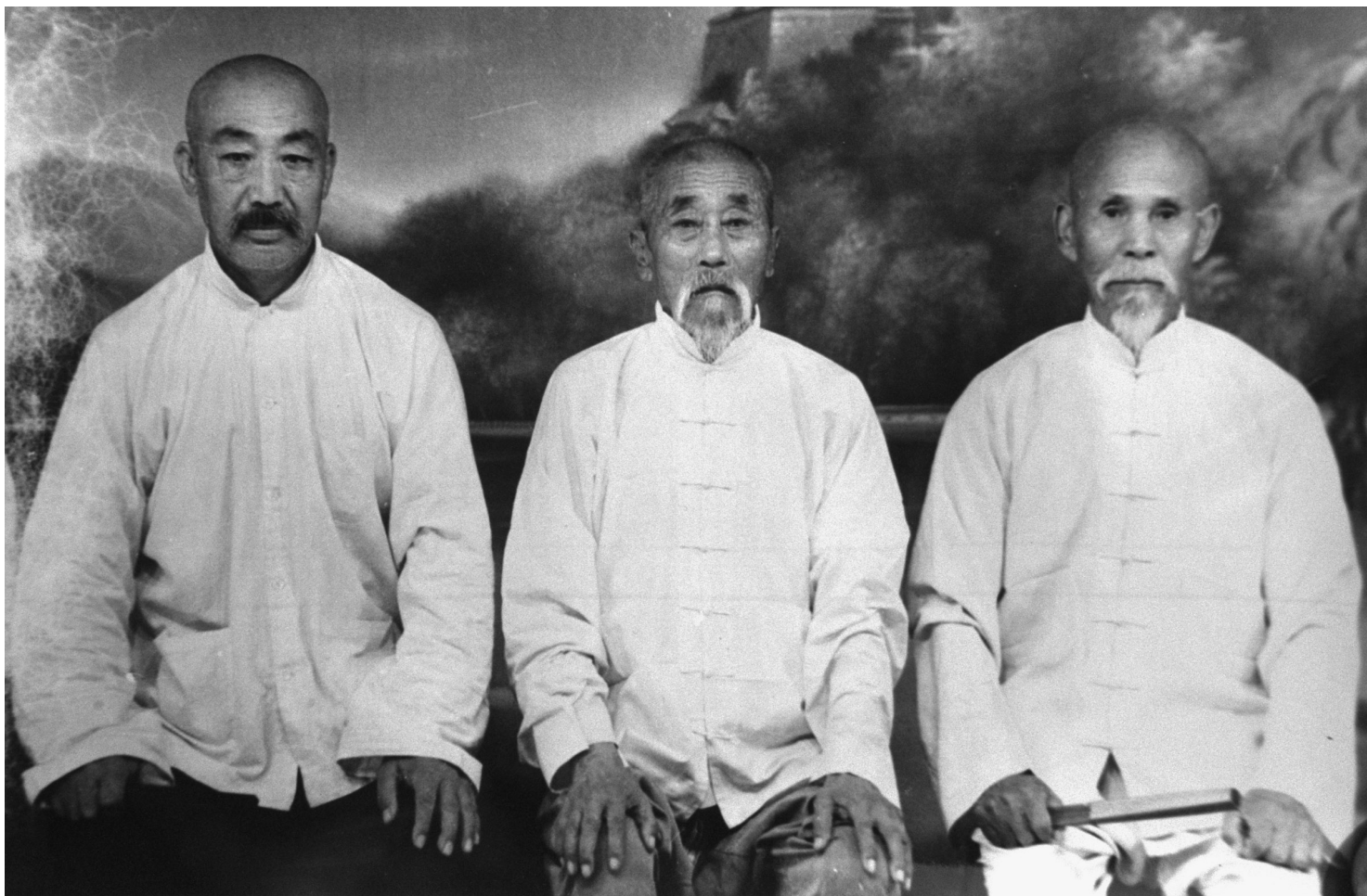
kicked again. This time, just as Ma kicked, Shang pushed his belly out and threw Ma to the ground with the force of his belly, breaking his ankle in the process. Shang was quite famous for his "belly strength" and was known to have broken many a wrist when people wanted to try and punch his belly.

In 1914, Shang Yun Xiang began teaching at Nan Xiao Jie, Xi Zhi Men Nei, in Beijing. He taught more than one hundred students. Some of Shang's famous students were Jin Yun Ting (靳雲亭), Zhao Ke Li (趙克禮), Xu Yu Zhi (許羽之), Li Kuo Ru (李闊如), Na Yue Chen (那越臣), Xu Mei Yu (許美羽), and Sun Meng Yun (孫夢雲). Three of Shang's best known students who are still alive today are his daughter Shang Zhi Rong (尚芝蓉) and her husband Li Wen Bin (李文彬) who live in Qi Qi Har City, Liao Ning Province, and Han Bo Yan (韓伯言) who now lives in Jinan, Shandong Province. When Shang taught students he emphasized training both the body and mind. He told them that whenever one moves the hand and foot there should be a precise reason why it is being done. He felt that when moving it was important to concentrate on both the inside and the outside and to move in a relaxed, natural, harmonious manner.

Shang Yun Xiang was very practically minded about his martial arts. He trained hard to learn how to apply his martial arts in a fighting situation and thought that any other sort of practice was nonsense. Shang



Li Cun Yi's student Ma Yu Tang (1872 - 1959 )



**Ma Yu Tang (center) pictured with fellow Xing Yi men Wang Ji Wu (left) and Zhang Xiang Zhai (right). This picture was taken in 1954 when Ma was 82 years old. Wang Ji Wu (1890-1991), who was 64 in this picture, was a student of Li Cun Yi's Xing Yi brother Wang Fu Yuan and lived to be over 100 years old. Zhang Xiang Zhai, who is 80 in this photo, was Li Cun Yi's younger Xing Yi boxing brother.**

was strongly opposed to those who talked about the "mysterious" powers of the internal arts and he despised those that practiced martial arts for performance. He felt that the only standard for measuring whether or not someone was practicing correctly was actual combat. Shang once had a student who gave a performance of his Xing Yi forms to a crowd of spectators. Shang heard of the incident and became angry. He told the student, "If you want to perform, go join the opera."

When the Central Martial Arts Academy (*Zhong Yang Guo Shu Guan* - 中央國術館) was opened in Nanjing in 1928, the Academy's principal, Zhang Zhi Jiang (張之江) asked Shang to be an instructor. Shang refused because he did not like the popularization of martial arts for health nor did he want to involve himself in martial arts politics.

Shang Yun Xiang died in 1937 at the age of 73 in Xin Si Temple, Yuqian Lane, Shi Er Tiao Nei, Dong Cheng District in Beijing.

### **Ma Yu Tang (馬玉堂)**

Ma Yu Tang, who was also known as Ma Zi Zhong (馬子重), was born in Zi Wen Township, An Ping County, Hebei Province. Later, his family moved to Bei Guan,

Xin Cheng County, Hebei Province. He was born in March, 1872, and died at the age of 87 in April of 1959. When Ma was young he began studying martial arts from one of his uncles. He awoke every morning before dawn to practice martial arts. His uncle taught him *Cui Ba Fan Zi* (脆八翻子) and various weapons sets. After ten years of practice, Ma reached a high level of skill and built a reputation in his hometown as a first-rate martial artist.

When Ma was about 18 years old he got a job in Ding Xing County, Hebei Province as a laborer. Shortly after Ma arrived in Ding Xing there was a celebration held at the residence of Lu Chuan Lin (陸傳林) on the occasion of Lu's mother's birthday. Lu was one of the four most important figures in the Chinese military. All the neighbors, whether they had received invitations or not, were attracted to the grand celebration. A crowd of people had gathered outside the gate and the residence guards were having a difficult time controlling the crowd. Ma walked through the crowd to get a look at what all the commotion was about. While walking through the crowd, Ma heard a loud noise followed by screaming and crying. He rushed to the front gate of Lu's residence to see what was happening. When he arrived at the gate he saw that the residence guards

were beating people unnecessarily. Several people had already been beaten to the ground and the guards continued to hit them as the people cried out for help. Ma came forward to persuade the guards not to continue beating these people. The guards, annoyed that someone would dare try to stop them, surrounded Ma. One of the guards stepped forward to attack him. Ma parried the strike, placed his two hands on the guard and with a shake of his body threw the guard several meters. The crowd spread out and watched as Ma took on a half dozen guards singlehandedly. After several minutes of fighting Ma had beaten all of the guards to the ground and the crowd cheered for his victory.

Since that day was a celebration day for Lu Chuan Lin's family and the wealthiest and most important people in the County were his guests, Lu ordered two squads of police to arrest Ma Yu Tang. Hopelessly outnumbered, Ma gave himself up and Lu's family asked that he be punished severely. The local mayor, seeing that Ma had the appearance of a scholar, not a bully, negotiated with Lu's son in private. They agreed to exempt Ma from severe punishment, however, he was kept chained to the stone lion which stood in front of Lu's residence gate for the evening and sentence to serve as Lu's residence guard for one month. From this event, Ma gained a reputation in Ding Xing as a great fighter. After he served his one month sentence he was sent back to his hometown in An Ping County by the Ding Xing police.

After two years, Ma Yu Tang went back to Ding Xing County to conduct business and was staying in a guesthouse. One night, just before Ma was about to fall asleep, he heard a loud noise on the street. He got up, grabbed his seven-section whip, and went out to see what was happening. When he went out, the street was filled with the noise of people screaming, dogs barking, and running steps. Ma was told that a group of gangsters was robbing a house. He noticed a few of them running across the yard each wearing a black mask and carrying a short handled broadsword. Ma jumped over the fence and blocked their escape. Two of the robbers waved their swords at him, but Ma quickly beat them both with his seven-section whip and took away one of the swords. By this time a few more robbers had come out into the yard, but when he saw Ma some of them turned to

run back. The largest of the group had a handmade gun and pointed it at Ma. Ma leapt sideward as gangster shot. Ma heard the bullet whiz past his ear and, continuing his forward attack, sunk his broadsword into the gangster's belly.

As Ma turned to pursue the others, he heard someone shouting "stop them!" He looked up to see a couple of the robbers trying to escape over the wall using a rope ladder. Ma ran to stop them. When they saw him coming the robbers went back up the rope and onto the roof of the house. Ma used the rope to swing up onto the roof and ran after them. Using his whip, Ma knocked the two gangsters off of the roof and onto the ground. One of them was injured in the fall and could not move. The other got up to run away but was caught by some of the local people.

The next day, Ma Yu Tang, the owners of the house that was robbed, and others who had helped capture the bandits went to the county government office to report what had happened. Ma was awarded 20 taels of silver for his heroic actions, however, since he was not a local person and he had killed someone, he was once again asked to return to An Ping County.

In 1903, Ma Yu Tang went to Xin Cheng County, Hebei Province and opened a restaurant called "Wan Ju Guan" with a man named Sun Wan Shun (孫萬順) in

Bei Guan City. Ma settled down to conduct business and continued practicing his martial arts. Around this same time, Ma met and became friends with Sun Lu Tang. Sun was working as a bodyguard for a government official in Xing Tang City in Hebei. Sun and Ma knew each other by name, but had never met each other. Ma Yu Tang was known for being somewhat of a practical joker. Ma was visiting the area where Sun lived and was hoping to meet him. He was out one evening and recognized the government official who was known to be Sun's employer. Although Ma did not know what Sun looked like, he figured that the man traveling with the government official must be Sun Lu Tang. When the official entered a small building Sun waited outside in the narrow alley. Ma came up behind Sun and leapt at him in mock-attack. Sun quickly turned and grabbed Ma in such a manner that Ma could not move. Sun shouted, "Who are you!" Ma replied, "I am Ma Yu Tang." Sun



**Huang Bo Nian**  
(1880-1954)

said, "Yes, I have heard of you and I knew that it must have been you attacking me in such a manner. You are the only one crazy enough to do such a thing!" They both laughed and became good friends. Sun Lu Tang introduced Ma Yu Tang to Li Cun Yi and Ma became a Xing Yi student of Li.<sup>1</sup> Later, Ma became friends with Li Cun Yi's student Shang Yun Xiang and Sun, Ma, and Shang all became like brothers. In a short period of time, under the instruction of Li Cun Yi and the help of his Xing Yi brothers, Ma obtained a good command of the key points of Xing Yi Quan.

In 1920, Li Cun Yi established the "Warriors Guild" in Tianjin and organized a national martial arts competition. Ma Yu Tang competed in the tournament and won first place. In his later years, Ma taught many students and helped to popularize the art of Xing Yi Quan. Ma Yu Tang was honest, frank, and tolerant. He advised his students to lay equal importance on martial arts skills and high morals.

One of Ma Yu Tang's most famous students was Zhu Guo Fu (朱國福), one of the four famous Zhu brothers. Zhu Guo Fu became well known after defeating a Russian strongman in a platform boxing match and he later became the head of the educational department at the Zhong Yang Guo Shu Guan in Nanjing. (For more information of Zhu Guo Fu, see *Pa Kua Chang Newsletter*, Vol. 2, No. 5.)



**Huang Bo Nian in his later years**

## **Huang Bo Nian (黄柏年)**

Huang Bo Nian (1880-1954), also known as Huang Jie Zi (黄介梓), was a native of San Pu Village, Mo Zhou Township, Ren Qiu County, Hebei Province. He was of medium height and had a pair of bright, piercing eyes. The martial arts were popular in Mo Zhou Township and Huang's interest in practicing martial arts was aroused through reading the book *Tian Xing Jian* (天行健). His first martial arts teacher was Gao Shi Ping (高士平), a famous Shaolin instructor in Mo Zhou Township. After a few years of study with Gao, Huang became strong and quick in his movement. In 1895, when Huang Bo Nian was 15 years old, Li Cun Yi came to Mo Zhou to find employees for his armed escort service and hired Huang to work for him. Li would occasionally hire strong, athletic young men to work for his escort service and then teach them Xing Yi Quan and Ba Gua Zhang to develop their fighting skills. Huang soon began working as an armed escort for the well known Rui Sheng Xiang Cloth Store. Huang Bo Nian studied with Li Cun Yi for a total of ten years.

In 1912, when Li Cun Yi established the China Boxer's Association in Tianjin, Huang Bo Nian followed him to Tianjin to be a teacher in the Association. In the field of martial arts Huang gained the nickname "Flying Palm" Huang and the story about Huang "wrestling the gun in a hundred steps" was widespread. In 1916, Huang Bo Nian was teaching martial arts to the military in Shanghai. Some of the young officers looked down upon the martial arts because they said that the movements of the martial arts would never be as fast as a bullet. In order to convince the young officers that the study of martial arts was a worthwhile pursuit, Huang invited a platoon leader to have a competition. Huang was bare-handed and the platoon leader wore a mouser pistol on his left side. Huang stood one hundred steps away from the platoon leader. After a bystander shouted, "One, two, three!" the platoon leader could take out the gun and shoot. If Huang could not reach the platoon leader before the platoon leader shot, then Huang lost the game. In the competition Huang was able to wrestle the gun out of the platoon leader's hand just after he took it out of the holster and was ready to shoot. All the people watching were astonished at Huang's speedy movements.

In the 1920's Huang became worried about the situation in China. There was internal disorder, the threat of external invasion, and the warlords were fighting heavily amongst themselves. Because of the situation Huang decided to leave the military and dedicate his life to teaching martial arts to save the fate of the country. In 1928, Huang was invited to be the director of the educational administration in the "Association of Respecting Martial Arts and Enhancing Morals" in Shanghai. Huang was also invited to become involved in the preparation of the establishment of the national martial arts challenge exhibition at the National Martial Arts Academy in Nanjing (Zhong Yang Guo Shu Guan) Later, this exhibition was named the Zhejiang Guo Shu Exhibition Conference and was



**Huang Bo Nian's son, Huang Guo Zhen, in Taipei, Taiwan, October 1992**

held on the bank of the West Lake in Hangzhou City, Zhejiang Province on October 16, 1929. Zhang Zhi Jiang (張之江), the Director of the *Zhong Yang Guo Shu Guan*, was the honored chairman of the conference and Li Jing Lin (李景林) was the chairman and director of the judges committee. The judges committee consisted of 29 people including Huang and his two senior classmates Shang Yun Xiang and Ma Yu Tang. A total of 192 individual challengers entered their names to participate in the challenge matches. Of those who entered, 100 were selected to participate.

In 1930, Huang Bo Nian was selected to be the Director of Educational Administration at the *Jiang Su Guo Shu Guan*. In 1931, at the invitation of Zhang Zhi Jiang, Huang taught spear sparring, Xing Yi Quan and Ba Gua Zhang at the *Zhong Yang Guo Shu Guan*. Some of Huang's students at that time included men who are now well known in the martial arts circles in China including Zhang Wen Guang (張文廣), He Fu Sheng (何福生), Yang Shao Yu (楊處侯), Liu En (劉恩), Wen Jing Ming (溫敬銘) and Jiang Hao Quan (蔣浩泉 - who now lives in Los Angeles, CA). Huang also worked on writing books while he was at the *Zhong Yang Guo Shu Guan*. His written works included *Routine of Boxing and Weapons*, *Dragon Style Ba Gua Zhang*, *Skills of Sword*, and *Origins of Teachers and Friends*. In 1937, Huang became the teacher at the Chong Qing military school in Sichuan Province. During that period of time, he also taught local people martial arts in the mornings and evenings.

In 1950, Huang Bo Nian left Chong Qing and returned to his hometown. At that time, he was already 69 years old, but he still practiced every morning and every evening. In April of 1951 there was a big

rainstorm in his town and the streets were full of water. However, Huang had to cross the street to return to his home. Huang took the bottom of his long gown and draped it over his left arm and held his walking stick in his right hand. Huang leapt ten feet across the water in the road and the villagers applauded him.

In the fall of 1954, Huang Bo Nian died of acute disease at the age of 74. Huang had four children, three boys, Huang Guo Xin (黃國信), Huang Guo Xun (黃國勳), and Huang Guo Zhen (黃國楨), and one daughter, Huang Guo Wei (黃國維). Huang Bo Nian taught martial arts for almost 60 years and had more than one thousand students.

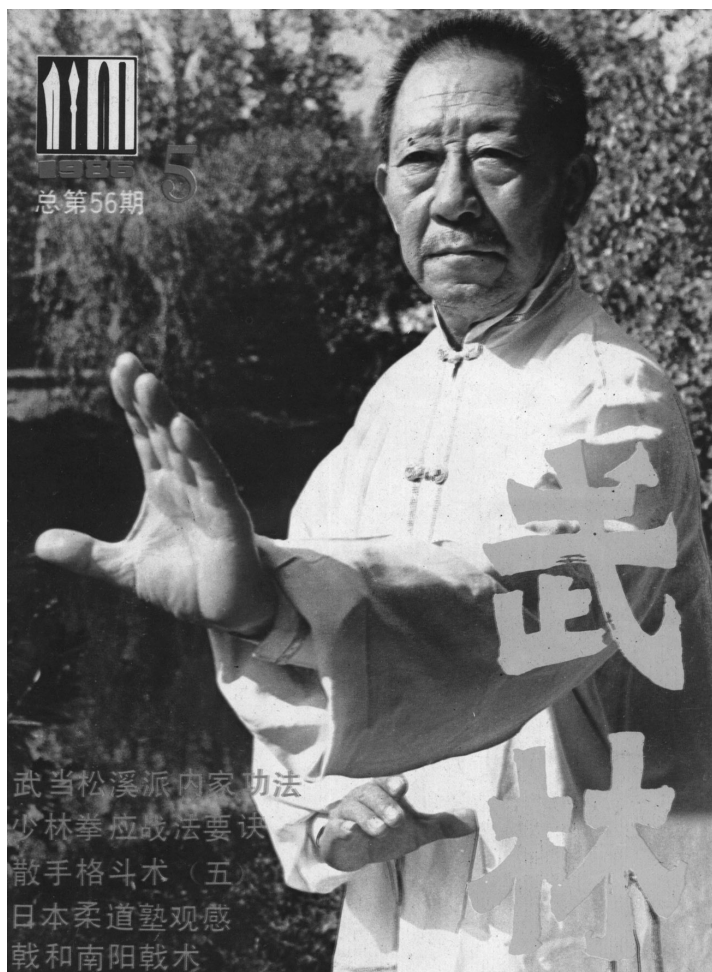
### **Huang Guo Zhen (黃國楨)**

Huang Bo Nian's son, Huang Guo Zhen is now 77 years old and lives in Taiwan where he has taught martial arts to a few students in his spare time. When Huang Guo Zhen was young he did not like to study martial arts. He says that he was a hyperactive child and did not have the patience for martial arts practice. When Huang Guo Zhen was about 7 or 8 years old (about 1924) he watched his father teaching Xing Yi Quan to his students and tried to copy the movements. Huang remembers that when his father's students came to the house they were always very respectful and they could never fully relax around his father. He said even when his father would ask his students to have a seat, they would sit on the edge of the chair and look very uncomfortable. Although Huang Guo Zhen never met Li Cun Yi, he said that a picture of Li always hung in their home.

When Huang's father began teaching at the *Zhong Yang Guo Shu Guan* in Nanjing, Huang Guo Zhen was enrolled as a student in the school (in 1931) and studied the full curriculum. He said this is when his real *gong fu* (功夫) training began. Previous to study in Nanjing, Huang had only studied a few years with his father, but he said he didn't have real *gong fu*, he just followed along with his father's class. He first practiced Xing Yi with his father and then a little bit of Ba Gua, however, he was young and not too serious.

Huang was classmates in Nanjing with such notables as Zhang Wen Guang, Jiang Hao Quan, and He Fu Sheng. While studying at the Nanjing school, Huang only studied Xing Yi with his father because his father did not teach Ba Gua there at that time. The only teacher at the school giving Ba Gua instruction was Wu Jun Shan (吳峻山). Wu had been a Ba Gua student of Han Fu Shun (韓福順). Han had studied with Dong Hai Chuan's third disciple Shi Ji Dong (史紀棟). Although all of the classes at the Nanjing school were taught to the student body as a whole. Wu Jun Shan approached Huang's father to ask if he could teach Huang Guo Zhen privately.

In addition to studying Ba Gua with Wu in the group classes, Huang Guo Zhen also received private instruction. Wu had approached Huang's father about teaching Huang privately after Huang had won the



**One of Huang Bo Nian's famous students, and a classmate of Huang Guo Zhen at the Central Martial Arts Academy, He Fu Sheng, appears on the cover of China's Wu Lin Magazine in 1985.**

school's second annual free-fighting tournament. Wu Jin Shan thought Huang had a promising future in Ba Gua. When asked what the difference was between his father's Ba Gua and that taught by Wu Jin Shan, Huang said that his father's Ba Gua contained more "coiling" movements whereas Wu's Ba Gua was more "square." Wu Jin Shan also had a style of Tai Ji, which he made up himself and called "Tai Ji Ba Gua."

In Huang Guo Zhen's opinion, if someone wants to become skilled in Ba Gua they should practice Xing Yi first because all of the basic requirements are the same but Xing Yi's approach is more direct. Huang said that when his father taught Xing Yi he emphasized the five elements as a foundation to the advanced forms and zhan zhuang (standing practice) as a foundation for the five elements. He said that if the student cannot stand in correct *zhan zhuang* posture very long, the five elements will not be correct and unless the student has a very firm grasp of the five elements, it will not be easy to study the twelve animal forms. Huang stated that in the old days some people would study one of the five elements for at least one year before being taught the next element fist. Some would practice only *beng quan* for over two years. Huang said that the old boxers would say, "after one *beng quan* the opponent

should be spitting blood!" Huang added, "that is real *gong fu*!"

Huang Guo Zhen said that the schedule of classes at the Nanjing school was very rigorous. Each day was full from morning until night. Although there was one literary class a day, all the rest was martial arts. He said that at night he was so tired it was difficult to climb up into his bunk bed. Although morning practice sessions began at 5:30 a.m., there was a lot of competition among the students and so most students got up earlier and practiced by themselves in order to improve their skills. Huang said that the students who stayed in bed never got as good. Every three months during the four years of study the students were tested. Huang said that the three top students on almost every test were He Fu Sheng, Zhang Wen Guang, and himself.

After Huang graduated from the Nanjing school, he moved to Shanghai and became a policeman. He said that he lost track of his father during the Japanese war and never saw him again. Later when the communists were coming into Shanghai, Huang was working near the docks and was told that the communist army was killing the local police. Huang ran to the harbor and jumped on a fishing boat bound for Taiwan. After arriving in Taiwan, Huang got a job with the police force there and kept the job until his retirement ten years ago.

When asked about the senior generation of boxers that he was fortunate enough to meet through his father and his years at the Nanjing school, Huang stated that although there were many great martial arts masters in China in those days, most of the stories pertaining to their skills and accomplishments have been greatly exaggerated. Huang points to the stories about his father as an example. He says that although the "100 step" story and the story about his father leaping across a ten foot puddle in a road were true, the distances his father traveled and leapt were exaggerated. Huang points to Wang Zi Ping (王子平) as one of the best martial artist he had the pleasure to meet. He states that all of Wang's physical skills, from performing martial arts, to lifting weights, to performing "kip-ups," to jumping rope, were all extraordinary.

On one occasion Huang was involved in one of Wang Zi Ping's demonstrations of strength. Wang Zi Ping lay on his back with his feet in the air and a stone bench was set on top of his feet. Three individuals sat on the stone bench and another stone bench was placed on top of the first. Huang Guo Zhen and another individual sat on top of the second stone bench and Wang Zi Ping pressed the weight with his legs.

Footnote:

1) In the translation of Sun Lu Tang's book *The Study of Form Mind Boxing*, I had written that Ma Yu Tang met Sun Lu Tang after he had already been studying with Li Cun Yi. New information indicates that it was Sun who introduced Ma to Li.

# Li Cun Yi on Motion and Tranquility, Firmness and Gentleness, False and True, and Smartness and Clumsiness in Contest with the Opponent

translated by Huang Guo Qi

## Tranquility and Motion 靜動

The Boxing Manual said: "Tranquility manifests intuitive understanding and movement develops functionality." Through stillness and silence intuitive understanding can be gradually obtained. In the process of energy conversion to cultivate the spirit's return to emptiness, one applies the hidden energy in order to relax the four limbs of the body and sink the Qi to *Dan Tian* thus uniting the interior and the exterior. Staring into the opponent's eyes, yet watching the four limbs, tranquility manifests an intuitive understanding. The application begins when the gentle, firm, curved, straight, vertical, transverse, false, or true energy is launched and the rising, falling, advancing, retreating, dodging, spreading, extending or contracting method of change is employed. This is discrimination between the two aspects "intuition" and "motion" in the original meaning of Form-Mind Boxing (Xing Yi Quan). The solo-practice develops the intuition and the contest with an opponent according to the principles of the practice is the application. The change between false and true cannot be practiced by oneself, it is brought about by the forms of the opponent.

## Deceptive Tricks

When training the boxing skills, I never knew how to apply deceptive ploys. The master said, "There can never be too much deception in war." Although I myself do not use deceptive tricks, I still must guard against others. My whole life I never had the intention to overcome others by deception. I have always tried to achieve victory through use of skill. If deception is used to triumph over an opponent, the opponent may not be totally convinced. Is it really possible to benefit by deception? It is necessary to be just and honorable and not employ deception in contest with others. In conquering an opponent, it is necessary to be naturally bright in the heart. This benefits one's skill. Although I do not use deception, I must guard against it. The opponent's use of changing between firmness and gentleness, false and true, smartness and clumsiness, are true skills and cannot be ignored. However, it is also advisable to guard against one who would calm the opponent with kind words and then strike him when he is not ready.

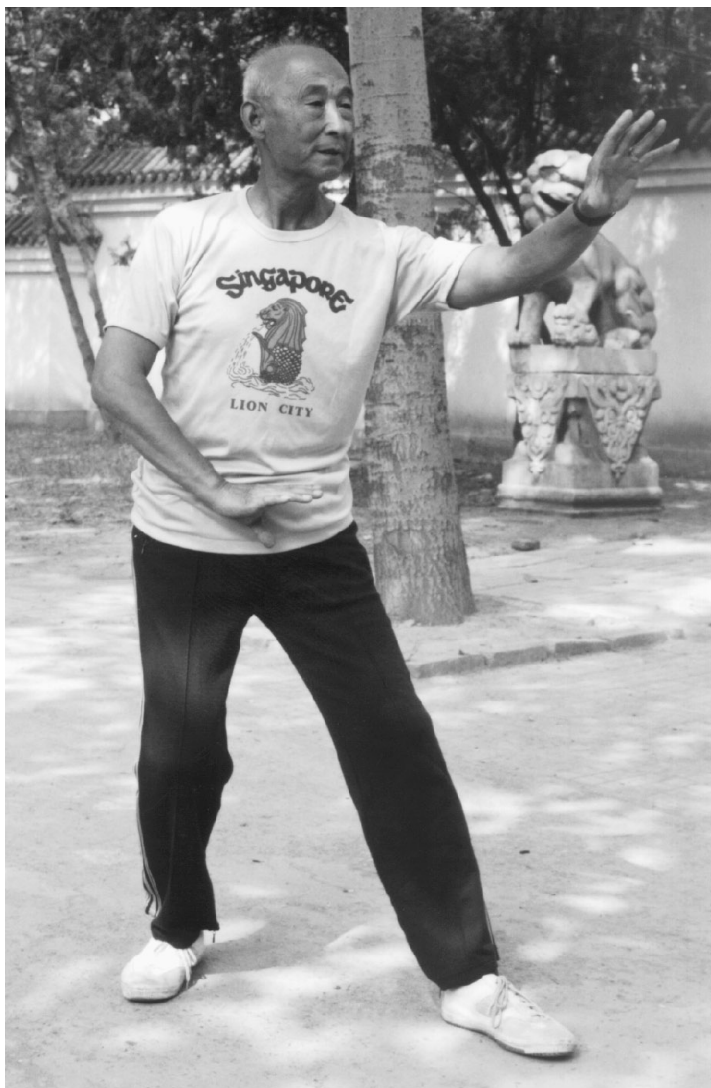
## Firmness and Gentleness 剛柔

Regarding "firmness," there is "open firmness" and "hidden firmness." Regarding "gentleness," there is "open gentleness" and "hidden gentleness." Open firmness implies movements of the body's qi which are expressed externally in contest with others. When playing with others, if the opponent grips my hand forcefully like a steel hook and it seems to penetrate to the bone and bind my body, this is an expression of the internal energy of "open firmness."

Regarding "hidden firmness," it cannot be seen in the movements of the opponent. Movements such as rise and fall are harmonious and smooth. When two hands touch each other in contest, the opponent's



"Single Saber" Li Cun Yi



**Liu Wan Fu of Tianjin, China, studied Xing Yi Quan with Li Cun Yi's student Han Zi Hong**

hands are as soft as cotton and in gripping the *qi* not only penetrates the marrow, but also irritates the heart like an electric shock. This is the internal energy of "hidden firmness."

Regarding "open gentleness," the forms and movements seem to be without force. Even to an expert observer the body looks soft and forceless and the body movements seem to be as light as a feather with unity of interior and exterior. There is no visible expression of power anywhere in the body. In coming to grips with the opponent, it seems to exist and yet it does not seem to exist when the hand is used to punch or push. Also, the opponent cannot detect my intention. This is the internal energy of "open gentleness."

In terms of "hidden gentleness," the *qi* appears as majestic as the Tai Shan mountains. In contest with others, both hands grip and rotate like a steel ball. As soon as the hand reaches the opponent's body it punches forcefully. But if the opponent's body is quite nimble and he can stick to and entangle me with a hand like fish glue and an arm like steel wire, then he can neutralize many of my methods. The opponent does not use specific types of strength, he would only

let the one *qi* flow naturally. This is the internal energy of "hidden gentleness."

This is my experience acquired in contests with others in the field of martial arts. Later, if the practitioners meet individuals with these skills it is necessary to fight them according to their ability with skill and *qi*. If you are not cheated by the opponent, you can fight with them. If you are not intimidated by the opponent, then you can fight with him. If you are intimidated by your opponent after meeting him, or you are frightened, it is best not to fight with him. There is nothing wrong with not fighting with opponents if you have no intention to pursue the martial doctrine. However, if the intention is to pursue this doctrine, it is necessary to pursue it humbly and respectfully. The military classics say, "If you know yourself and you know your enemy, one hundred victories will result from one hundred battles." There can be no enemies under heaven if the opponents are treated in such a way. Not everyone who wins a victory is a hero.

---



---

***Even to an expert observer the body looks soft and forceless and the body movements seem to be as light as a feather with unity of interior and exterior. There is no visible expression of power anywhere in the body.***

---



---

### **False and True, Smart and Clumsy**

## **虛實 巧拙**

The false and true, smart and clumsy can be distinguished in a few words when two men encounter one another. It is not advisable to attack the opponent suddenly before observing his size, the agility of his movements and the skillfulness of his *qi*. One must judge whether the opponent is an expert or a layman by evaluating his movement and speech. Foremost, it is advisable to test with a false hand and it is possible to know victory or defeat immediately as soon as the false and true and smartness and clumsiness or the opponent's movements are revealed. Even if defeated by the opponent, you should not have the intention of applying fraudulent or deceptive tricks. To this end I have always argued with sound reasoning on the practice of the boxing skills. The preceding statements were frequently mentioned by my senior masters and were gained from my own experience throughout my life. Students must remember that although deceptive tactics should not be used, they should always be guarded against. Therefore it is necessary to be cautious in contest with others.



# Zhang Hua Sen: Keeping Li Zi Ming's Traditional Ba Gua Zhang Alive in China

The information in this article was obtained during an interview with Zhang Hua Sen conducted at his home in Beijing, China in September, 1993 and during training sessions with Zhang in April 1993 and September 1993. Special thanks to Huang Guo Qi for translating the interview and providing translation during the training sessions.

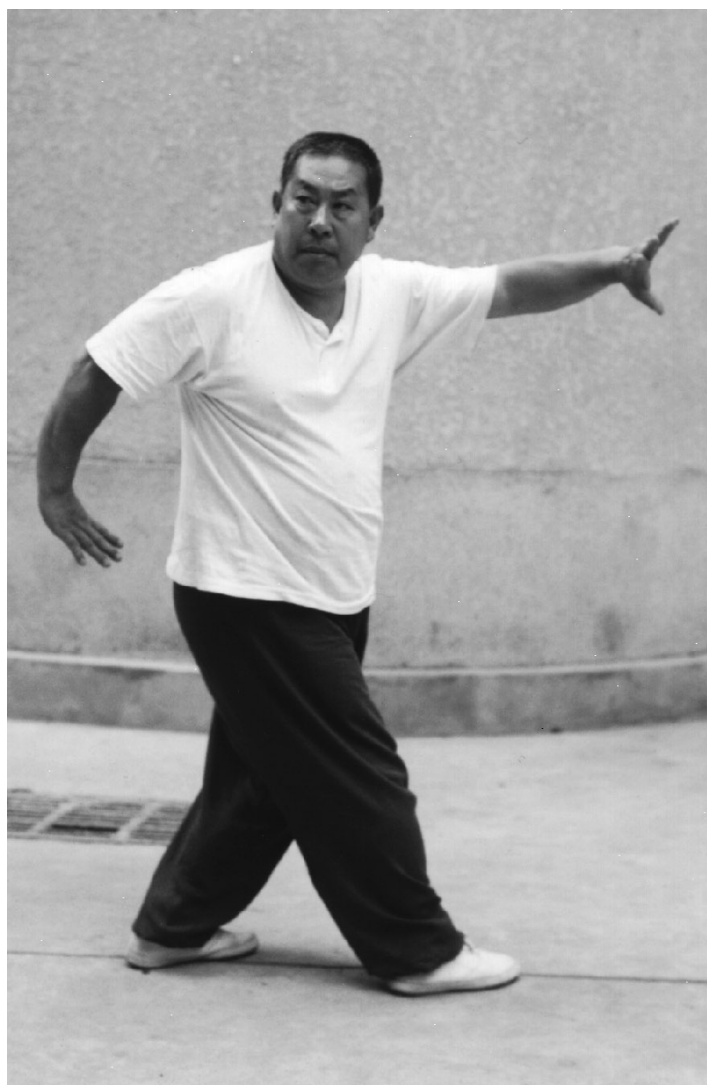
Today in Beijing, China there are three prominent styles of Ba Gua Zhang (八卦掌) being taught and practiced. Two of these styles can be traced to Dong Hai Chuan's (董海川) top two students, Cheng Ting Hua (程庭華) and Yin Fu (尹福), the third style was handed down by Dong Hai Chuan's youngest student, Liang Zhen Pu (梁振蒲). While sharing many common characteristics, Yin Fu's style and Cheng Ting Hua's style also have characteristic differences. Cheng was a wrestler and he associated with a number of Xing Yi practitioners, consequently he liked to employ grabbing and throwing techniques as well as "crossing" force to offset his opponents. Yin Fu was a thin man with a Shaolin background who liked to use evasiveness and quick, springy, explosive attacks (for a more detailed comparison of the two styles see *Pa Kua Chang Journal*, Vol. 3, No. 2). Liang Zhen Pu's style of Ba Gua effectively combines the characteristics of the Cheng and Yin styles. Since Liang Zhen Pu was still young when Dong Hai Chuan died, he continued his Ba Gua study with both Yin Fu and Cheng Ting Hua and thus acquired the characteristics of both styles in his own Ba Gua.

Liang Zhen Pu's Ba Gua Zhang has become popular in China due to the efforts of Liang's student Li Zi Ming (李子鳴 1900-1993). During the 1980's when Chinese martial arts were experiencing increased popularity in China, Li worked hard to spread his teacher's Ba Gua in the capitol. Unfortunately for those of us with an interest in traditional martial arts, much of the popularity experienced by martial arts in China since the Cultural Revolution has been in the form of "contemporary wushu" competition style martial arts. Several of Li Zi Ming's direct students have served as wushu coaches for various wushu teams and thus a number of Liang's traditional forms have experienced the transformation from fighting arts to "performance arts" at the hands of the contemporary wushu "experts." While this transformation is seen as a sad state of affairs by those of us who are interested in training Ba Gua as a fighting art, all hope is not lost. Fortunately there are still a few of Li Zi Ming's students who do not associate with the contemporary wushu crowd and continue to pass on traditional Liang style Ba Gua

Zhang. These few dedicated instructors in Liang's lineage do not associate with the contemporary wushu personalities and do not involve themselves with wushu politics. At the top of this lot is Ba Gua instructor Zhang Hua Sen (張華森).

## Ba Gua Instructor Zhang Hua Sen

Zhang Hua Sen was born in Shandong Province, China in 1935. The job situation in Zhang's hometown became so desperate that his father could not support the family and so they migrated to Beijing in search of a better life. Unfortunately, the situation in Beijing was no better. Zhang's family resorted to living in the streets and eating out of garbage cans. Zhang's younger brother was given to a wealthy family in trade



**Ba Gua Zhang instructor Zhang Hua Sen  
of Beijing, China**



**Second Generation Ba Gua Zhang instructor  
Liang Zhen Pu**

for two bags of corn powder so that the rest of the family would not starve. Finally his mother found work as a servant for a wealthy family and his father went to work as a laborer in Japan. With his father gone and his mother having no time to look after him, at the age of seven, Zhang was living on the streets and begging for food.

One of the people living in the area where Zhang was sleeping at night realized that the young boy would surely die if no one took care of him. This lady introduced Zhang to a friend of hers who was associated with the Beijing Opera and he arranged for Zhang to audition for the opera troop. Life in the opera was extremely difficult. However, if Zhang was accepted as an opera trainee he would at least learn a skill and be given a place to live and food to eat.

### **Life in the Opera**

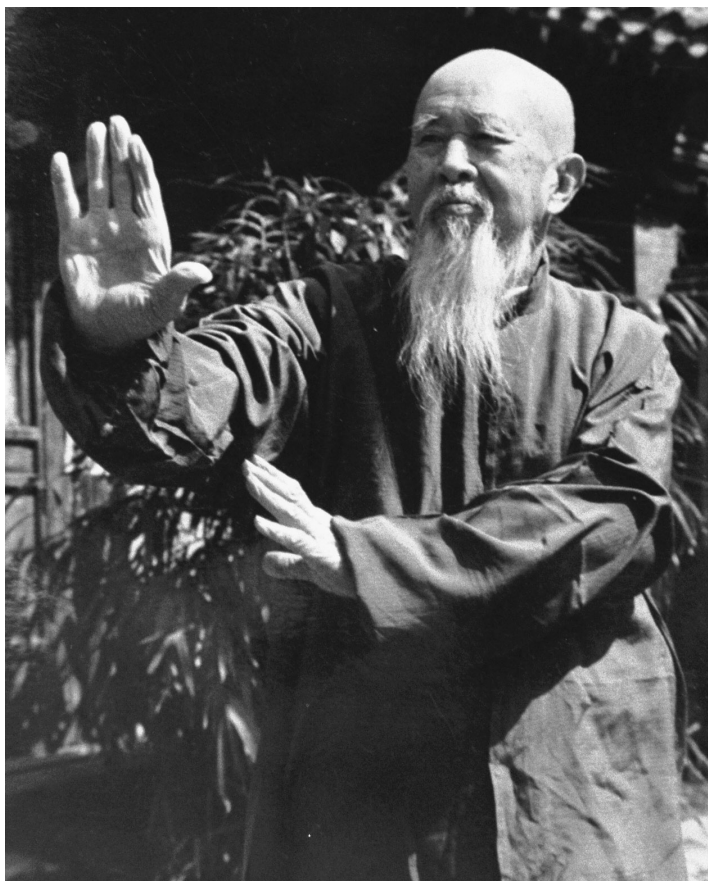
The head of the Beijing Opera troop often accepted young children, who appeared to have potential, as students. Typically these students were children who came from very poor families and their parents could no longer afford to take care of them. The reason for this is because when the family gave the child to the opera master for training they had to sign a waiver that said if the child was to die during the course of training, the opera could not be held responsible. Zhang was accepted as a student of the opera when he was about seven years old. He says that the training was so difficult that at times he would rather have been starving in the streets.

Zhang said that the opera master would routinely beat the students with a wooden pole that was wrapped

with a thick rope and soaked in water. It was not unusual for the students to get beaten until they fell unconscious. Zhang said that anytime they did not perform perfectly, they would be severely beaten. The first strike would bring a large welt on the body and the second strike would usually draw blood. Zhang said that the opera students had to learn real skills or be tortured to death.

When learning gymnastic routines, the coach would force the student's bodies into postures far beyond their range of flexibility. When practicing low stances or squats, the coach would place sharp bamboo sticks between their calves and thighs in the crook of the knee. If they relaxed in the posture, they would get stabbed with the sticks. If they stood up out of the posture, they would be beaten with the pole. Typically the coach would tell the students to assume a low posture and then he would light a long incense stick and require the students to stay in the posture until the incense had burned out. Zhang says that all young people learning opera in those days were accustomed to being physically beaten and endured this type of rigorous training everyday.

Zhang survived the physical abuse of life in the opera and began performing on stage at the age of ten or eleven. Around that same time he also began studying martial arts. Zhang had been very interested in studying martial arts since the time he had been alone living on the streets of Beijing. During that period of his life he was frequently bullied and treated roughly by older kids when he begged for food or was



**Zhang Hua Sen's Ba Gua teacher, Li Zi Ming**

seen sleeping in the streets. He swore to himself at that time that if he ever had the opportunity, he would learn boxing so that he could defend himself. Zhang's first martial art was *Mian Quan* (綿拳) and his first teacher was Xu Liang Ji (徐良冀).

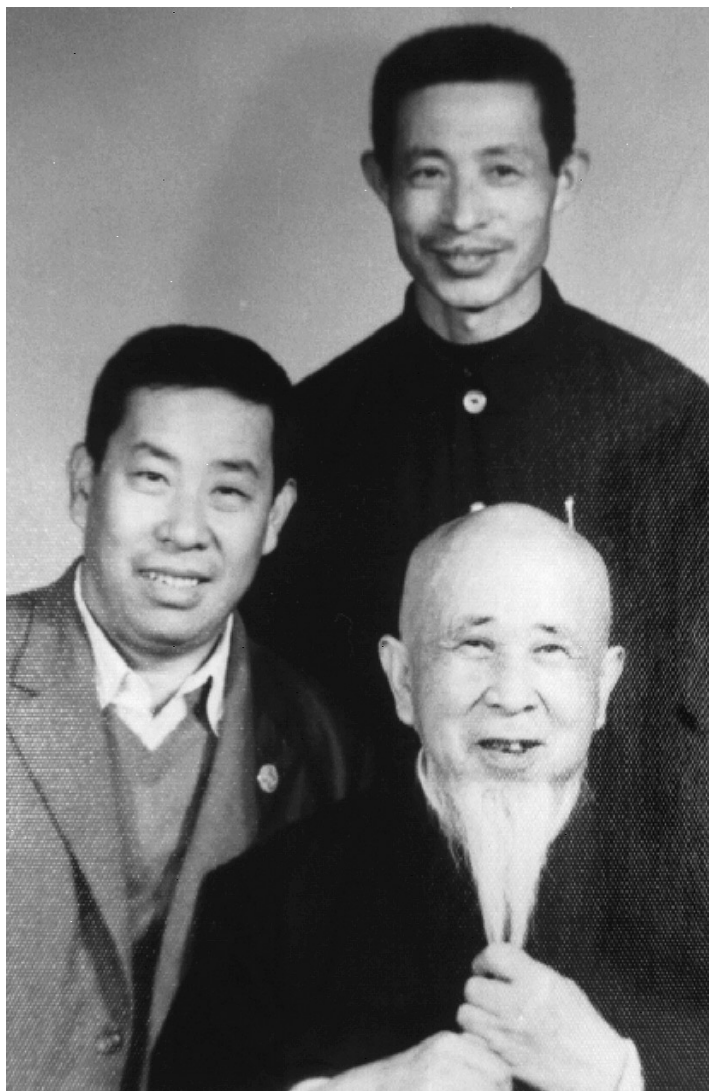
### Zhang's Early Martial Arts Training

Early every morning Xu Liang Ji taught students in a park near where Zhang lived and Zhang loved to go and watch the group practicing. Zhang wanted to practice with them, however, because he had no money to offer the teacher, he never asked to join them, he only sat and watched. One morning Xu asked him why he came to watch everyday. Zhang told him that he loved martial arts and would like to learn, but he had no money. Xu saw that Zhang was serious about studying, so he told him that he would teach him for free. Because his experience in the opera Zhang was already very strong, coordinated, and flexible and thus he learned the martial arts quickly. Zhang studied with Xu Liang Ji for about four years and then Xu left Beijing and moved south.

After Xu Liang Ji left Beijing, Zhang was without a martial arts teacher, however, he continued to practice by himself, watch what others were doing in the parks, and occasionally spar with some of his friends. When Zhang was 16 years old he met a group that practiced wrestling (摔角- *shuai jiao*). Every evening the group would get together informally and practice wrestling skills with each other. One evening a famous wrestler, Xie Chun Fang (謝春芳), noticed the boys practicing and offered to teach them *shuai jiao* skills. Zhang studied *shuai jiao* and continued to practice the martial arts that Xu had taught him while also continuing his job with the Beijing Opera.

Around 1964, Zhang Hua Sen was introduced to the famous Tai Ji Quan instructor Wu Tu Nan (吳圖南). Wu Tu Nan was a fan of the Beijing Opera and he agreed to teach Zhang Tai Ji in exchange for discussion of the opera. Wu lived near Zhang and held his Tai Ji class in front of Beijing's exhibition center, which was close to Zhang's home. Zhang spent several years studying Yang and Wu style Tai Ji, as well as Tai Ji push hands, from Wu Tu Nan. Zhang also picked up a little of the Chen style Tai Ji from another man who taught in the park everyday.

After studying with Wu Tu Nan for a number of years, Zhang was introduced to Li Zi Ming in 1967. Zhang was practicing his Tai Ji one day and Li, who also taught some students in the area of the exhibition center, walked by and saw Zhang practicing. Li was impressed by Zhang's skill and one of Li's disciples, who knew Zhang, introduced him. Zhang performed some more of his Tai Ji for Li and Li told Zhang that if he ever wanted to study Ba Gua, he would be glad to teach him. Zhang had known about Ba Gua for several years and was interested in studying the art, however he could not find a teacher. He did not pass up this opportunity and immediately started practicing with Li.



**Zhang Hua Sen with his teacher Li Zi Ming and one of his students**

### Zhang's Training with Li Zi Ming

When Li Zi Ming taught Ba Gua in public, he only taught the basic circle walk practice. Students who showed potential would be asked to come to Li's home later in the day and receive private instruction. Because of Zhang's background in the opera and the martial arts, Li was impressed with Zhang's basic skills and taught Zhang in private. The political climate in 1967 and 1968 was such that it was dangerous to practice martial arts. Zhang states that many of Li's students stopped coming to visit him during this period of time. During the Cultural Revolution individuals with special martial arts skills were "swept out of the room" and "struggled against." Zhang says that Wu Tu Nan's situation became so bad that he often came to Zhang's house for food. After the Cultural Revolution, Li Zi Ming began to teach Zhang deeply with a special emphasis on Ba Gua's usage.

The majority of Zhang's Ba Gua Zhang training with Li Zi Ming was one-on-one at Li's home. Although Zhang would frequently get together with some of his classmates to practice two person drills, he stayed in the shadows when his some of his classmates started



**Zhang Hua Sen's Tai Ji teacher, Wu Tu Nan (second from left) is shown with his Ba Gua teacher Li Zi Ming (far right). Also shown is Ba Gua instructor Zhou Zan Fu (far left).**

teaching Ba Gua publicly. Like his teacher, Zhang prefers to teach students in small groups and likes to stay out of the public eye.

### **Training with Zhang Hua Sen**

Training with Zhang Hua Sen is the kind of training that practitioners are always seeking and look back on with the fondest memories. Zhang is a rare combination of realism in the martial arts, excellence in performance, and good natured, warm hearted sharing of knowledge. One always feels a sense of fulfillment after training sessions with Zhang. He is always generous in the amount of information he is willing to share freely and is very "down to earth" when interacting with students. He is patient when teaching and is always quite willing to continually go over form movements, applications, exercises, or training concepts until the student has a firm grasp of the material. One is always at ease with Zhang and thus is able to retain more knowledge and experience natural insights on the transmission. His theatrical ability acquired in his years with the opera allows him to pantomime subtleties of combat whenever there is a communication barrier and his performance is always impeccable. His gentle insistence on using real forces in the execution of techniques to achieve real results serves to constantly reassure the student that they are getting the real thing.

When teaching, Zhang emphasizes proper footwork and stepping techniques in practice and pays particular attention to the details of the hand position in relation

to the footwork. In the execution of Ba Gua movements there is a pivotal point in the transition where the power is applied in the movement and the actual technique occurs. Zhang is a master of explaining and demonstrating the mechanics of the body's motion and the correct timing of both subtle and obvious power applications. This gives the student a proper perspective on each technique at a high level of execution. Without this concept, one may practice a particular technique hundreds of times and still not discover the key to its proper execution.

Zhang, who is incredibly strong, always encourages realistic application of force when students are practicing their techniques on him. Zhang will typically demonstrate applications on students with an amount of force sufficient for the student to gain a realistic understanding of the technique. Zhang will then have the student apply the technique on him with full force so that he

can make subtle corrections and mold the student's execution to reach a high level. Zhang's application of throwing and locking techniques is extensive. He states that Li Zi Ming emphasized these two aspects of combat and felt that they should be studied deeply by all Ba Gua Zhang practitioners. Zhang took his teacher's advice to heart and can perform all his locking and throwing techniques masterfully.

Today Zhang has entered semi-retirement from the Beijing opera. He no longer performs, but is sometimes called upon to help young actors or to play martial arts roles on Chinese television. He teaches a small group of students every morning in a park near his home and continues to practice his Ba Gua Zhang everyday.

### **Studying with Zhang Hua Sen in China**

Those interested in studying with Zhang Hua Sen in China will have the opportunity to do so in April 1994. The *Pa Kua Chang Journal*, in association with the North American Tang Shou Tao Association, is sponsoring a group trip to Beijing and Tianjin in April 1994. During the intensive study program in Beijing, Zhang Hua Sen will teach group participants Li Zi Ming's *Nei Gong* (内功) palms, the *Lao Ba Zhang* (老八掌 - Old Eight Palms) form, and the 64 straight line fighting attacks. Emphasis will be placed on proper mechanics for development of power and realistic fighting application. Practitioners who are interested in participating should write to High View Publications for more information (see address on page 2).

# Li Zi Ming's Ba Gua Zhang Sixty-Four Fighting Methods

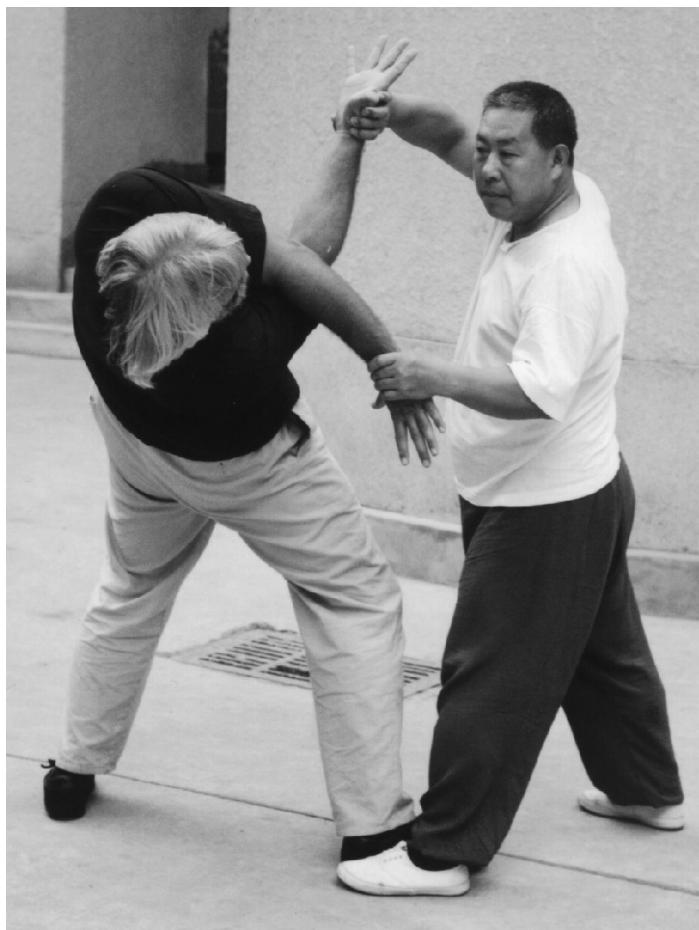
by Vince Black

Every major system of Ba Gua Zhang includes straight-line fighting sets in their training curriculum. Most complete systems of Ba Gua contain several straight-line practice sets which each develop a variety of aspects of fighting skill. Some straight-line sets are used for specific power development training while other straight-line sets train fighting tactics and techniques. Some Ba Gua systems develop these linear combat sets using the movements they have already practiced in a circular based set while others practice the straight-line techniques first and then later learn how to employ those same techniques on the circle. In this article, Li Zi Ming Ba Gua inheritor Vince Black presents the first eight straight-line attacks from the Liang Zhen Pu Ba Gua system.

Li Zi Ming's (李子鳴) Ba Gua has a step-by-step process to produce a practical and efficient fighting method and as such utilizes several separate processes to get to a realistic expression and application of the forms and their inherent techniques. The first level, like most Ba Gua systems, begins with walking the circle and developing a root that is oriented laterally toward the circle's center. This basic skill is primary to confronting opponents and being able to control them in the flanking process as well as controlling their attempt to flank you. While one is developing this root in changing static postures in stepping, one is simultaneously developing specific throws and combat tactics within these movements. The distinguishing feature of these throws is that they appear during the transition from one static posture to the next as well as within the movement from one position to the next. The ability to perform these techniques properly, either in solo form or with a partner, indicates the time to progress to the *Lao Ba Zhang* (老八掌 - Old Eight Palms) form.

In the *Lao Ba Zhang*, we expand the body's connection in the circle walking postures to employ the four extremities out to the feet and hands in the walking changes and execution of techniques. These techniques require more synchronized articulation of the body, particularly in the extremities. Once the *Lao Ba Zhang* is substantially correct, there are several auxiliary forms which may be introduced to the student. There is also extensive practice in linear repetitions of specific movements which emphasize the exact placement of *fa jing* (發勁) in the movement. These repetitions are preparing the student for the 64 linear attack forms of Liang Zhen Pu (梁振蒲) Ba Gua.

The 64 linear attack forms are a catalog of techniques that are specific in nature and designed to teach many acupoint attacks and the methods of various throws, locks, and breaks. While these techniques have specific application and demand precision in the execution of every detail, they are also intended to familiarize the student with general principles and concepts. Combat is always unpredictable and the combatants must be prepared to have to adjust their strategies and tactics with variations in order to accommodate the ever changing situation and opponents who may be tall or short, husky or lean, slow or fast, aggressors or specialists in counterattack. A special feature of Li Zi Ming's 64 linear attack set is the sequencing of the techniques into formulas that not only teach the specific techniques, but say something as well in regards to follow-ups and countering strategies inherent in those sequences. This special design



**Zhang Hua Sen demonstrates an application of one of Li Zi Ming's 64 fighting attacks on Vince Black in Beijing, China, September 1993**



**Guo Gu Min (1887 - 1968), shown above, was one of Li Zi Ming's elder Ba Gua brothers under Liang Zhen Pu**

is particularly consistent with the theory of change emphasized in the *Book of Change* and therein lies the connection of this particular Ba Gua system to the concept of change.

Once these 64 postures are perfected and their applications are completely understood, the practitioner can then integrate them to the circular module in accordance with the principles of change learned in the *Lao Ba Zhang*. This level of performance is manifest in the Li Zi Ming Dragon Form which is a circular rendition of the linear forms linked together in a circular format using elements of *Ba Gua Lian Huan Zhang* (八卦連環掌) and other throwing and striking techniques. Together with the circular form, the practitioner can then analyze the application of these techniques in the eight directions thereby completing all of the possible variations of each technique. These 64 fighting methods came to Li Zi Ming by way of his elder brother under Liang Zhen Pu, Guo Gu Ming.

Guo Gu Min (郭古民) was an older brother of Li Zi Ming under Liang Zhen Pu and when Liang Zhen Pu had become too old to teach actively, Li Zi Ming spent a good deal of time working with Guo Gu Min on Liang's Ba Gua. In addition to studying Liang's Ba Gua, Guo Gu Min also followed Liu De Kuan (劉德寬) when Liu was traveling to different areas of China to teach martial arts. Guo took meticulous notes on everything he was taught.

Guo Gu Min was a very disciplined martial artist who never married and spent his whole life practicing and teaching his martial arts. It is a familiar joke among his associates when one asked him of his marital status Guo would always reply that "he had a wife at home." Those who knew him well knew that he was facetiously referring to a large round stone that he kept under his bed. Every evening Guo would take the stone out from under his bed and place it on his stomach while he was lying in his bed and perform special training exercises. He referred to this large stone as his "wife."

When Liang Zhen Pu died in 1932, there was concern that material would be lost. The students of Liang sat down to hand write a treatise of the Ba Gua system to preserve it for future generations. Guo Gu Min's manuscripts were used as a basis for the written material. Since Li Zi Ming was highly educated and skilled at calligraphy and painting, he worked with Guo Gu Min to put together a private publication for the inner door students of the Liang system. Li edited the book for Guo Gu Min and drew illustrations of the techniques. This book was originally completed in 1935 and then revised in 1947 and again in 1965. The book has never been published publicly. The book contains Guo Gu Min's collected ideas about Ba Gua practice and application as well as details on the 64 fighting attacks of the Liang Zhen Pu system.

In addition to helping Guo write the book on the 64 fighting attacks, Li Zi Ming, who had a life long interest in seal carving, had a friend carve seals for each of the 64 methods. Li used these seals to validate student's certificates when they had completed studying each of the 64 fighting techniques. Each of the 64 techniques was given a specific name. While some of the names simply convey the physical movements of the body in executing the technique, such as technique number one, "Advance Step with Pushing Palm," many of the names refer to activities in everyday Chinese life, such as technique number fifty-nine "Immortal Sifts the Rice," others are borrowed from animal movements, such as technique number eighteen "White Ape Offers the Peaches" or depict moments from Chinese history or literature carrying special meaning which lend



**Carved seals each bearing the name of one of the 64 straight line fighting attacks. Li Zi Ming had a seal made for each of the 64 techniques.**

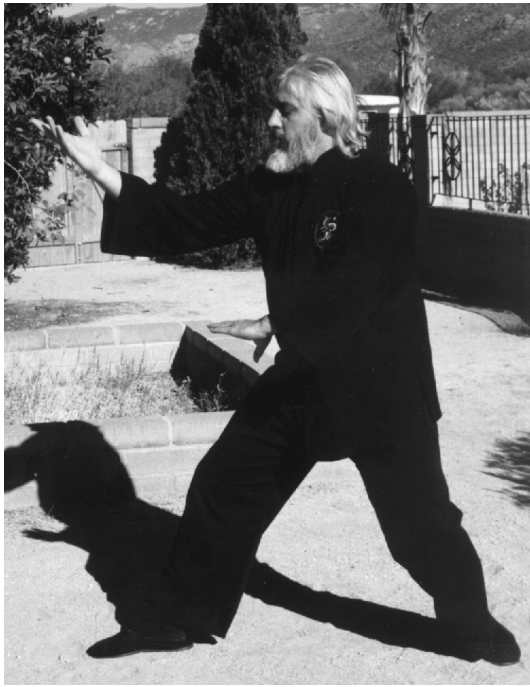


Photo #1



Photo #2



Photo #3

**Technique #1: Advancing Step with a Pressing Palm**



1-1



1-2



1-3



1-4



1-5

significant insight to the performance of the particular technique, such as technique number thirty-one "Zhou Can Shoulders the Big Knife."

Although each of the 64 attacks can be practiced by themselves repetitively, this system was also designed so that there are eight linked sets of eight techniques. Each line of eight techniques is linked together in a logical manner for use in fighting. In this article I will present the first eight of the 64 fighting attacks and demonstrate their applications.

**Technique #1: Advancing Step with a Pressing Palm (Jin Bu Tiao Zhang - 進步挑掌)**

The first line of eight techniques begins from the natural ready position. The hands are at the sides and the toes are apart at a 45 degree angle open to the front. The hands rise slowly out to the side and up arching to the midline of the body just above the eyebrows. As both hands reach the midline, the right hand turns palm up and the left hand slides down to just below the elbow of the right hand. Simultaneously, the left foot steps back. This posture is called "The

monk extending his beggar's bowl." This posture is analogous to Xing Yi's *San Ti* posture. See photograph #1.

Proceed to the next posture with the right foot moving forward and the left closely following. The left palm slips under the right hand and twists upward while the right hand is withdrawn back to the side. At this point, the left foot is floating lightly next to the right, but close to the ground (see photograph #2). Continuing the movement without stopping, the left hand proceeds to twist upward in a drilling manner while the right palm presses straight forward and the left foot steps deeply. All three movements, both hands and the left foot, are performed simultaneously (see photograph #3). This technique is called "Advancing Step with a Pressing Palm."

In application, the "monk extending his beggar's bowl" movement is used to block the opponent's attacking hand and simultaneously spear towards his eyes (see photo 1-1). When the opponent attempts to block the spearing (right) hand, execute the "Advancing Step with a Pressing Palm" technique by blocking up with the left hand and stepping in to strike to the chest

with the right hand as shown in photographs 1-2 through 1-5.

**Technique #2: Lion Shakes its Head (Shi Zi Yao Tuo - 獅子搖頭)**

The second posture proceeds from the first posture with the left foot stepping forward slightly to the left. The left and right palms exchange their high-low positions. The left hand shoots to the right and underneath the right palm and the right hand moves slightly upward and across to the left (see photograph #4). The right foot then moves close to the left ankle. Simultaneously, both palms move in a clockwise direction to bring the left palm directly above the right palm. This movement is performed with the trunk of the body, as well as the hips, twisting sharply to the right (see photograph #5). The right foot advances forward and to the right with both palms thrusting forward over the right leg. After the right foot advances, there is a left follow step (see photograph #6). This technique is referred to as "Lion Shakes its Head" or

"Lion Rolls the Ball."

The application of this technique will proceed from the opponent's attempt to block the strike to the chest from the previous technique. As the opponent blocks the incoming right hand with his left and throws a right punch, catch and hook his left hand with your left and block to the outside of his right arm with your right as shown in photos 2-1 through 2-2. Continue your motion and twist his arms so that his left arm is trapped under his own right arm pit (photo 2-3). Now that you have his arms and body crossed-up, execute the push as shown in photographs 2-4 through 2-5.

**Technique #3: Palm Covering the Twisted Hand (Chan Shou Ye Zhang - 纏手掖掌)**

From the ending position of technique number two, the right hand curls up and back towards the chest and the left hand covers the back of the right fist (see photograph #7). The left continues to cover the right fist as it turns under and down (see photograph #8). Next, the right foot steps forward and the right hand,



Photo #4



Photo #5



Photo #6

**Technique #2: Lion Shakes its Head**



2-1



2-2



2-3



2-4



2-5





Photo #7



Photo #8

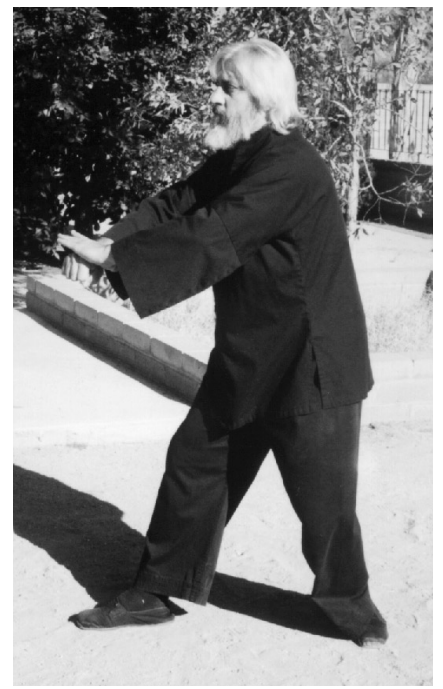


Photo #9

### Technique #3: Palm Covering the Twisted Elbow



3-1



3-2



3-3



3-4



3-5

with the left palm still covering it, punches forward to the midsection (see photograph #9). This technique is called "Palm Covering the Twisted Hand."

In application, if the opponent attempts to grab your right hand with his left hand, turn your right hand over and bring it in toward you as you hook under his left wrist with your left hand (see photos 3-1 and 3-2). As the opponent attempts to strike with his right, quickly turn the hands over, breaking his wrist, and strike into his midsection with your right fist (photos 3-3 through 3-5).

### Technique #4: The Tiger Leaps the Ravine (Wo Hu Tiao Jie - 臥虎跳澗)

Proceeding from the last position, the right wrist twists outward to the right and the palm changes to a palm up position. Simultaneously, the right foot draws back slightly (see photograph #10). The left palm grabs directly in front of the body as the right heel stomps and the left foot steps forward. At the same time, the right hand swings behind the body and up over the

head to the front of the face (see photograph #11). The stance is slightly, but suddenly, lowered in conjunction with the left fist tightening and pressing downward as the right fist exerts its force to the front (see photograph #12). This posture is called "The Tiger Leaps the Ravine."

In application, if the opponent grabs your right wrist with his right hand, turn your right hand over and move it to the outside. At the same time, grab his right wrist with your left hand and pull down, freeing your right hand (photos 4-1 through 4-3). Continue pulling the opponent's right hand down as you punch his temple with your right hand (photos 4-4 and 4-5).

### Technique #5: Hammer Fist Punches Under Elbow (Zhou Xia Jin Chui - 肘下進錘)

From the proceeding posture, the stance shuffles forward while the left arm moves to an upright position with the fist as high as the forehead and the right fist punches straight forward with a springy energy under



Photo #10

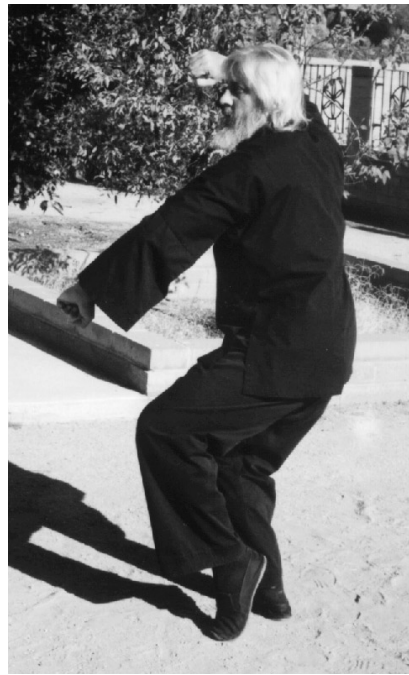


Photo #11

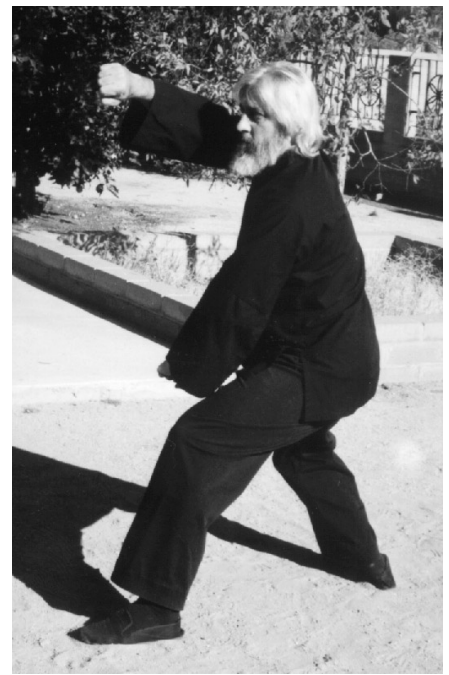


Photo #12

### Technique #4: The Tiger Leaps the Revine



4-1



4-2



4-3



4-4



4-5

the left elbow in conjunction with the forward shuffling of the feet (see photograph #13). This technique is called "Hammer Fist Punches Under Elbow."

#### Technique #6: Turn the Arm to Chop and Punch (Fan Bi Pi Chui - 翻臂劈錘)

From the preceding posture, the stance again shuffles forward while the left palm quickly rotates clockwise and down with the palm facing down at chest level. The left hand simultaneously rotates up and strikes forward with a "springy" back fist at the level of the head (see photograph #14). This technique is called "Turn the Arm to Chop and Punch."

#### Technique #7: Double Whips Cover the Elbow (Shuang Bian Ya Zhou - 雙鞭壓肘)

The right foot rotates back slightly and to the right and the left foot *kou bu's* (hooks) back and slightly to the right. Both arms swing back and up with this movement with the left forearm pressing back and slightly down and the right hand and arm are

drawn back and up towards the right shoulder (see photograph #15). This technique is called "Double Whips Cover the Elbow."

#### Technique #8: Step Forward to Break the Elbow (Jin Bu Jie Zhou - 進步截肘)

The left foot steps out to the left in a *bai bu* (swinging) stance and the left arm swings down clockwise (see photograph #16). The right foot steps forward in a slight *kou bu* stance and the left fingers seize the right edge of the palm and wrist and the body twists sharply to the left (see photograph # 17 - 18). This technique is called "Step Forward to Break the Elbow."

In application, if the opponent pulls back to free himself from the arm bar executed in technique #7 and grabs your right wrist, trap his left hand by pressing it between your own left and right hands (see photo 8-3), step in and turn your body with your right elbow pressed against his left elbow and execute a throw as shown in photographs 8-4 and 8-5.



**Photo #13**

**Technique #5: Hammer Fist Punches Under Elbow**



**5-1**



**5-2**



**5-3**

If the opponent tries to counter the previous technique by bringing his left hand up and across and punching with his right, simply maintain your hold on his left and cross his arms up as he punches, then execute a strike to his sternum (see photos 5-1 through 5-3).



**Photo #14**

**Technique #6: Turn the Arm to Chop and Punch**



**6-1**



**6-2**



**6-3**

If the opponent tries to counter the previous technique before his arms are crossed up, maintain the hold on his left wrist and press the left arm down while striking straight up the center with the right fist (see photos 6-1 through 6-3).



**Photo #15**

**Technique #7: Double Whips Cover the Elbow**



**7-1**



**7-2**

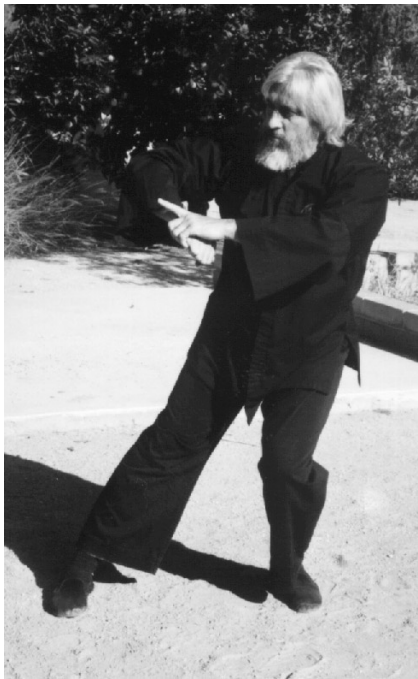


**7-3**

If the opponent tries to counter the previous technique by bringing his right arm to block, catch his wrist with your right hand and pull back as you exert pressure on his left elbow with your left forearm (see photos 7-1 through 7-3).



**Photo #16**



**Photo #17**



**Photo #18**

**Technique #8: Step Forward to Break the Elbow**



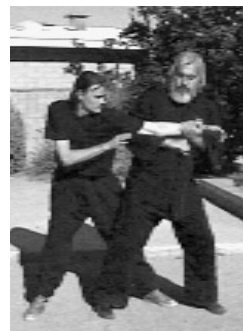
**8-1**



**8-2**



**8-3**



**8-4**



**8-5**



**Photo #19**



**Photo #20**

After executing the last movement of technique number eight, step back with the left foot while bringing the left hand down to the waist level and spearing forward with the right hand, palm up. You are now back in the "monk extending his beggar's bowl" posture (see photographs 19 and 20). From this posture you can execute the sequence again, or you can begin the next line of eight techniques (techniques 9 through 16).

This article has been a brief introduction to the 64 fighting attacks of the Liang Zhen Pu Ba Gua Zhang system as taught by Li Zi Ming.

# San Francisco Bay Area Ba Gua Instructor S. T. Ying Dies at Ninety-one Years of Age

*In December we received a letter from Berkeley, CA, based Ba Gua instructor Joseph Crandall informing us of the death of Mr. David S. T. Ying. The letter is as follows:*

This letter is to inform you that Mr. David Shih-Tseng Ying (尹世增) has passed on. Mr. Ying was born on March 1, 1902 in Inner Mongolia and passed away at Kaiser Hospital on November 21, 1993 due to pneumonia. When he was young, he was interested in martial arts so he took up *Tan Tui* from a teacher, whose surname was Hu, at his home village. After he graduated from high school in 1922, he went to China University in Beijing. At the same time he learned Wu Style Taiji, Xingyi, Bagua, Liu He, and Yao Fei Quan from Liu Chia Chen (Feng Shang), who was Dean of the Beijing Athletic Institute. Liu Chia Chen learned from Liu De Kuan, known as "Big Spear" Liu.

In 1927, after he graduated from China University, Mr. Ying went back to his home village. After two years he went to study at Wasada University in Tokyo, Japan, but in 1931 when the Japanese Army invaded Manchuria, he went back to China because he was patriotic. In 1933 he received a government sponsored scholarship to study political science at the London University of Economics. During that time, he met Agnes Kiang and married her on Christmas day of 1934. After they both graduated in 1937, they wanted to go back to China via the United States. While waiting for the boat to go back to Shanghai from San Francisco, the Japanese started to invade China and bombed Shanghai. So they had to stay behind in the San Francisco Bay area. Ying then attended U. C. Berkeley and obtained a Master Degree in Political Science. During World War II, both he and his wife worked at Kaiser Shipyard. The Chinese Association's Taiji class in Berkeley was started in 1959 and Mr. Ying voluntarily taught this Taiji class until early November 1993. He taught Xingyi, Bagua, Liu He and Yao Fei Quan in his home to those interested.

---

*One of S. T. Ying's students, Paul Franklin, now living in Pacific Grove, CA, studied with Ying starting in 1974 in Berkeley, CA. He trained with Ying once a week for several years and then, after moving to the Monterey Peninsula in 1976, continued visiting his teacher on roughly a monthly basis until 1984. In an interview conducted in January, 1994, Paul remembers what it was like studying Ba Gua with Ying.*

Before I met S. T. Ying I had studied with Richard Kim at the Chinese Y.M.C.A. in Chinatown, San



**S. T. Ying teaching Ba Gua in 1988 in Berkeley, CA**

Francisco and reached the level of first degree black belt in Shorin Ji Ryu. Kim had designed a class for black belts only, which met once a week. One of Kim's favorite students told me he had learned Ba Gua from Kim. He used Ba Gua in this class and I was impressed with his skill and the fluidity of technique. After this, I went in search of a Ba Gua teacher.

In talking with friends in martial arts circles I learned about a Ba Gua teacher named S. T. Ying teaching in Berkeley and I went to observe his class. Several things impressed me immediately. Ying did not talk much, he said the names of the gestures and movements as he performed them and would only occasionally stop to give instruction. He started class with Taiji warm up and continued into the forms for several hours with his students following. It seemed as though he was there to do his own workout and everyone around him followed. He executed all of the movements precisely and did not short cut anything.

At the end of the workout Ying was full of energy, stable, not sweating or breathing hard and seemed very empowered by the exercise while all of those following him were exhausted. Given his age at the time (72) I was very impressed by his vitality. I was happy that Ying demonstrated all of the movement rather than just

talk about them. He charged three dollars a month for the class and the rumor is that he donated this to the church where he taught. Being impressed by this, I asked to join the class.

My first request to join the class was refused. He told me that there were too many people in the class already. I told him that I wanted to study only the Ba Gua. The last thing he practiced in the evening was the Ba Gua. At the beginning of evening of classes there were over 30 people practicing. By the time Ying got to the Ba Gua there were an average of about five people who had enough endurance to continue with the Ba Gua. I told Ying that I would only watch the early classes and then join in with the Ba Gua class. He still said the class was too full. I asked if I could come and watch and he agreed. I observed every class for a few months and finally was allowed to participate in the Ba Gua class.

The first thing Ying said to me about the Ba Gua was "never hurt your opponent, always go behind." He also told me that I was too violent. This was the reason he did not allow me to join the class upon first request. The first night I was allowed to join the class he demonstrated what he meant by "going behind." He asked me to punch him. I asked him what hand he wanted me to punch with and how fast I should go.



**Ying demonstrates a Ba Gua application, 1988**

He said, "give me anything." I intended to come at him very fast and slap him lightly if I could. I started into my movement focused on touching him on the nose. My next awareness was my elbow hitting my knee. My elbow was pinned to my knee for a fraction of a second and at the same instant his open palm slapped me forcefully on my spine between my shoulder blades. I immediately spun around and saw that he was standing approximately fifteen feet away laughing at me. He looked at me and said, "Never hurt your opponent, always go behind. This is Ba Gua."

Ying rarely talked about the application of the gestures. However, he talked frequently about the awareness one would attain through the practice of the forms. He seemed to know how to answer the student's questions without much verbal communication. After practicing with him for a number of years an amazing thing began to occur. We would all be walking the circle and practicing the changes. I would form a question in my mind about a posture and Ying would walk over to me and correct my posture, thus answering my question, and do it all without any words. This was his teaching method. He would always practice with the students. When he felt the need to correct someone's posture, he would step into the center of the circle, track the student as the student continued walking and correct the movement or posture and then he would once again begin walking the circle and lead the class through the movements.

When Ying talked about the Ba Gua, he frequently talked about the use of power and the flow of internal energy. When talking about the power developed through the proper exercise of the forms, he explained his ideas about the correct use of that power, frequently sighting examples from politics.

In my memory Ying is the shining example of becoming empowered by age rather than feeble by it. His practice of the Ba Gua was the demonstration of this empowerment.

*(photos of S. T. Ying by Richard Bermack, 1988)*

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

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

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

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

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

<u>Instructor</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
<b>Kumar Frntzis</b>	New York, NY	11 March 94	Frank Allen (212) 533-1751
<b>Andrew Dale</b>	Los Angeles, CA	12-13 March 94	Andrew Dale (206) 283-0055
<b>James Wu</b>	Orange County, CA	16-17 April 94	Morgan Ferry (714) 548-9961
<b>Bok Nam Park</b>	Boston, MA	5 March 94	Marc Sachs (508) 668-2239
<b>Bok Nam Park</b>	Pacific Grove, CA	7 May 94	Dan Miller (408) 655-2990

**Intensive Ba Gua Zhang training in China, April 1994**  
**Write for Details**

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

**will feature:**

- Cheng Family Village Ba Gua
  - Sun Zhi Jun
  - Liang Ke Quan

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



- \$3.50 per issue
- Make Checks Payable to  
High View Publications**

You can now order by Phone or Fax: Phone: (408) 655-2990 Fax: (408) 655-4984

**Please Print Clearly**

#### **SUBSCRIPTION ORDER FORM**

Check One

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

**One Year Subscription: \$20.00**

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

**Two Year Subscription: \$38.00**

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

**Three Year Subscription: \$56.00**

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

VISA/MASTERCARD(Circle One) Expiration Date: \_\_\_\_\_

Credit Card Number: \_\_\_\_\_

Signature: \_\_\_\_\_

Send Check or Money Order to:  
**High View Publications**  
P. O. Box 51967  
Pacific Grove, CA 93950  
Foreign Countries: Please submit  
International M. O. payable in U.S. funds.

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

# Pa Kua Chang Instructors Directory

**Frank Allen**  
342 E. 9th St.  
New York, NY 10003  
477-7055

**Bai Guang Tao, O.M.D.**  
P.O. Box 1307  
Norwich, VT 05055

**John R. Baker, D.C.**  
9971 Quail Boulevard #803  
Austin, TX 78758-5791  
(512) 873-8105

**Loriano Belluomini**  
S. Andrea Di Compito 55065  
Lucca, Italy  
0583/977051

**Vince Black, O.M.D.**  
P. O. Box 36235  
Tucson, AZ 85740  
(602) 544-4838

**John Bracy**  
151 Kalmus, #M-7-B  
Costa Mesa, CA 92626  
(714) 557-8959

**Jim Burchfield**  
4168 South Saginaw St.  
Burton, MI 48529  
(313) 743-1450

**Col. (Ret.) Y.W. Chang**  
2731 Palmer Ave.  
New Orleans, LA 70118  
(504) 861-3674

**Peter Chema**  
60 McLean Ave.  
Yonkers, NY 10705  
(914) 965-9789

**Wai Lun Choi**  
2054 West Irving Park Road  
Chicago, IL 60618  
(312) 472-3331

**Joseph Crandall**  
1564A Fitzgerald Dr. #110  
Pinole, CA 94564  
(510) 223-9336

**James C. Cravens**  
3607 N. Ocean Blvd. #240  
Ft. Lauderdale, FL 33308  
(305) 741-5779

**Daniel Crawford**  
Peaceable Hill  
Brewster, NY 10509  
(914) 278-2558

**Kenneth S. Cohen**  
P.O. Box 234  
Nederland, CO 80466  
(303) 258-7806

**Andrew Dale**  
P.O. Box 77040  
Seattle, WA 98133  
(206) 283-0055

**Frank DeMaria**  
105 Kramers Pond Rd.  
Putnam Valley, NY 10579  
(914) 528-3192

**Joe Dunphy**  
211 N. Fredrick Ave.  
Gaithersburg, MD 20877  
(301) 921-0003

**Joseph Eagar**  
150 E. Mariposa  
Phoenix, AZ 85012  
(602) 264-4222

**Larry C. Eshelman**  
2814 Broad Ave.  
Altoona, PA 16602  
(814) 941-9998

**Bryant Fong**  
P. O. Box 210159  
San Francisco, CA 94121  
(415) 753-3838

**Robert Fong**  
P.O. Box 2424  
Bellingham, WA 98227

**Kumar Frantzis**  
1 Cascade Drive  
Fairfax, CA 94930  
(415) 454-5243

**Andrew Glover**  
3308 18th St.  
Davenport, IA 52804  
(319) 386-7204

**Glenn Guerin**  
134 E. Kings Highway  
Shreveport, LA 71104  
(318) 865-3578

**Kenny Gong**  
241 Center St. 31 Fl  
New York, NY 10013  
(212) 966-2406

**Nick Gracenin**  
28 North Pine Street  
Sharon, PA 16146  
(412) 983-1126

**Adam Hsu**  
P.O. Box 1075  
Cupertino, CA 95015  
(408) 973-8762

**George Hu**  
2206 Woodlake Park Drive  
Houston, TX 77077  
(713) 493-3795

**Chien-Liang Huang**  
8801 Orchard Tree Lane  
Towson, MD 21204  
(301) 823-8818

**Andy James**  
179 Danforth Ave.  
Toronto, Ontario, Canada  
M4K 1N2  
(416) 465-6122

**Jang Kui Shi**  
P.O. Box 1677  
Santa Cruz, CA 95061

**Jiang Hao-Quan**  
1490 College View Dr. #1  
Monterey Park, CA 91754

**Jerry Alan Johnson**  
P.O. Box 52144  
Pacific Grove, CA 93950  
(408) 646-9399

**Stanley Johnson**  
847 Jadewood Dr.  
Dallas, TX 75232  
(214) 283-9136

**James Keenan**  
P.O. Box 1173  
Lowell, MA 01853  
(508) 460-8180

**Jan Lane**  
346 East 9th Street  
New York, NY 10003  
(212) 777-3284

**Stephen Laurette**  
123 Madison St.  
New York, NY 10002  
(212) 629-2004

**Brian Lee**  
821 San Mateo Rd.  
Sante Fe, NM 87501  
(505) 986-0969

**Johnny Kwong Ming Lee**  
3826 Manatee Ave W  
Brendanton, FL 34205  
747-0123

**Leung Kay Chi**  
53 River Street  
Central Square, MA 02139  
(617) 497-4459

**Shouyu Liang**  
7951 No4 Road  
Richmond, B.C., Canada  
V6Y2T4  
(604) 273-9648

**Lin Chao Zhen**  
685 Geary St. P.O. Box 605  
San Francisco, CA 94102  
(415) 921-6978

**Lin Chih-Young**  
84-35 Corona Ave  
Elmhurst, NY 11373  
(718) 779-5909

**Edgar Livingston**  
224 South Haven St.  
Baltimore, MD 21224  
(301) 732-4890

**Kevin Lovas**  
3852 Parkdale  
Cleve Hts, OH 44121  
(216) 382-6759

**Nan Lu, O.M.D.**  
396 Broadway, 5th Floor  
New York, NY 10013  
(212) 274-0999

**Bow Sim Mark**  
246 Harrison Ave  
Boston, MA 02111  
(617) 426-0958

**Chick Mason**  
1130 Beaver St.  
Bristol, PA 19007  
(215) 464-6548

**Harrison Moretz**  
8007 Greenwood Ave. N.  
Seattle, WA 98103  
(206) 784-5632

**Al-Waalee Muhammad**  
P.O. Box 301216  
Houston, TX 77230-1216  
(713) 661-2107

**Dr. John Painter**  
1514 E. Abram St.  
Arlington, TX 76010  
(817) 860-0129

**William Palmeri**  
16404 North Aspen Dr.  
Fountain Hills, AZ 85268

**Park Bok Nam**  
11101 Midlothian Turnpike  
Richmond, VA 23236  
(804) 794-8384

**Mike Patterson**  
8204 Parkway Drive  
La Mesa, CA 92041  
(619) 698-6389

**Richard & Iva Peck**  
7312 Zelphia Cir.  
Plano, TX 75025  
(214) 380-9070

**Allen Pittman**  
2810 Dunnington Circle  
Chamblee, GA 30341  
(404) 270-1642

**Wilson Pitts**  
316 S. Cherry St.  
Richmond, VA 23220  
(804) 648-0706

**Chris Quayle**  
4048 30th St.  
San Diego, CA 92104  
(619) 284-1832

**Peter Ralston**  
6601 Telegraph Ave  
Oakland, CA 94609  
(415) 658-0802

**Russell Sauls**  
3438 Hwy 66  
Rowlett, TX  
(214) 475-1268

**Rick Schmoyer**  
1907 Electric St.  
Dunmore, PA 18512

**Sheng Lung Fu**  
116 East Pender St.  
Vancouver, B.C. Canada  
432-1153

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

**Michael Smith**  
8511 #2 Rd.  
Richmond, B.C. Canada  
(604) 241-0172

**Edward Star**  
1220 Market, N.E.  
Salem, OR 97301

**Gary Stier, O.M.D.**  
2300 Lake Austin Blvd.  
Austin, TX 78703  
(512) 445-1950

**G. S. Torres**  
932 15th St. Suite #4  
Miami Beach, FL 33139

**Carl Totton**  
10630 Burbank Blvd.  
No. Hollywood, CA 91601  
(818) 760-4219

**Jason Tsou**  
330 S. San Gabriel Blvd.  
San Gabriel, CA 91776  
(818) 287-0811

**Eric Tuttle**  
P.O. Box 2166  
Kingston, Ontario  
Canada K7L-5J9  
(613) 542-9025

**Larry Walden**  
3806 Olympic Blvd. W.  
Tacoma, WA 98466  
(206) 564-6600

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

**Li Wang**  
444 Hawkeye Ct.  
Iowa City, IA 52246  
(319) 353-5119

**Fred Weaver**  
110 E. 43rd St.  
Kansas City, MO 64110  
(816) 561-7183

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

**Brian Weatherly**  
4846 Gary Rd.  
Bonita Springs, FL 33923  
(813) 495-3919

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

**Glenn Wright**  
P.O. Box 11272  
Tacoma, WA 98411  
(206) 584-4647

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

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

**James Wu**  
24156 Kathy Ave.  
El Toro, CA 92630  
(714) 583-1096

**Wen Ching-Wu**  
PO Box 14561  
East Providence, RI 02914  
(401) 435-6502

**George Xu**  
4309 Lincoln Way  
San Francisco, CA 94122  
(415) 664-4578

**Jane Yao**  
50 Golden Gate Ave, Apt 502  
San Francisco, CA 94102  
(415) 771-7380

**Robert Lin-I Yu**  
2113 Sommers Ave.  
Madison, WI 53704  
(608) 241-5506

**Luigi Zanini**  
via Faccio, 73  
I - 36100 Vicenza  
ITALY 0039 444 563696

**Zhang Gui-Feng**  
2844 Hartland Road  
Falls Church, VA 22043  
(703) 698-8182

**Zhang Jie**  
8007 Greenwood Ave. N  
Seattle, WA 98103  
(206) 526-8387

**Zhang Hong Mei**  
750 Myra Way  
San Francisco, CA 94127  
(415) 334-8658

**John Zhang Hong-Chao**  
3729 North Ravenswood  
Chicago, IL 60618  
(312) 883-1016