



Pa Kua Chang

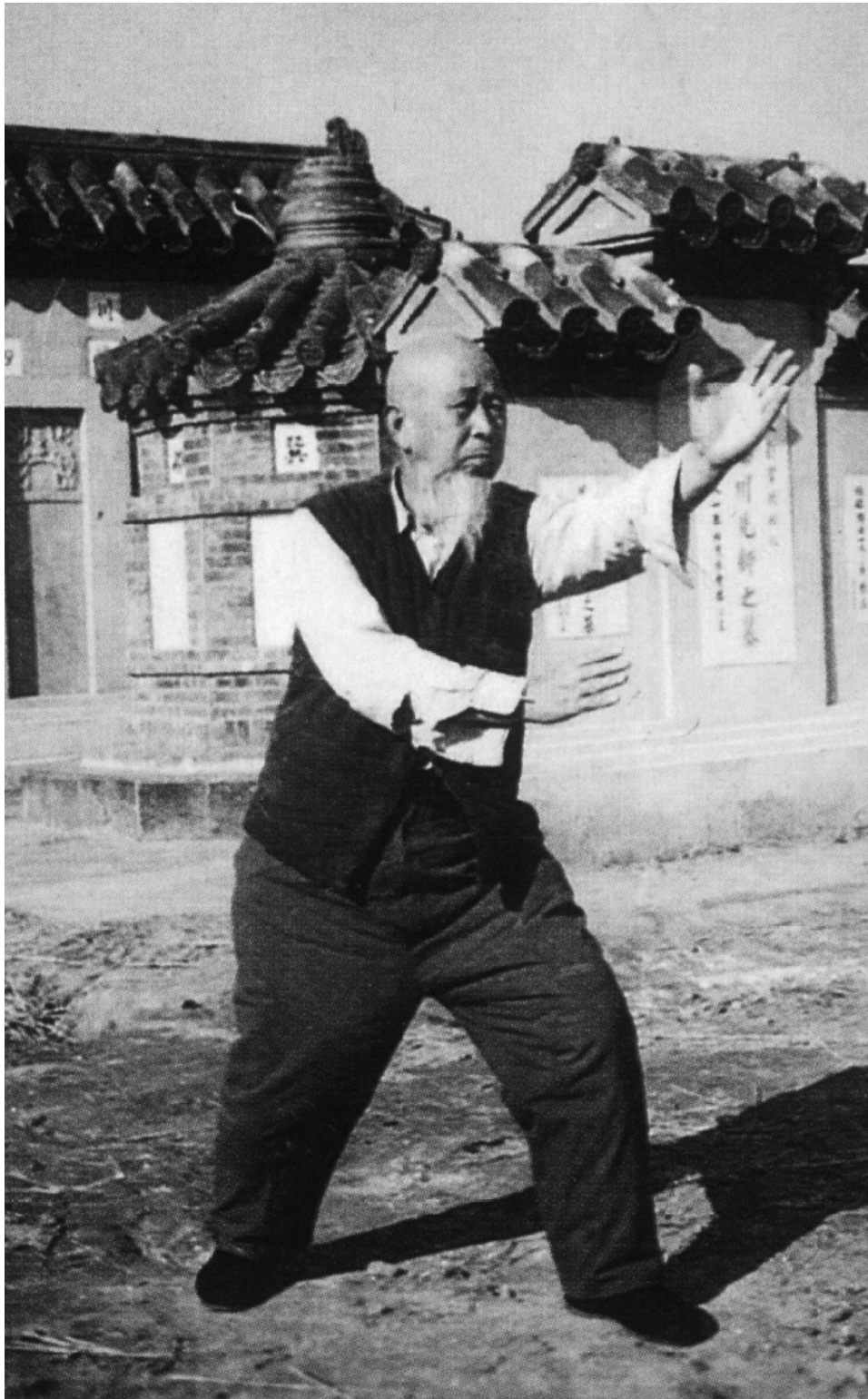
JOURNAL

Vol. 5, No. 1

Nov/Dec 1994

Li Zi Ming's
Ba Gua Zhang

梁派李式
八卦掌



IN THIS ISSUE:

Li Zi Ming Ba Gua

Tom Bisio

*Sha Guo Zheng's Single
Palm Change*



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
ISSN: 1065-2264

About the Pa Kua Chang Journal

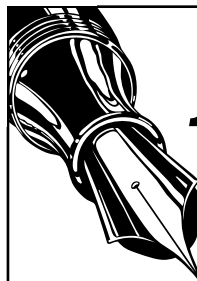
The *Pa Kua Chang Journal* is published six times a year. Each issue features an interview with, or article by, one or more Ba Gua Zhang instructor(s) from mainland China, Taiwan, the United States, and/or Canada. The interviews will report on each instructor's background, current program, training methods 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

New Book

Dragon Door Publications recently sent me a manuscript of a new title they will be publishing in January. It is the second in their Chen Kung series as translated by Stuart Olsen and is called *The Intrinsic Energies of Tai Ch'i Ch'uan*. I mention it here because I was very impressed with the manuscript and I predict that this will be one of the most important works on Tai Ch'i Ch'uan yet to be published in English. Since the energies of Tai Ch'i are, in most cases, closely related to those of Xing Yi and Ba Gua, the information is also very applicable to practitioners of all the main internal styles. While the text itself is enlightening, the real pearls of knowledge contained in this book are to be found in Stuart's commentary and footnotes. His insightful analogies and his addition of Tai Ch'i stories emphasize and embellish the pertinent points of the text and will make the material in this book clear to the Western reader and additionally make the book easier to read for the martial arts novice. I was especially happy to see that Stuart was able to masterfully take concepts and ideas which are typically mystified by most practitioners and present them in a clear, direct manner. Those who have an interest in this book can contact Dragon Door by writing to: P.O. Box 4381, St. Paul, MN 55104.

Future Projects

Since readers frequently call to ask what we will be producing in the future, I will let you know that we have finished filming a new video on Li Zi Ming's Ba Gua by Vince Black and should have it ready later this year. Next year we will also be publishing Volume II of *The Fundamentals of Pa Kua Chang* by Park Bok Nam. Like the first volume, this new book will also be accompanied by an instructional video or two. This book and video companion will be similar in format to the first and will show all of the intermediate level exercises which follow those which appear in the first book.

Additionally, we will be publishing a very comprehensive book on throwing techniques by Tim Cartmell. This book will also have a companion video. Tim's knowledge of throwing and his skill at applying throwing technique is quite comprehensive and he has done a magnificent job explaining the subtleties of these techniques. We also have translators working on Sun Lu Tang's Tai Ji book and Wu Meng Xia's Tai Ji book. Tim Cartmell, who is translating Sun Lu Tang's book, just recently spent several weeks in Beijing learning the system from Sun Lu Tang's daughter and will be adding extensive footnotes to the translation based on his study with Sun Jian Yun.

On the Cover

Ba Gua Zhang instructor Li Zi Ming (1900-1992) executes "piercing palm" in front of Dong Hai Chuan's tomb.

Li Zi Ming and his Ba Gua Zhang

Although we have discussed the Liang Zhen Pu style of Ba Gua Zhang as taught by Li Zi Ming in a previous issue of the Journal (Vol. 3, No. 3), we did not focus on Li Zi Ming's background and did not talk about what has happened to his Ba Gua system and the Ba Gua Association he presided over since the time of his death. In this article we will address these topics and also present an overall viewpoint of the Li Zi Ming system of Ba Gua as seen by Li's American disciple, Vince Black.

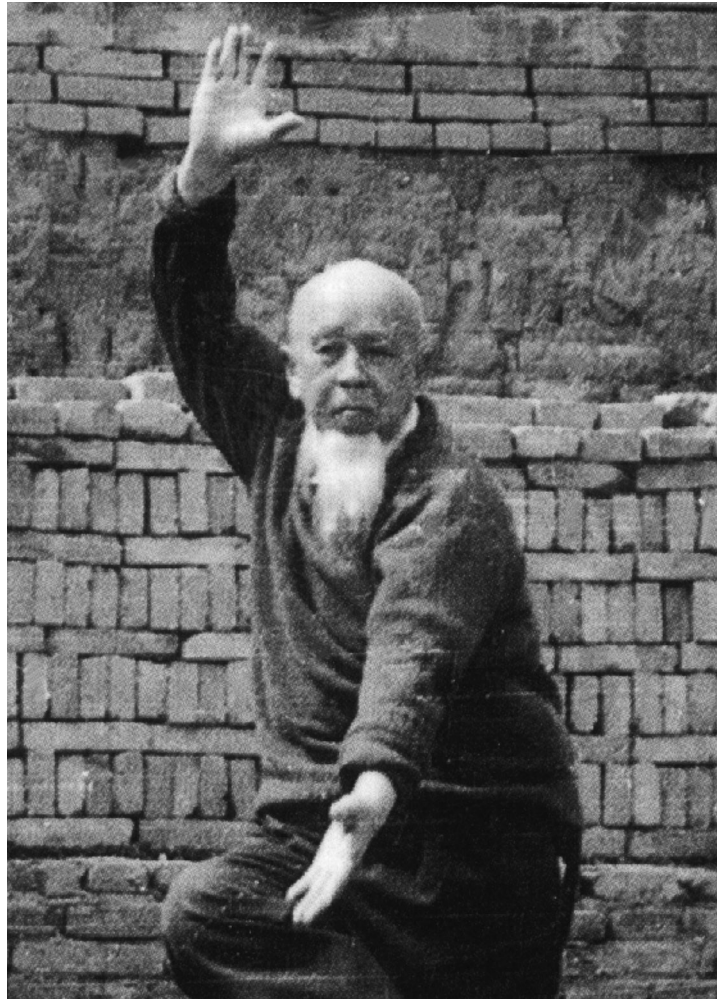
Li's Early Years

Li Zi Ming (李子鳴), also known as Li Yong (李鏞), was born on June 24, 1900, in Li Jia Tao Yuan Village, Ji County, Hebei Province (some reports say that he was born on August 4, 1902). The Li family was noble and one of the wealthiest family's in Ji County. Li Zi Ming's father, Li Jin Yin (李晉印), had inherited land and several dozen houses, as well as a one-sixth share in the Yong Sheng Yu Gold Shop in Liaoyang city, from his grandfather. Li Jin Yin was not interested in farming or in shop managing. He asked his younger brother to run the gold shop for him and spent his time studying books and poetry by himself. He eventually became a teacher in the old style school.

Another younger brother of Li Jin Yin, Li Jin Qing (李晉卿), was famous for his martial arts skill and bravery. He was strong and fond of drinking. People nicknamed him "three-pot" Li because once he started drinking he would not stop until he had consumed three pots of alcohol. Li Jin Yu's father-in-law was a skilled painter and he made a living by painting and decorating ancient houses.

Under such family circumstances, the young Li Zi Ming became fond of literature, painting, and martial arts. At the age of 4, Li Zi Ming went to the school where his father taught, began to practice martial arts with his uncle, and frequently went to watch his grandfather paint and decorate. Since Li Jin Yin had taken the imperial exams many times without success, he did not want his son to follow his example and try to become a scholar, nor did he want Li to become too enthusiastic about martial arts. He had hoped that Li Zi Ming would develop some business sense and follow a career in business management. When Li Zi Ming was sixteen years old his father sent him to the Yong Shen Yu Gold Shop to be an apprentice and learn how to run a business.

Li Zi Ming did not disappoint his family. He learned how to become successful in business and later owned several of his own businesses including a photo studio, a silver shop, a soy sauce factory, and a trading company. Although he did follow his father's wishes and pursue a career in business, Li Zi Ming did not give up his hobbies. In 1924, Li took Kong Di Tang (孔迪堂), a local scholar, as his teacher of the Four Books (The

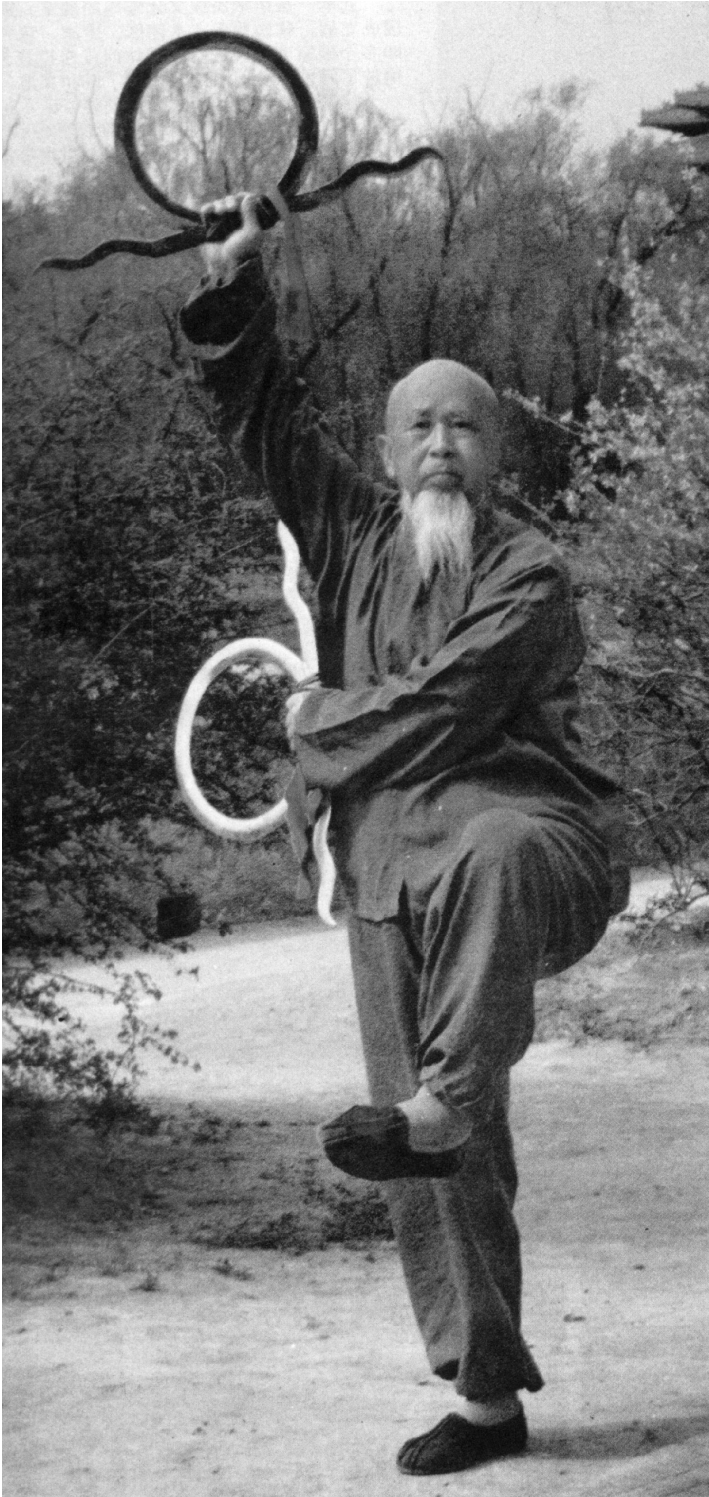


Ba Gua Zhang instructor Li Zi Ming (1900-1992)

Great Learning, the Doctrine of the Mean, the Analects of Confucius, and Mencius) and the Five Classics (the Book of Songs, the Book of History, the Book of Changes, the Book of Rites, and the Spring and Autumn Annals). He also took Liang Zhen Pu (梁振蒲), Dong Hai Chuan's (董海川) disciple, as his teacher of Ba Gua Zhang. Later, Li Zi Ming learned Chinese painting from the famous painter Qi Bai Shi (齊白石). He was praised for his ability to imitate Qi's technique.

In his later years Li gave up all of his sundry duties and devoted all his time to painting, calligraphy, and promoting martial arts. Li Zi Ming studied martial arts with a passion his entire life. In his biography, written in 1954, Li wrote:

"When I was in Yong Sheng Yu Gold Shop in Liaoyang city, my father and my uncle held different opinions of family affairs and my father was discriminated by my uncle (the manager of the gold shop). I was ill because of depression. I had big troubles in the heart, lungs, and stomach. Neither Chinese nor Western medicine was effective.



Li Zi Ming practices with the "Wind and Fire Rings," one of the many exotic weapons taught in the Li style of Ba Gua Zhang

I was afraid that I had to wait for death. I went back to my hometown and started to learn martial arts from Liang Zhen Pu (梁振蒲), a Ba Gua Zhang teacher. I got instant results. I almost fully recovered after 100 days of practice. After one year, I fully recovered. So I dare not stop practicing martial arts. My teacher was my great benefactor."

In another biographical article entitled, "My Biographical Sketch, An Account of Li Zi Ming in His Own Words," it says:

"Once when my parents went back to my hometown, I saw them off at the Tianjin train station. We met a group of ruffians who tried to take away our luggage on the excuse of checking the luggage on the train. I went up to reason with their leader. He lifted his leg to kick me. I grabbed his leg and threw him off his balance. Another guy came up and I beat him black and blue. 'This guy is so troublesome,' they said. An older man came to negotiate. The ruffians had to return the luggage. When we got on board the train, I thought that I was lucky to have practiced martial arts for 20 years. Otherwise I would have been beaten."

Based on his experiences Li Zi Ming always advocated the study of martial arts for both health and self-defense.

Li's Study of Ba Gua Zhang

Li Zi Ming started studying Ba Gua from Liang Zhen Pu when he was about 20 years old. In those days Liang Zhen Pu lived in Hou Zhong Village in Ji County, Hebei Province, which was just over 5 miles from Li's home. Li frequently walked to Liang's home to practice Ba Gua Zhang for a period of approximately four years. When Li was about 24 years old he left his home and went to Tianjin to learn a trade. Li continued to practice Ba Gua on his own and continued to study with Liang Zhen Pu when he had a chance to visit his home village.

In 1926, when Liang Zhen Pu was visiting Tianjin, he introduced Li to Yin Fu's (尹福) disciple Ju Qing Yuan (居慶元). When Liang left Tianjin, Li studied some of the Yin Fu style Ba Gua from Ju (see *Pa Kua Chang Journal*, Vol. 4, No. 1, page 10). While in Tianjin, Li Zi Ming also had the opportunity to meet with Zhang Zhao Dong (張兆東 - see *Pa Kua Chang Journal*, Vol. 3, No. 6, page 3) and Shang Yun Xiang (尚雲祥 - see *Pa Kua Chang Journal*, Vol. 4, No. 3, page 6).

From Tianjin, Li Zi Ming went to work in Liao Ning where he spent approximately 12 years. During the war with Japan, Li engaged in subversive activity against the Japanese and continued practicing his martial arts. In 1938, Li moved to Beijing to work in a bookstore. After Li Zi Ming had moved to Beijing he found out that his senior Ba Gua "brother," Guo Gu Min (郭古民 - see *Pa Kua Chang Journal*, Vol. 4, No. 3, page 22), was living alone. Li immediately invited Guo to live with him at the Ke Da company. After that, they ate at the same table for every meal and were together from morning until night studying martial arts skills and visiting martial arts friends.

Li Zi Ming and Guo Gu Min collaborated on several handwritten works which documented parts of the Liang Zhen Pu system of Ba Gua. Guo Gu Min was a very disciplined martial artist who had researched and studied Ba Gua from numerous sources after his study with Liang Zhen Pu. Guo had a great reputation in martial arts circles and was highly skilled. He shared much of his knowledge with Li Zi Ming and the time Li spent with Guo greatly enhanced his martial arts knowledge. Because Li and Guo were so close,



Some of the many handwritten manuscripts on Ba Gua Zhang written by Li Zi Ming

many other teachers in the Beijing Ba Gua community assumed that Guo Gu Min had been Li Zi Ming's only Ba Gua teacher. Some of the fourth generation inheritors of Ba Gua in Beijing, jealous that Li Zi Ming was one generation ahead of them, insisted that Li Zi Ming never learned from Liang Zhen Pu and thus he was really a fourth generation inheritor and a student of Guo Gu Min. Because Li was such a prominent figure in the martial arts community, it was natural that these kind of rumors would arise.

While in Beijing, Li Zi Ming's thirst for knowledge in martial arts also led him to exchange martial arts experience with many of the other senior martial artists. One such individual was Yin Fu style practitioner Zeng Xing San (曾省三 - 1862-1951).

Zeng Xing San, also known as Zeng Zeng Qi (曾增啓), was a well known scholar who had studied Ba Gua with Yin Fu (尹福). While Zeng was studying with Yin he was taken to see Dong Hai Chuan (董海川) on several occasions. Dong watched Zeng practice and approved of his Ba Gua. Being a scholar as well as a martial artist, Zeng had a deep understanding of boxing strategy and theory. Zeng Xing San and Guo Gu Min had a good relationship. Zeng gave Guo a handwritten copy of the book *Ba Gua Zhuan Zhang Hui Lan* (八卦轉掌匯覽). This book was perhaps the very first book to contain the 36 songs and 48 methods of Ba Gua which Li Zi Ming later annotated and published privately (for an English translation of Li's manuscript, refer to *Liang Zhen Pu Eight Diagram Palm* published by High View Publications).

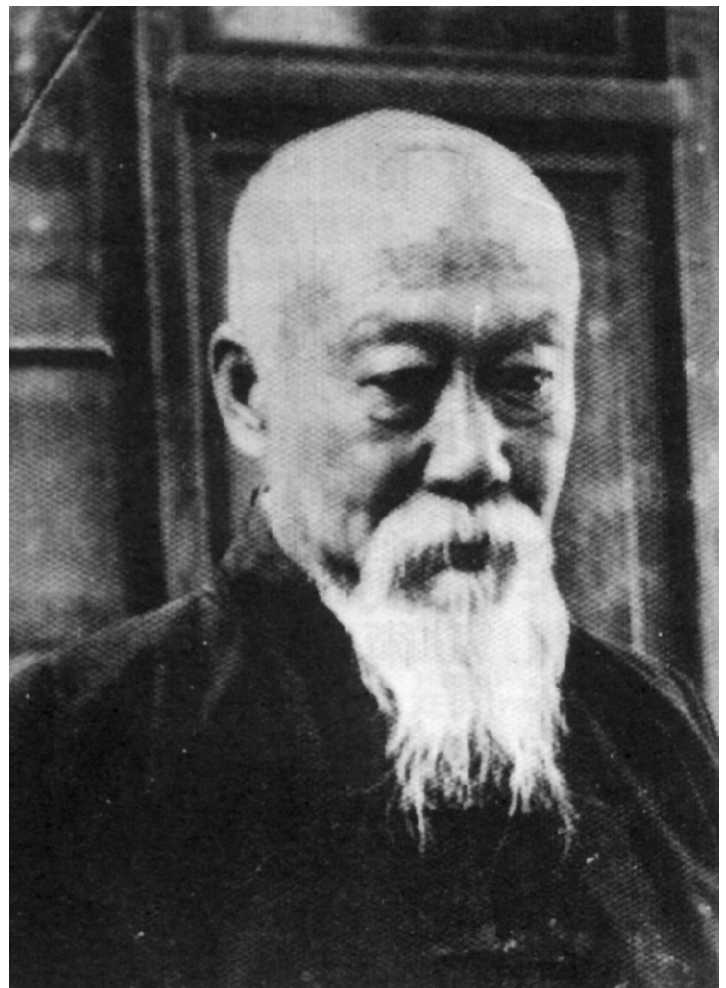
During the Cultural Revolution, Li Zi Ming was criticized and denounced as a "capitalist-roader" and an authority of the feudal culture. Li benefited once again from his martial arts background. In order to make Li admit his guilt, some strong young men (Red Guard) began to beat him. To their surprise, their own feet and hands were hurt but Li Zi Ming, who was over 60 years old at the time, still stood without showing signs of injury. The aggressors flew into a rage. They tied Li up and used a stick and a whip to beat him. Li's flesh was wounded, but not his bones or tendons.

Li Zi Ming said later, "If I did not have *gong fu* (功夫), I would have lost my life."

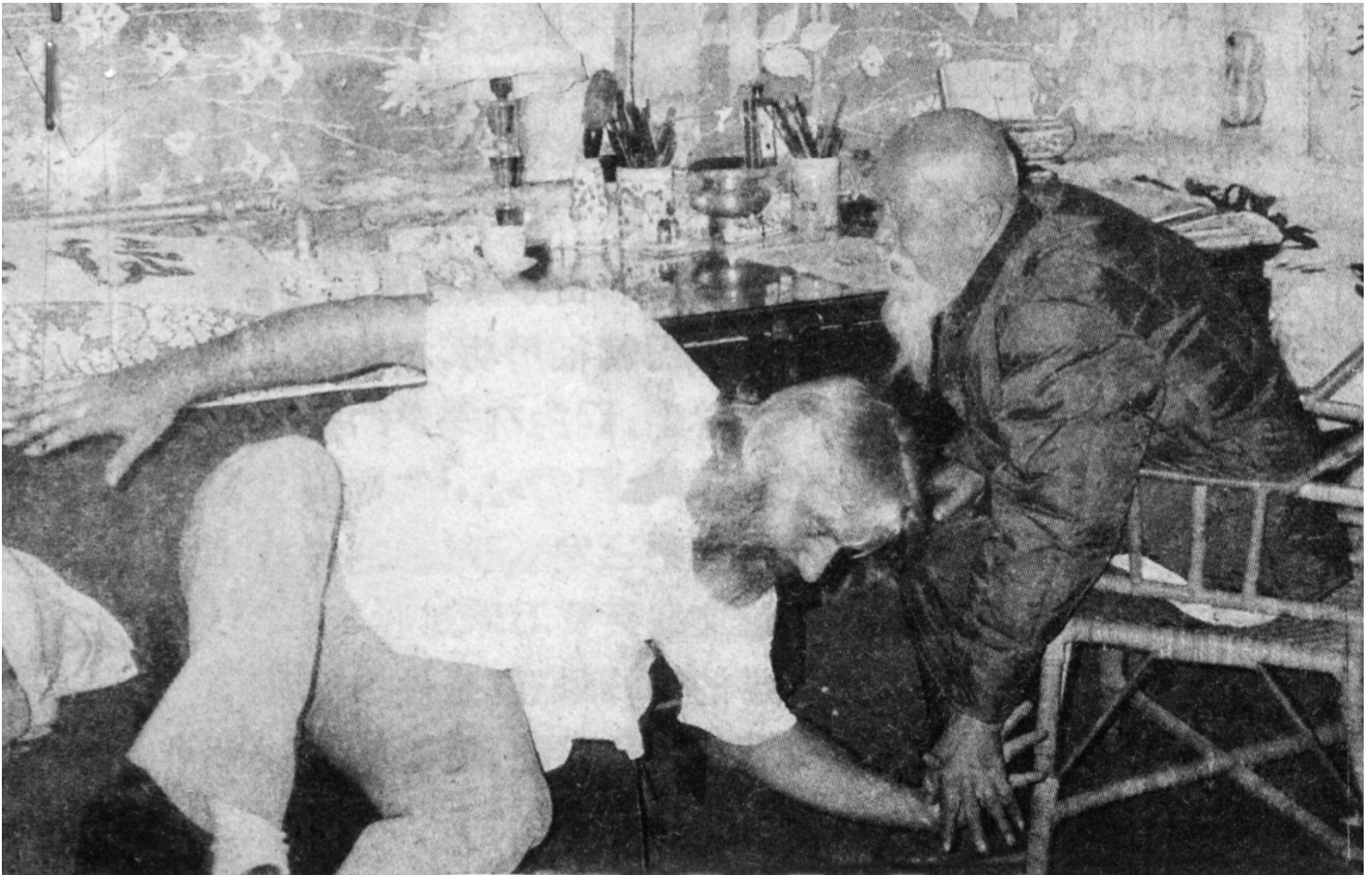
After the fall of the "gang of four," Li Zi Ming's reputation was restored. He felt strongly that martial arts could dispel illness, strengthen health, and be used to defend one's self so he decided to devote the rest of his life to the promotion of martial arts. On one hand, he concentrated on teaching students and on the other hand he focused on systematizing the material and information he collected from his years of experience. He also studied the merits of other branches of Ba Gua to perfect the Liang Zhen Pu system. His written work included publication and annotation of the "36 songs" and "48 methods" of Ba Gua Zhang as well as the following books, *Understanding Ba Gua Zhang*, *Dong Hai Chuan's Turning Palm*, the *Anecdotes of Ba Gua Zhang Masters*, and *Collections of Tidbits of Ba Gua Zhang*.

Li Zi Ming's Teaching Method

Almost all of the Ba Gua Zhang instruction Li Zi Ming gave his students was done in private one-on-one sessions. While he did teach a public class in front of the Exhibition Center in Beijing for a number of



Yin Fu style Ba Gua Zhang instructor Zeng Xing San (1862 - 1951) was one of the senior practitioners Li Zi Ming sought out in order to exchange martial arts ideas



Even in his later years, when he could not move around so well, Li Zi Ming wanted his students to feel the correct applications of techniques. Here he applies a thumb lock on his American student Vince Black.

years, he only taught simple circle walking and a few of the basic forms. Li reserved all of the intermediate to advanced level training for the private sessions he conducted with his students at his home.

Li emphasized *qin na* (擒拿) and throwing techniques in his style of Ba Gua and thus he felt that it was important for his students to feel him perform the technique in order to understand the subtle angles and the timing of the power application in these techniques. Vince Black, Li Zi Ming's American disciple, said that even Li's wife was fond of demonstrating techniques on Li's students when they arrived at his home for their private sessions. Black says that on many occasions when he arrived at Li's home for his lesson, Li's wife would shake his hand and try to apply some sort of thumb lock on him.

Even in Li's later years, when he spent most of his time sitting in a chair while correcting his student's practice, he still insisted on demonstrating certain locks and throws so that the student could gain experiential knowledge of the technique. Vince Black states that on one occasion, while Li was still sitting in his chair, he applied a wrist lock with such force that Black was thrown down on the floor. On another occasion Black says that he watched Li apply a lock on a visitor with such force that one of the legs of Li's chair collapsed

underneath him and both Li and the other man went down onto the floor. Li got up laughing.

Teaching private sessions allowed Li the opportunity to work closely with each of his students so that they could really feel the correct way to apply the applications. Vince Black said that Li Zi Ming loved to have "hands-on" interaction with his students. At first Vince thought that it was because Li's eyes were getting bad in his old age. However, after talking with some of Li's senior students, Black realized that Li had always taught this way. Additionally, the private sessions also helped ensure that the government, who frowned upon martial arts being taught for fighting, did not find out that Li was teaching these things.

Li Zi Ming loved his martial arts and taught his students openly, however, all of his students were carefully picked. He believed that each student should be taught according to their skill level and aptitude for learning and thus he taught each student differently. His preference for teaching in private sessions allowed him to teach each student exactly what they needed to learn.

The one drawback that has arisen from Li's private teaching methods is that Li's students did not have the opportunity to interact with each other very frequently. Groups of students would work together at times, but

not all of the students interacted. This has led to jealousy among the different groups. Since no one really knew what the others were learning some of Li's students assume that they know more than the others. Now that Li is gone, some of his students want to try and position themselves as the inheritor of the system and will tell people that others didn't get the full teaching, etc. I have personally met, studied with, or interviewed eight to ten of Li's students and of that group there are only two or three who I felt were open and honest. I say this only to warn those individuals who might want to travel to China to study with one of Li's students that they should not trust anyone who tries to bad mouth Li's other students.

***There are too many restrictions
on free hands fighting and the
participants wear too much
protective equipment.***

Li Zi Ming's Passing

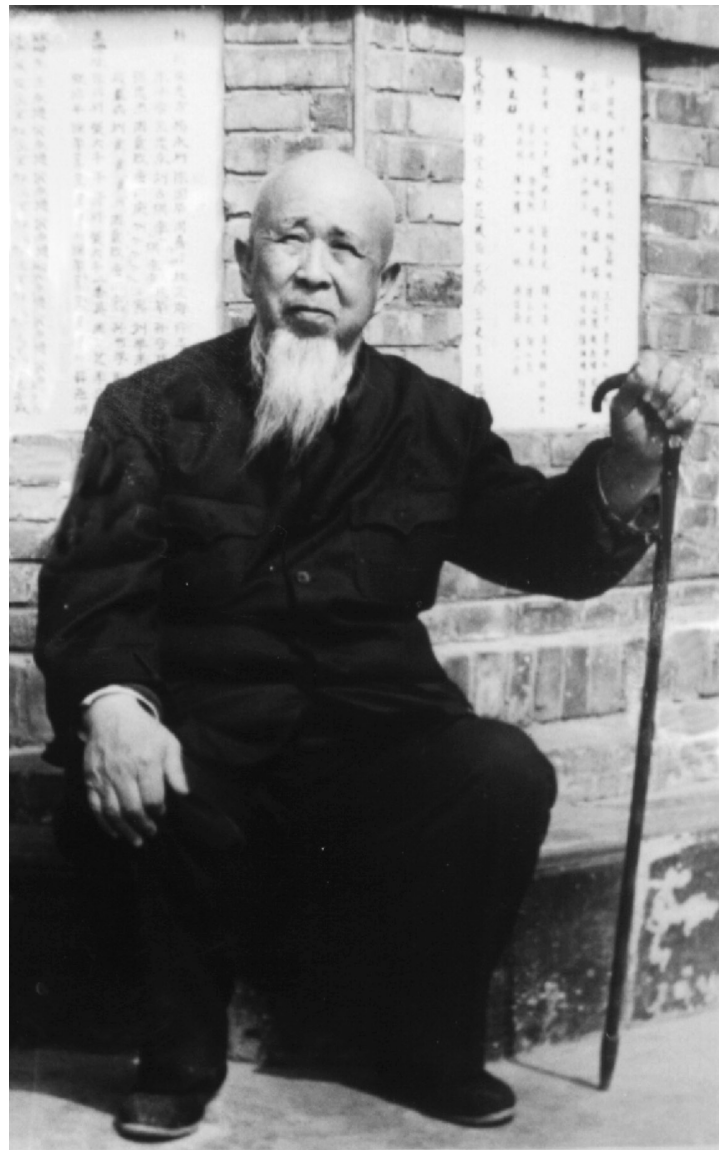
Li Zi Ming died on January 23, 1993 at the age of 92. On January 31, leaders in the martial arts world, scholars, painters and calligraphers, students, and friends, over 600 people, gathered at the Ba Bao Shan Public Cemetery to pay their last respects. On the altar, surrounding Li Zi Ming's portrait, there were bunches of fresh cut flowers near the altar and in the middle of the hall. Li Zi Ming's remains were laid among flowers and green cypress trees. Li was covered by a large white sheet which had the Ba Gua symbol on it. Wreaths of flowers sent by friends, family, and fellow martial artists were placed around the hall, along the corridor leading to the hall and out into the road. On both sides of the altar, the entrance to the hall, and in the shelter in front of the hall were placed couplets written on scrolls by famous contemporary calligraphers. These couplets summarized the achievements of Li Zi Ming's life.

The couplets in the shelter said, "Advocating martial arts and its morals, he carried on chivalry, his great name shaking the world. Having students all over the world, he was a great master of our times and his skills will be passed on forever." The couplets at the entrance of the hall said, "Carrying forward the cause and forge ahead into the future, he is a great martial arts master that people highly praise. Upholding the martial arts morals and loyalty, he was a great teacher that the whole world respects." The couplets at the altar said, "A man of great talent and honesty, inheriting the treasures of martial arts and advocating martial arts, respecting teachers, upholding morality and justice, teaching students of valuable morals and skills, originating Ba Gua Zhang Research Association, having both happiness and long life, he is a good example and his deeds will be passed from generation to generation. A learned martial arts scholar with noble

character, a chivalrous man who united the martial artists, respecting friends and merits, exercising good ways of teaching his children, he also wrote books of internal school boxing and he was a great master and set an example throughout his life."

Li Zi Ming's Legacy

For the last 20 years of his life, Li Zi Ming stood as the pillar of the Ba Gua community in mainland China. He presided over the Ba Gua Zhang Research Association and did so magnificently. Unfortunately, because he was such a prominent figure, other senior Ba Gua practitioners were somewhat jealous of Li and said he was "just a political figure." Because Li taught each of his students privately, others did not know exactly what Li was teaching. Many of Li's top students are conservative and have kept to themselves. Unfortunately, some of Li's students decided to teach modern wushu and watered down Li's Ba Gua to fit the modern wushu criteria. Because of this, others assumed that this was representative of Li's teaching and dismissed his Ba Gua as not being authentic.



Li Zi Ming at Dong Hai Chuan's Tomb



Throughout his life Li Zi Ing continued to exchange information on Ba Gua Zhang with other prominent practitioners. Above Li Zi Ming and Sha Guo Cheng discuss Ba Gua application.

However, in an interview with the editor of Taiwan's leading martial arts magazine *Li Yu Mei*, conducted in 1991, Li had this to say about modern wushu:

"Modern wushu is breaking away from the practicality of martial arts. The traditional martial arts can possibly be promoted to adapt to the modern sports competition, but it should not be promoted like it is now being done."

Concerning the sparring competitions that are held in conjunction with modern wushu events, Li had this to say:

"There are too many restrictions on free hands fighting and the participants wear too much protective equipment. Too many restrictions will limit a skilled practitioner's technique. They have to pay too much attention to winning points. If a man cannot protect his eyes and his crotch without the aid of protective equipment, he should not even be qualified to be in the ring. Today, a practitioner who is not skilled, one who exposes the weak areas of his body to his opponent, can still enter the contest because he knows that his opponent will be breaking the rules to strike him in these vulnerable spots. This does not conform to the principles of attacking and defending in martial arts."

Unfortunately, with Li Zi Ming's passing a void was

left in the Ba Gua community that cannot easily be filled. Even before Li had passed away there was some infighting among his disciples and other representatives of the Ba Gua community as to who was going to fill his position as the president of the association. Some of the individuals seem dedicated to the promotion of Ba Gua while others seem more interested in personal gain. Unfortunately, the ones who are more interested in personal gain usually win in such a struggle.

Li Zi Ming had a very complete, systematic method for teaching Ba Gua and produced many highly skilled students. As I stated previously, I have had the opportunity to meet Li's top eight students and many of his grandstudents. It has been my observation that the majority of them are extremely conservative when dealing with outsiders. While they all seem to be very willing to accept foreign students, all except possibly two or three of them are not interested in openly sharing information or teaching the true skills. Unfortunately, the most conservative of the group is the one who has filled Li Zi Ming's position as the president of the Ba Gua Zhang Association. Letting his newly found power go to his head, he has told all of Li's disciples that if any of them want to accept new students, they have to first clear it with him. He has been known to send out "hit squads" to intimidate any of Li's students not conforming to his rule. It is an unfortunate situation

and those individuals wishing to travel to China to study Li's Ba Gua should take caution. You might end up paying a lot of money and not receiving very much instruction. Two individuals who I feel have been straight and honest with me are Zhang Hua Sen (張華森) and Zhao Da Yuan (趙大元). Of all of Li's students in China who I have seen perform Ba Gua, I have been the most impressed with Zhang Hua Sen.

Studying Li Zi Ming Ba Gua

Those individuals who are interested in finding a Li Zi Ming style Ba Gua practitioner in their area can obtain a referral from Tom Bisio (212) 226-3140 or Vince Black (602) 544-4838. Vince Black worked directly with Li Zi Ming over a period of three years and received the majority of Li Zi Ming's system. Before Li passed away he gave Vince a handwritten scroll appointing him an official lineage disciple and head of Li's Ba Gua in the United States. Since Li Zi Ming's death, Vince has traveled back to Beijing on three occasions to continue his practice and fill in the pieces of the system that he did not get directly from Li with one of Li Zi Ming's top students, Zhang Hua Sen (see *Pa Kua Chang Journal*, Vol. 4, No. 3, page 17). Tom Bisio has studied Li's system with Vince Black and has also taken two trips to mainland China to study with Zhang Hua Sen. For more information about Tom Bisio see page 20.



After Li passed away a shrine was erected in his memory in one of the rooms of his family's home. Li's students are currently collecting money in order to build a permanent resting place for Li next to his teacher Liang Zhen Pu and his elder classmate Guo Gu Min near Dong Hai Chuan's tomb.



During the early part of the 1980's, Li Zi Ming led a group of Ba Gua Zhang enthusiasts in the restoration and relocation of Dong Hai Chuan's tomb. Li also helped build memorials to his teacher Liang Zhen Pu and his senior classmate Guo Gu Min and had them placed along side Dong Hai Chuan. For the last ten years of his life Li frequently visited the tomb site to pay respects to his ancestors and helped to maintain the area. He loved to bring visitors to the tomb site and explain the history of Dong Hai Chuan and Ba Gua Zhang.

Li Zi Ming sweeping Dong Hai Chuan's tomb

Li Zi Ming's Ba Gua Zhang Method

by Vince Black

After having studied in four different Ba Gua systems over a period of fifteen years, I finally came upon Li Zi Ming and his Liang Zhen Pu style of Ba Gua which, to me, was far more complete in its systematic approach than any other system I had studied. This system takes the practitioner from a basic foundation to a high level in Ba Gua without leaving gaps in the forms and movements and introduces all of the subtleties and nuances which this art contains in a

progressive manner so that they are easily grasped. The reason I feel it is more complete is that the system is comprised of more clearly different levels of training and different types of exercises than any of the others that I had previously studied.

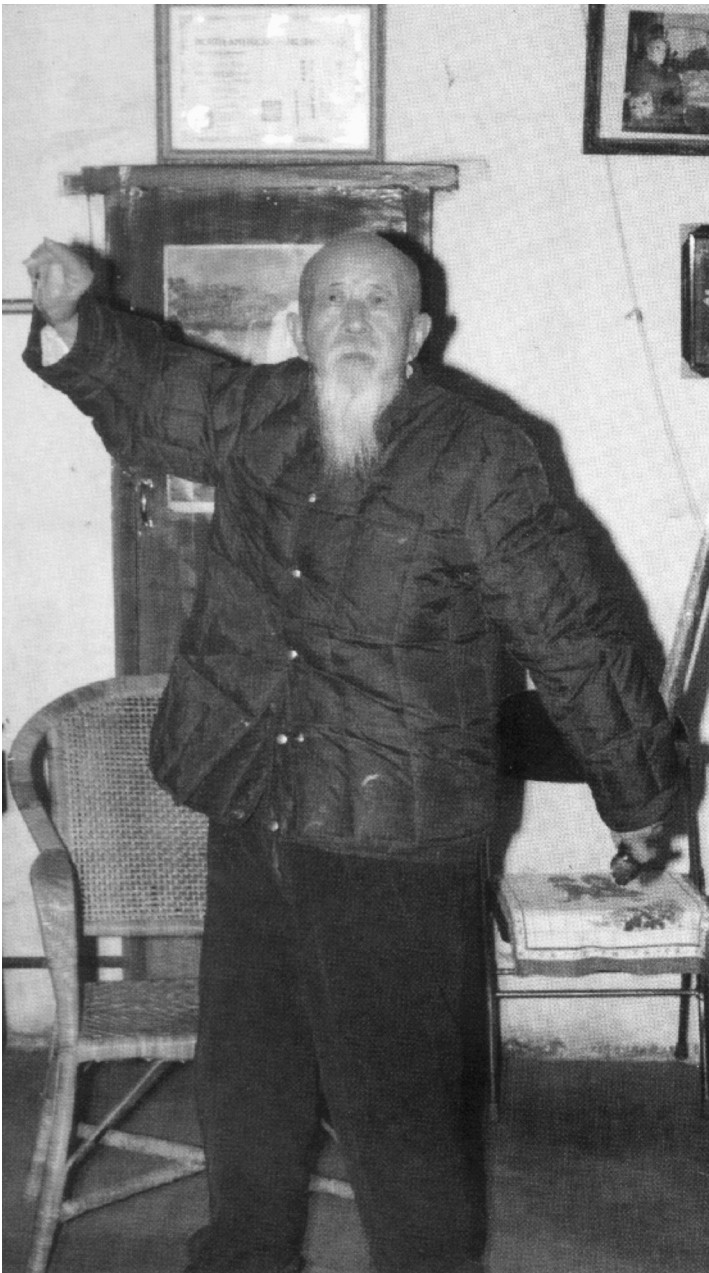
Fundamental Skills

(Ba Gua Ji Ben Gong - 八卦基本功)

The system starts with a set of fundamental training exercises. We call them "warm-ups," but they are far more than a routine designed to simply stretch and loosen the body. These exercises are a comprehensive series of movements that condition the hands (striking various parts of the body with the hand), loosen all of the joints of the body, stretch out all of the muscles, and improve balance, coordination, and overall agility. Some of the body striking serves to loosen different parts of the body by hitting specific acupuncture points that serve to open that particular part of the body (for example the hip or the shoulder joint). Then subsequent exercises involve more focused movement in those specific areas so that in the end the whole body is extremely limber and supple. The basic "warm-ups" are followed by exercises which are more specific to actual fighting applications of the system. While striking the points, rotating the joints and loosening the body, we are also developing a tendency of the body to generate the force up through the body, starting in the feet and finally out the hands. This power is manifest in a very loose, natural manner, which is the way you would have to use it when applying this particular style of Ba Gua in a spontaneous defensive situation.

These exercises provide a deeper and broader understanding of the Ba Gua power base and are essential in achieving a higher level of performance in the shortest possible time.

The "warm-ups" prepare the body by loosening and softening the joints and then further condition all the parts to work in a concerted sequence as one movement to direct the force from the feet to the hands. We then proceed to very specific movements which have precise martial applications and provide insights to techniques that appear later in the forms. Almost all of



Li Zi Ming poses in his home in Beijing in front of the certificate appointing him as the head Ba Gua Zhang advisor to the North American Tang Shou Tao Association

our warm-up exercises have some martial application, however, some are more abstract than others.

In going through one full session it is not difficult to see how the practice of these exercises leads to very realistic application of the martial technique. All of the slapping and striking of the hands on the body, arms, legs, and on each other, serve to condition the edges of the hand and the palm because those are the same striking surfaces we will be using to hit the opponent. So in many of the exercises we strike our own body in various places to develop the timing and actual striking surfaces and thus we tend not to use bags, punching boards or any of that kind of thing.

This system takes the practitioner from a basic foundation to a high level in Ba Gua without leaving gaps in the forms and movements and introduces all of the subtleties and nuances which this art contains in a progressive manner so that they are easily grasped.

Following the basic loosening exercises, which include striking and kicking, we progress to a series of exercise sets, containing three or four complex movements in each set, which work from a simple to a more complex level of performance. Each set uses the same line of movement in the body and the same type of whipping of the body, or coiling of the body, or bracing of the body for a particular kind of strike and development of a particular type of power. There will usually be three or four exercises in a sequence and they build one upon the other so that one can see the foundation and how there is a systematic progression from one technique to the next. It is the same kind of power, or same kind of body movement, which generates the force in each exercise in a given set. After several of these sets, which include lateral movements, frontal movements, frontal to lateral, and lateral to frontal types of strategies we later take that kind of flowing connected motion and application of power into the forms themselves. These exercises provide a deeper and broader understanding of the Ba Gua power base and are essential in achieving a higher level of performance in the shortest possible time.

**Circle Walking Nei Gong
(Ding Shi Ba Zhang - 定式八掌)**

After refining the warm-up drills and power development exercises as described above, we move on to circle walking exercises. Some of these are just simple ways of stepping and moving on a circle to



Li Zi Ming showing students how the Ba Gua Zhang sword techniques can be used against a spear

build leg strength and balance. This leads to the fixed posture walking, or the Ba Gua nei gong (内功) eight postures (also called Ding Shi Ba Zhang). These particular exercises form a foundation of moving in a circular manner and holding the upper body in a fixed posture while the lower body continuously moves. The purpose of holding the upper body is to open the tendon-muscular meridians of the back and the sides so that the flexibility of the body increases and enables one to move quickly from one of these postures to the next as well as to other postures from the “old eight palms” and Li’s “dragon palms” and other forms in the system. The practitioner learns how to change from one strategy to the next very quickly to adjust to the moves of the opponent.



Vince Black executes a throwing technique from the "Old Eight Palms" form on his student Chris Quayle

**The Old Eight Palms
(Lao Ba Zhang - 老八掌)**

After opening the body and achieving a stable foundation through the practice of the warm-up exercises and the *nei gong* palms practice, we go to practice the "old eight palms" form. This form starts to integrate the upper body changes. In the *nei gong* palms we hold the upper body static in fixed postures to "open it up" while developing stability in the lower body and power in the waist from the stepping and leg movement. Execution of the "old eight palms" adds the upper body movements which then results in whole body changes. These eight changes are basic in design, however they have sequences and combinations of fighting strategies woven into them that may not be apparent to the casual observer. In the "old eight palms" practice, the linear movements of the warm-up exercises tie in with the *nei gong* palms and start to become a whole body strategy or whole body technique on a circular format. So we first study the straight line movements of the warm-up exercises and then execute the circular movements of the *nei gong* palms

and then start to combine all of these things on a circular format where the body is beginning to execute more complex martial strategies.

**Ba Gua Continuous Linking Palm
(Ba Gua Lian Huan Zhang - 八卦連環掌)**

After working with the "old eight palms" to the point where the practitioner is somewhat proficient, we add some other intermediate forms, such as *lian huan* (continuously linked) Ba Gua Zhang, which is a particular series of exercises that combine high and low attacks, left and right attacks, forward and backward attacks, moving upward attacks and coming over the top attacks. We string all of these things together very smoothly so that people can use these links, like master links in a chain, to break off from one strategy and smoothly flow into another. Direction, application, and strategy change according to the opponent's actions. On developing our grappling aspect, of which Li was always enthusiastic to demonstrate, we introduce students to the basic premise of lock and throw with a two person drill known as "chain of hands," six links or eight links. This exercise develops direction of stepping, weight shifting, and the fine points of the locks themselves to build proper response patterns for inside fighting.

**Elbow Training
(Ji Ben Zhou Fa - 基本肘法)**

After the *lian huan ba gua zhang* we then go to forms such as "thirteen elbows" which offer some training and possibilities when applying Ba Gua at an elbow striking range. This training uses linear as well as circular movements to achieve a practical understanding of the inside fighting scenario. Training also includes tactics of moving in to and out of the close range positions. After the student learns how to perform and apply the elbow striking form, we then teach the 64 linear postures.

The 64 Linear Postures

The 64 postures of the linear system came to us through Guo Gu Min, who was one of Li Zi Ming's senior brothers in Liang Zhen Pu's Ba Gua. These attacks are very specific in strategy within the details of the hand positions, locks, throws, breaks, and point attacks. These attacks are sequenced in logical patterns of progression that predict an opponent's move if he were able to escape the first move. In other words, each move of the sequence is a counter to an opponent's escape from the previous move. We learn to stay on the opponent in a very aggressive manner so that we never give the opponent a chance or an opening after we initiate our first attack. The 64 postures are

in sequences of this manner. They can be practiced against each other and recombined in other similar two-person practice.

The Dragon Palm **(Ba Gua Long Xing Zhang - 八卦龍形掌)**

Following the sequence of the 64 postures, we then go to the complex and comprehensive forms such as Li Zi Ming's dragon palm. The dragon palm combines elements of all of the other forms onto the circular format. It is a quite extensive form which combines the greater percentage of the whole system into one complete format. While this form has a quality all of its own, it also takes everything back to the flavor first experienced in the warm-up exercises.

We also have numerous two-person practice sets in Li Zi Ming Ba Gua that one will practice to varying degrees of intensity depending on your skill and your partner's skill and amount of time you've worked together. We begin by walking very casually through movements in a soft style manner where we move through different types of locks and positioning ourselves for different kinds of throws. It is kind of like a Ba Gua push hands exercise, but it is more than push hands because it is more free form. There is not a limited list of locks, throws, or techniques. This exercise is without limit as to what you can be practicing. It gives one insights into how to develop subtlety and hide your intention as you set people up for different kinds of tactics.

Ba Gua Weapons

In addition to the solo forms and two-person exercises, we also have weapons sets such as the large Ba Gua broadsword and the large Ba Gua straight sword. While there are very applicable straight sword and broadsword fighting maneuvers one will learn in the execution of these forms, training with these heavy weapons also conditions strengths and strategies applicable to unarmed combat. We use these weapons to provide something like a resistance training or weight training type of method to develop greater strength and more proper connection as we move through the postures.

When compared to the large straight sword movements, the movements of the large broadsword are typically executed with the weapon extended farther away from the body. By having the extended weight outside our own body's reach and having to accommodate that resistance, the grip of the hand gets very strong and the shoulder connection develops. But even beyond that, practice with this weapon gives us a more finite way of focusing on precise foot movements. When we are moving through a form and we have the kind of resistance that this weapon provides, it can simulate someone having a hold on our wrist or arm,

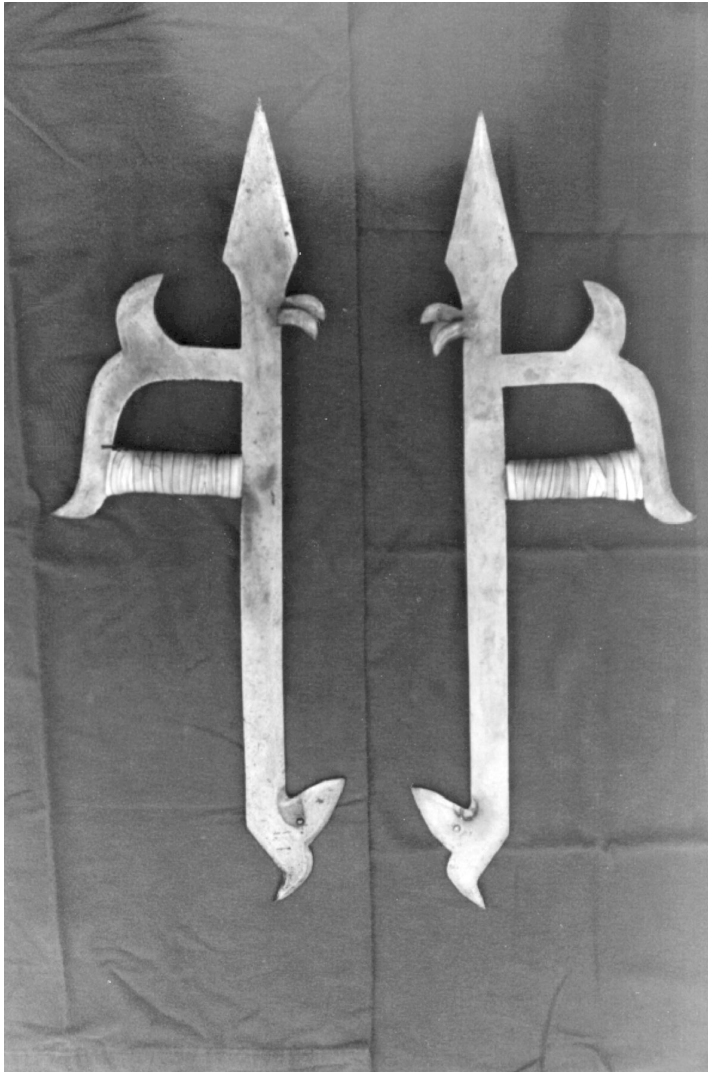
or our holding someone else, and we begin to develop a "feel" for the limits of our own movement, stability, and balance in terms of our body's relationship with our foot position and the position of the opponent. It gives us insight into how to consolidate our whole body movement in regards to our footwork.

Our sword work for the large double edged sword is similar in design. The movements related to the sword are much more "inside" as they work close to your own body and entail more intricate twisting and turning. This set also develops more of a countering nature. In other words, this sword set develops the strengths and strategies of breaking free of an opponent who has grabbed you. When they seize you, you can learn to walk out of their movements and get in a position for counterattack. The sequence of the form dictates that you be conscious of correctly moving clear of the opponent's ability to continuously lock you as you evade. It develops a kind of movement that requires

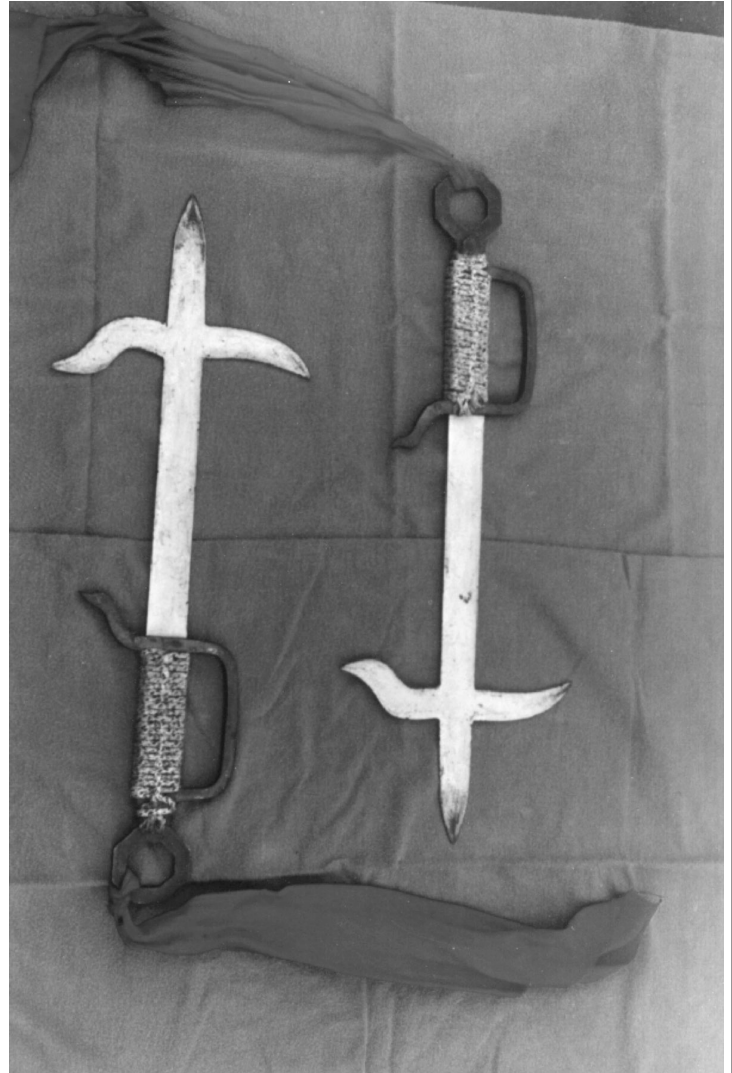


Li Zi Ming Ba Gua practitioner Chris Quayle works with the large Ba Gua Broadsword

Li Zi Ming Style Ba Gua Specialty Weapons



The Rooster Knives



The Chicken Claw Knives

The Rooster Knives and the Chicken Claw Knives are two of the specialty weapons used in Li Zi Ming's Ba Gua. Each system of Ba Gua Zhang has small double knives of this nature, the most popular being the crescent moon swords and the deer horn knives. Small double knives with many cutting edges facing in numerous directions are effectively employed in combination with Ba Gua's tight circling and turning motions.

you to be mindful of where your body is in relation to the blade because you have to walk in and around the blade as you move throughout the form. Since you also are required to control this heavy blade in a precise manner during execution of the form, the form develops your wrist strength to a great degree.

There are many more exotic weapons in Li style Ba Gua both long and short, double and single. However, the most distinctive and practical are the double knives we refer to as the "rooster knives" and an adaptation of them called the "chicken claw knives." The rooster knives have an interesting history. These knives were basically unknown until someone plundered Dong Hai Chuan's tomb around 1910 and his original knives were stolen and sold in a pawn shop at the antique alley in Beijing. At that time, no one publicly recognized

the weapon or knew how to use them. Later, a man named Chang Jie Miao (常傑淼) identified the weapons and while he couldn't use them himself, he brought them to public notice by writing about them in his book *Yong Zheng Jian Xia Tu* (雍正劍俠圖), a book about a Qing dynasty sword hero. While he didn't mention Dong's name, he referred to his weapon as the *Zi Mu Ji Zhao Yuan Yang Yue* (子母鷄爪鴛鴦鉞), or "Mother and Son Rooster Claw Paired Axe." Liang Zhen Pu referred to this weapon as a Rooster Claw Yin Yang Blade (鷄爪陰陽鉞 - *Ji Zhao Yin Yang Rui*). The rooster knife was a favorite of Liang Zhen Pu and both he and his student Guo Gu Min had their own variations of this weapon (Guo Gu Min's was the "chicken claw knives") which apply the same basic 24 moves as they were enumerated by Dong Hai Chuan and integrate them in

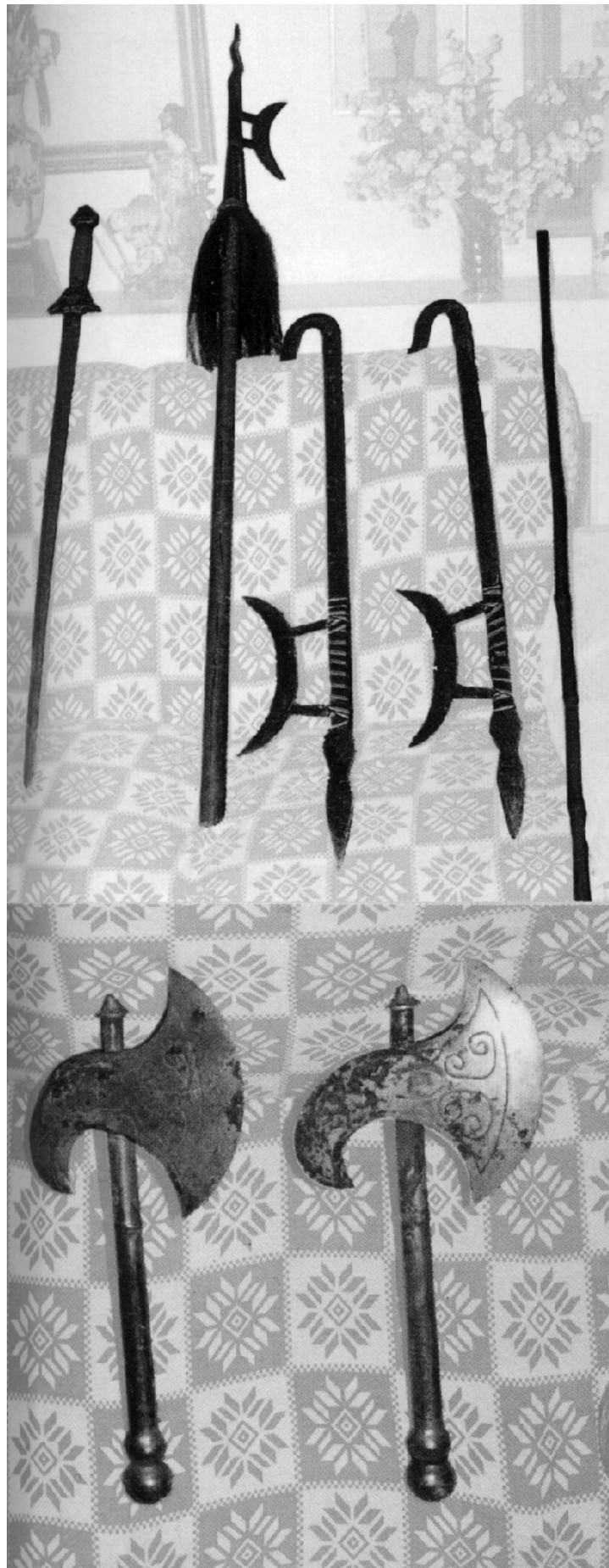
various sequences in the advanced forms.

The rooster knives were developed for fighting and visually one can see that they are very dangerous weapons to wield. They have little spots that were intended to be dipped in poison, they have hooks to draw people in, and numerous cutting edges. Beyond their practicality as fighting weapons, both the rooster knives and the chicken claw knives also train various strengths that are utilized in unarmed combat.

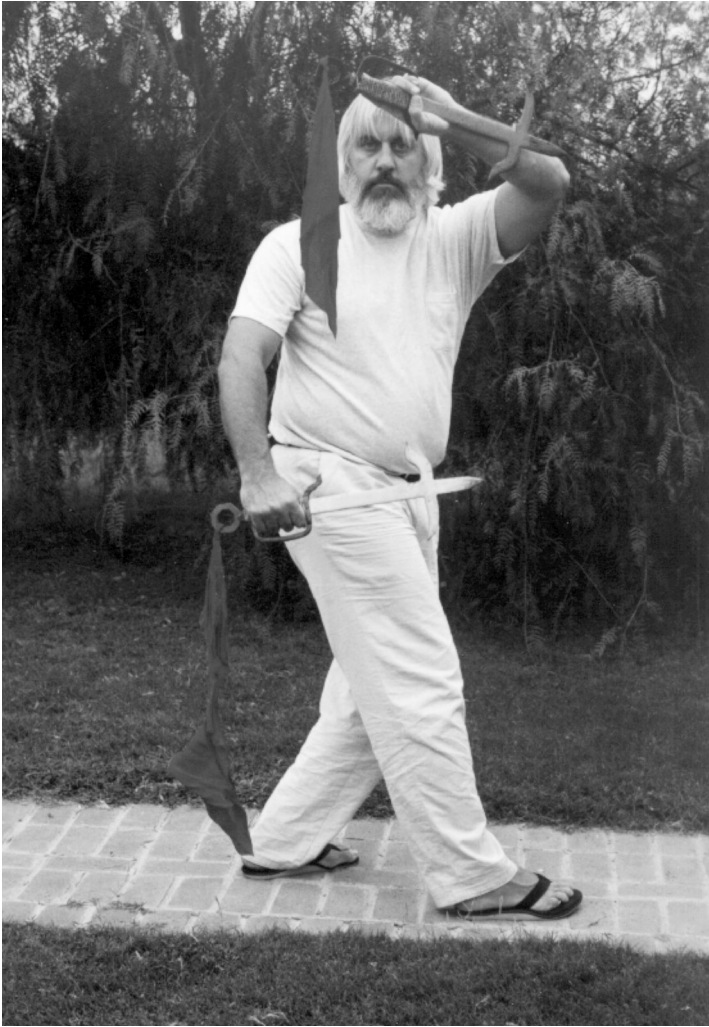
The rooster knives were developed for fighting and visually one can see that they are very dangerous weapons to wield.

The rooster knife is held much like a tonfa, running up the forearm and behind the elbow, and it has many cutting edges, catching edges, hooks, and spear tips that obviously make it a very good inside fighting weapon, but for training purposes it works the triceps and forces you, because of all the sharp edges, to get your arm rotations very correct when you move through your form. The heavy weight of the weapon itself develops strength in the pronating a supinating aspect of the forearms. The grip of the wrist and the fingers and the flipping action executed with the weapon for stabbing with the rear end of it also works the wrist in a back and forth manner and develops punching power because you are extending and flipping around seven or eight pounds of weight. It works to develop the characteristic upward cutting motion of the upper arm and shoulder that is so prevalent in the Liang Zhen Pu style of Ba Gua. You see it when going upward from the bottom and circling over the top and cutting down. It is the action of the triceps and the shoulder rotation together that create this kind of power. The rooster knife, being very heavy, helps you to synchronize all of those joints and then the fact that there are many cutting edges, stabbing edges, and hooks in the weapon itself forces you to be very precise in your footwork and body work, especially since you are wielding two of these weapons at the same time. If you only pay attention to one of these weapons at once it would be very easy for you to hook yourself with the other.

The chicken claw knives, which were Guo Gu Min's favorite weapon, are held more like a regular short knife with a handguard and a small blade hook to catch the opponent's weapon. You also have a tomahawk like head at the end of the sword blade that extends 16 to 18 inches. You have three tips out at the end of the sword so that you can hook, grip, or deflect the opponent's weapon. The are lots of hooking and stabbing actions. This knife works a lot of circular actions with the wrist and thus develops the wrist more than the rooster



Some of the Qing Dynasty Era weapons in Li Zi Ming's weapons collection are shown above



Vince Black poses with the Chicken Claw Knives

knives, which work more of the triceps muscle and elbow joint.

Each of the weapons, while they have very excellent fighting applications, are not that practical in the 20th century in America and in a civilized society, however, they still serve to develop strengths and movements that are characteristic in our style of Ba Gua. While we also have various other fighting weapons in the Li system, I feel that those mentioned above are the important training weapons.

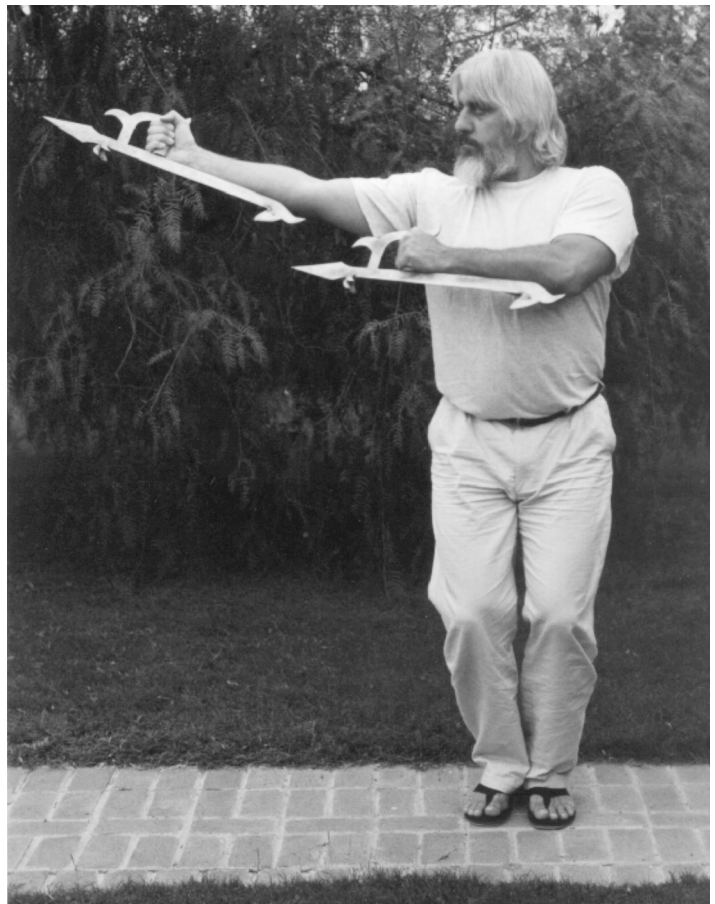
Supplementary Training

In addition to the above mentioned training methods, Li Zi Ming also had some special supplementary training that was given to students on a individual basis. For instance, Li had an “iron palm” method, however, he did not teach it to many people. This is not because it was secret or because it was only reserved for his top students. It was because Li did not strongly advocate this practice and therefore only taught it to those he felt needed it to overcome some training barrier. Li felt, as did many of my other teachers, that “iron palm” was not a necessary practice for the internal martial artist. The abilities that one attains

in “iron palm” training can be developed naturally in the regular training process. A strong resilient body and powerful palm strike can be achieved simply by executing your internal boxing properly. Li gave me his “iron palm” herbal formula and his training method, letting me copy his personal notebook as he had copied it from his teacher before him, so that I could teach students who needed such training. However, like Li Zi Ming and my other teachers, I do not emphasize this method because that kind of training is not necessary in internal boxing.

Li Zi Ming also thought that practicing the Ba Gua system itself was sufficient to developing skills that supplemental *qi gong* (氣功) practice might develop, however, when we discussed *qi gong* he did offer several different types of seated and standing *qi gong* that one might practice. He and his wife practiced a few simple *qi gong* exercises. He did not feel that it was important to have lots of different *qi gong* exercises but rather to practice consistently was absolutely crucial. He advised to do *qi gong* in the morning and to wash the mouth with salty water prior to commencing the exercise.

Vince Black teaches Li Zi Ming style Ba Gua Zhang at his school in Tucson, Arizona and in seminars at various locations throughout the country. For more information about his Ba Gua Zhang program see the listing on the back page of this issue for his address and phone number.



Vince Black poses with the Rooster Knives

A Brief Introduction to the Body-Strengthening Function of Eight Diagram Palm Qigong

By Li Zi Ming

Translated by Huang Guo Qi

In his later years, Li Zi Ming wrote a number of books and magazine articles in order to help promote Ba Gua Zhang for health maintenance and self-defense. In the following article, Li talks about the health benefits of walking the circle. It is interesting to note that in this article Li calls the circle walking practice "Ba Gua Zhang Qi Gong." As Vince Black mentioned in the last article, Li thought that the practice of the Ba Gua system itself was sufficient to develop the skills that supplemental qi gong practice might develop. Many of the older generation Ba Gua practitioners in China felt the same way as Li felt, that the qi gong and nei gong of Ba Gua was all contained in the circle walk practice.

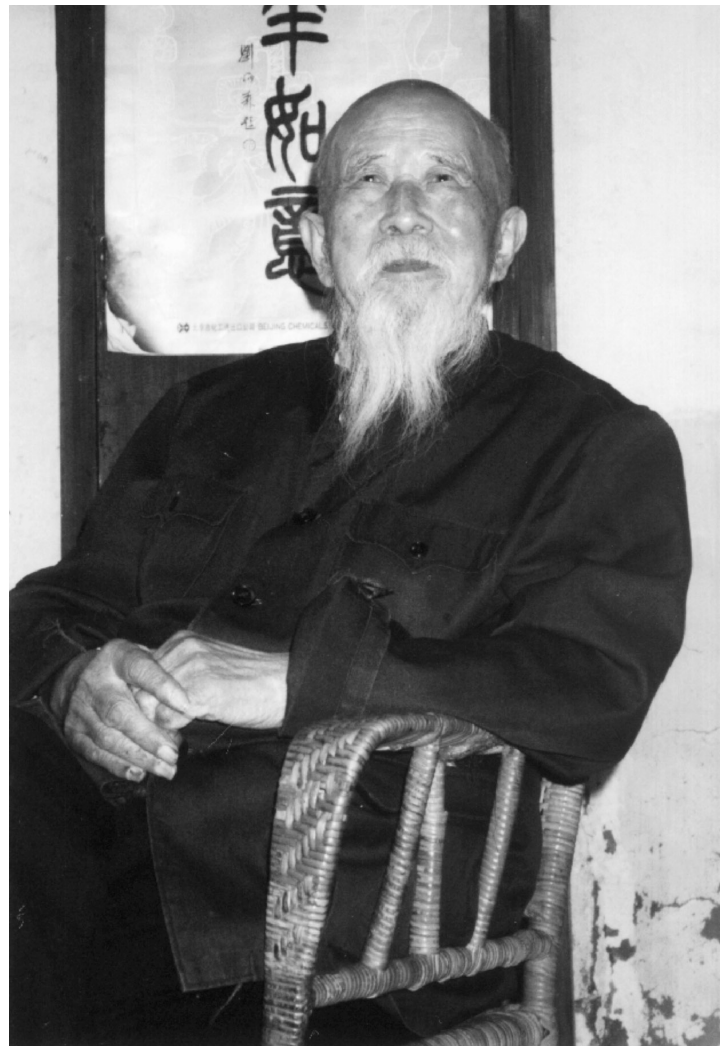
Introduction

Preventive Medicine and Sports Therapy have existed for a long time in China and have been handed down continuously and spread widely from ancient times. Starting in my childhood, I have practiced this art for over seventy years and have benefited deeply. Although I am at the advanced age of over eighty, I am still vigorous and healthy.

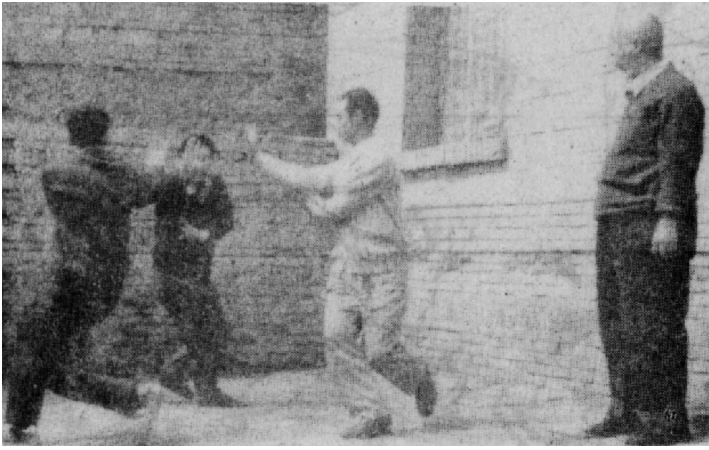
For the development of the Ba Gua Zhang, I offer serious instruction and enthusiastic guidance to students and practitioners at home and abroad. For the purpose of combining the practice method of *qi gong* with medical life-preservation therapy and to promote the coordination of the aspects of the prevention and treatment of diseases, the cultivation of character and internal visualization, I offer my instruction. Great achievements have been obtained and deeply appreciated by practitioners at home and abroad. For many years, I have been in charge of the Ba Gua Zhang Association and have traveled at home and abroad to offer this great art in order to propagate the Chinese martial arts.

Preventive medicine and sports therapy were developed in ancient China. The *Nei Jing (Classic of Internal Medicine)* clearly pointed out the preventive ideology, "to treat the disease before the onset" and recorded the specific theory of cultivation of personal character and the practice method of *qi gong* for the elimination of diseases and maintenance of health. Over one thousand seven hundred years ago, Hua Tuo, a medical specialist at the end of the Eastern Han

Dynasty in China, created the "five animal exercises" and became a pioneer of sports therapy. He also told his student, Wu Pu, that, "The human body must exercise, but cannot exceed its limit. The body movement can aid the "grain Qi" to be infused into the blood vessels for circulation, so that disease cannot occur, like a door-hinge is never worm-eaten. Therefore, the masters in ancient times took this guidance and moved their waist, body, and joints for longevity." By imitating the movements of the tiger, deer, bear, ape, and turtle, they were able to strengthen the body and prevent disease. Recently in the unearthed Han tombs, there are also the charts and recordings pertaining to the exhalation and inhalation (breathing) practice of the ancients. It is clear that our ancestors understood that exercise could



As a result of his martial arts practice, Li Zi Ming was still strong and healthy at 90 years of age



Li Zi Ming watches as some of his students practice the Ba Gua Zhang circle walk exercise

prevent disease and strengthen the body constitution.

The Skill Method of Ba Gua Zhang Qi Gong

It is necessary to understand that the *qi gong* of Ba Gua Zhang belongs to the internal schools of boxing and that one of the key points of practice in the internal schools is that the tongue touches the upper palate to link the Conception Vessel and Governor Vessel. The Conception Vessel is the "sea of the *yin* meridians" and dominates the *yin* meridians in the body; the Governor Vessel is the "sea of the *yang* meridians" and governs the *yang* meridians of the body. Touching the tongue to the upper palate is "to build a bridge" between the Conception Vessel and Governor Vessel and link them together. As soon as the Conception Vessel and Governor Vessel are linked, the "hundred meridians" can be linked. Once the "hundred meridians" are linked, disease will not occur.

The practice method of Ba Gua Zhang Qi Gong emphasizes walking in a circle, the clockwise and counterclockwise motions of which are the fundamental basis of the practice method. In Ba Gua Zhang it is said that "walking is the master of one hundred practice sessions," and "a hundred practice sessions without circle walking is no better than walking just once." Motion brings nimbleness, motionlessness causes stagnation. During the practice, it is required to walk the circle in accordance with the body's condition. Those with a weak body constitution and sickness are advised to walk slowly in a comparatively big circle and with the body lowered only a little bit. It is also required to have both clockwise and counterclockwise walking, which will be beneficial to the mutual production of *yin* and *yang*. Thus, the beginners will not be in fatigue. Generally, it is advisable to walk naturally and progressively and not to hold the breathing. Do not use awkward force. If the practice is done according to the correct principles for a long period of time, it is possible to obtain a better effect. The view point is one of "cultivating the interior and exterior," which is mainly to exercise the interior for the purpose of preventing disease while also

strengthening the body (exterior). This idea is based on traditional Daoist principles and the skill method of Dong Hai Chuan, the originator of Ba Gua Zhang.

In the *Nei Jing*, the understanding of *qi* is comparatively systematical. The chapter "Plain Questions" states: "The human develops from the *qi* of the heaven and earth, " and "Life is called the human being when the *qi* of heaven and earth is joined." *Qi* is the essential substance required for the formation of the human body and the maintenance of life activities of the human body. The *Nan Jing (Classic of Difficult Issues)* says: "*Qi* is the foundation of the human, and if the root is eradicated, the leaves will decay." Here is the difference between the *yuan* (primary) *qi* and the *zong* (essential) *qi*. The *yuan qi* was seen earliest in the *Nan Jing*, which states: "The gate of life (*mingmen*) is the house of the spirit and essence and the gathering site of the *yuan qi* as well." The *yuan qi* is obtained from innateness, stored in the kidneys, and supplemented and nourished by the *zong qi*. The *zong qi* is produced jointly by the acquired *qi* of grain and water combined with the inhaled clear air of the natural world.

In order to have a healthy and strong body constitution, it is necessary to strengthen the body constitution by exercise so that the *yuan qi* can be continuously supplemented to promote the physiological functions of the *zang-fu* organs and meridians, to promote water metabolism and blood circulation, and to increase the ability for the prevention of disease, hence to prolong life.

This method is one of tranquility within motion, motion within tranquility - tranquility in the upper and motion in the lower.

That "the motion produces *yang* and the tranquility produces *yin*" is the viewpoint of the ancients. But Ba Gua Zhang Qi Gong adopts a specific method of movement. This method is one of tranquility within motion, motion within tranquility - tranquility in the upper and motion in the lower. I think that in this way we are able to practice the internal skill and also practice the external skill so as to harmonize them. In simply practicing the tranquility skill we can easily cause the physical body to become weak and likewise, the simple practice of motion skill, without paying attention to the inside, can result in an insufficiency of the internal *qi*. Therefore, to practice *qi* in the interior and practice the four limbs in the exterior, plus the attacking art of the boxing set of Ba Gua Zhang, we can make a perfect balance.

I can recall one thing which happened over twenty years ago. There was a patient sick with pulmonary tuberculosis in the later stage and the hospital told

his family to prepare the funeral affairs for him. Afterwards, the patient was introduced to me. On one hand, I persuaded him to take the medicine he was prescribed by the hospital, and on the other hand, I taught him Ba Gua Zhang circle walking exercise. After he walked the circle for less than a half year, his disease decreased fifty percent. After he practiced for one year, his body weight was increased and his disease disappeared. At present, his is over seventy and instructs a number of students. The example fully explains that the Ba Gua Zhang Qi Gong can play a role to arouse the *yuan qi* of the human body and to strengthen the body constitution and expel the pathogenic factors in the treatment of disease that medicine alone cannot do.

The ancient medical sages did not advocate to treat diseases after their onset, but suggested to prevent disease before its onset.

The Production of Ba Gua Zhang Qi Gong

I think that the motion of the celestial bodies in the universe cannot leave rotation and circulation. This has been confirmed by the modern science. The planets and stars can never leave the rotation. Therefore, the theory of the *ba gua* adopted the natural forms and created the walking and rotating skills of Ba Gua Zhang. The human body is a small heavenly circle. To move *qi*, to guide, to exhale the stale and inhale the fresh, to circulate *qi* with the imagination and to move the body with *qi* are exactly the mysterious methods for life preservation, especially the cultivation of the interior and exterior - to practice *qi* internally and to practice the force externally. The *qi* is the force, and the force is the *qi*.

I stress that the tongue touches the upper palate to link the Conception Vessel and Governor Vessel because this connection promotes the circulation of *qi* and strengthens the area of the *dan tian*. In other kinds of boxing skills in the martial arts, circular movements are also highly stressed, such as the ball embracing movement in Tai Ji Quan. The Ba Gua Zhang Qi Gong is one kind of movement which conforms to natural principles and, with the rotational movements and the clockwise and counterclockwise circular motions as the fundamental rule there is an obvious effect in the producing and arousing *qi* inside the body and a strengthening of the body's constitution. With painstaking study and practice, it is possible to obtain *qi* for strengthening the body quickly.

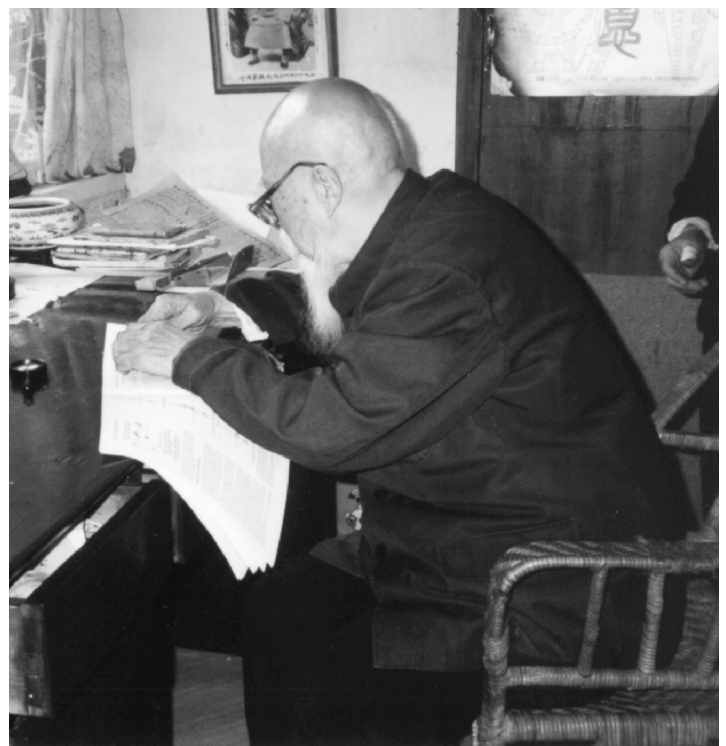
Ba Gua Zhang Qi Gong exists objectively and has a material basis. Ba Gua Zhang Qi Gong is not secret. By practice over a long period of time, it is possible to

obtain satisfactory results. The ancient medical sages did not advocate to treat diseases after their onset, but suggested to prevent disease before its onset. Ba Gua Zhang is has as its aim the strengthening of the body by movement of the hands, feet, waist and four limbs, which is important to improve circulation and prevent cardiovascular problems. It also effectively improves the respiratory system and digestive system, as have been pointed out by modern medicine.

I have a school brother. He was honest and did not speak much. He did not learn very many boxing sets and methods. But he walked the circle his whole life. As a result, his skill was excellent and other martial arts practitioners could not get close to his body when fighting with him. The reason is that his thought was pure and he mastered the skill of circle walking and obtained powerful strength. What strength is it? I think it is mainly the arousal of *qi* which can strengthen the body and safeguard the body by the unity of *qi* and force. This kind of unity cannot be defeated simply by the seizing and grasping skills of the martial arts. This is the commonly mentioned principle "to practice the *qi* internally and to practice the tendon, bone and skin externally."

Ba Gua Zhang Qi Gong is identical to the theory of life preservation in Chinese medicine and is practical for healthcare, and prevention and treatment of disease. At present, the chemical medicines are used widely and bring about many side effects. The important role of sports therapy has been understood. Therefore, it is very urgent to popularize the traditional martial arts for the benefit of the people.

By Li Zi Ming
1987



Li Zi Ming looks at the Pa Kua Chang Newsletter

Li Zi Ming Ba Gua in New York City

In my capacity as the editor and publisher of the *Pa Kua Chang Journal*, I frequently receive phone calls from individuals seeking a Ba Gua Zhang instructor. More times than not I will simply direct them to look at the instructor's directory on the back page of the Journal, find someone in their area, and go check out the instructor to see if that person is teaching something they would be interested in learning. Every teacher has a different personality, different teaching style, and different emphasis in their Ba Gua instruction and so it is difficult to make recommendations to individuals I do not know about teachers I may or may not know. However, there are three or four teachers in this country who I will wholeheartedly recommend to anyone who calls from their area. Tom Bisio, of New York, is one of them.

When I recommend a Ba Gua teacher to a stranger over the phone I will only recommend someone that I

know to be very skilled in all aspects of Ba Gua and teaches a very complete and well balanced system of Ba Gua. Furthermore, that individual will be someone who is skilled at teaching the art, is enthusiastic about teaching the art, and teaches willingly and openly without holding back information or making students grovel to receive the material. Finally, I will only recommend an individual who I think is honest and straightforward, someone who is easy to get along with and doesn't play mind games with their students. There are far too many teachers out there who play the "I'm the great master and you are the peon student" game. This might work in a cheap Hong Kong kung fu flick, but only ends up causing problems in the real world. Skill in executing all aspects of Ba Gua, skill in transmitting the art to others, and a decent personality are the three characteristics I look for in a good Ba Gua teacher. Whenever someone from New York calls me for advice about a Ba Gua teacher, Tom Bisio is the name I give them because I know that he fills all of the above listed requirements.

Early Martial Arts Training

Tom Bisio began his martial arts career studying Tae Kwon Do at a local YMCA when he was 14 and then he subsequently started studying Ishin Kempo Karate when he was 15 years old. He continued to practice this art while in High School. When he went to college, Tom began searching for an Arnis instructor because he had read a magazine article about Arnis and the art interested him. He eventually found an ad in *Inside Kung Fu* which told of an Arnis class being given at the Filipino Consulate in New York City. He went to the Consulate to inquire about the class and found that Leo Gaje was teaching a small group in a courtyard on the roof of the Consulate building. He began taking this class when he was 19 years old.

Shortly after Tom began his study with Gaje at the Consulate, Gaje began also teaching a class in Queens and so Tom increased the intensity of his training. He studied with Gaje 4 or 5 days a week in small group or one-on-one sessions in Queens and also continued studying with him on Sundays at the Consulate. Tom studied with Leo Gaje from 1976 through 1988.

In 1979, Tom Bisio went to the Philippines to fight in their national full contact stick fighting championship. Even though he had only three years of Arnis training at the time, he was entered in the senior instructor's division (which was reserved for practitioners with at least ten years of experience). In this tournament Tom defeated all opponents and was designated co-champion (the final championship bout was cancelled). During this trip to the Philippines Tom also met and trained with his Doce Pares Escrima teacher Momoy Canete.



Tom Bisio practicing Ba Gua Qin Na with Zhang Hua Sen in Beijing



Leo Gaje was Tom's first Arnis teacher

Tom said that while Leo Gaje's style of fighting was very close-quarter stick fighting with fast movements designed to quickly defeat the opponent on the inside, Momoy's specialized in blade and dagger techniques which utilized a larger stick and more powerful outside strikes. The techniques in Momoy's system are designed to open up the opponent with the powerful strike from long range and then move in quickly to strike with the dagger.

While Tom continued to study with Leo Gaje until 1988, he also continued his study with Momoy Canete. He made a trip to the Philippines to study with Canete in 1984 and stayed there training for three months. In 1986 Tom went back to the Philippines to receive further instruction and took some of his students with him.

Studying Chinese Martial Arts

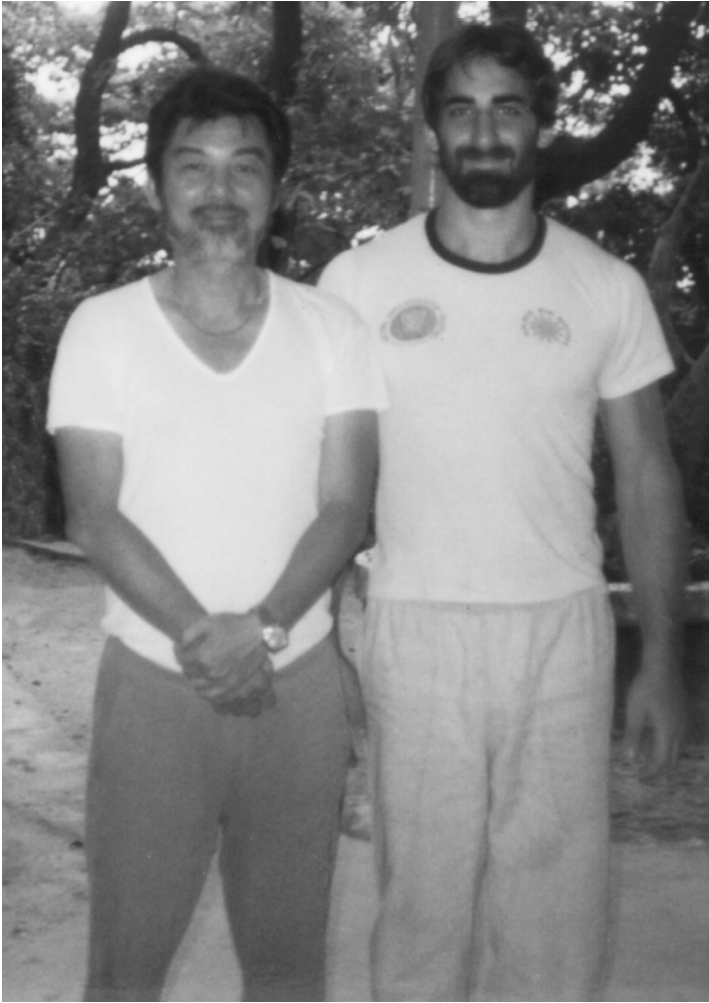
Tom Bisio started studying the Chinese internal martial arts with Vince Black in 1983. Previous to meeting Black, Tom had read about Xing Yi and was very attracted to its internal qualities. From what he had seen of some of the old masters in books, Tom

thought that the movements of Xing Yi looked like the loose body action of his Filipino styles. He had tried to find a Xing Yi teacher, however, of those that he met, none could really use their art. He said that they could all talk about the theory in great detail, but when it came down to actually using it in a realistic situation, they fell far short of his expectations. The Filipino arts that he had studied were very practical and he was looking for that same degree of practicality in a Xing Yi system. Unable to find a suitable teacher, Tom began studying Xing Yi's standing practice on his own.

Tom met Vince Black in 1983 at a stick fighting seminar that Leo Gaje was giving in Big Springs, Texas. Tom said that he asked Vince to correct the standing postures he had been practicing. After correcting the material Tom had tried to pick up on his own, Vince spent the rest of the evening tossing Tom around the hotel room in order to demonstrate Xing Yi's fighting practicality. Afterwards, it was very evident to Tom that Vince knew how to apply Xing Yi in a very realistic manner. Vince was the first Xing Yi instructor that Tom had met who could explain the Xing Yi theory in great detail and could also use it in a realistic manner. Shortly after that, Tom traveled to San Diego and stayed for two weeks studying Xing Yi with Vince Black. During that visit Tom saw Vince's Kaju Kenbo class working out and also became interested in studying that art. He said that the Kaju Kenbo appealed to him because, given his background, Kaju Kenbo was a bit easier than Xing Yi to learn how to apply right away. He also liked the practicality of the art. That visit began



Tom Bisio in the Philippines practicing Doce Pares Escrima with Momoy Canete (1984)



Tom Bisio in Taiwan studying with Hsu Hong Chi

Tom's training with Vince Black in Xing Yi, Ba Gua, and Kaju Kenbo which continues to this day.

After Tom's trip to the Philippines in 1984, he went to Taiwan to study Xing Yi with Hsu Hong-Chi. Hsu was Vince Black's Xing Yi teacher, and Vince had written a letter of introduction for Tom. While training with Hsu, Tom found that Hsu's ability level was everything Vince had said it to be. He said that the degree of power Hsu had was amazing, especially given his size. Tom studied Xing Yi's five elements, five element linking form, some of the animal forms, and some of Tang Shou Tao's preliminary sets with Hsu while he was in Taiwan. While learning the forms and exercise sets from Hsu was valuable, Tom states that Hsu also taught him many lessons about living life and being a good person. He said that Hsu often sat and told stories that had a moral and these lessons were very valuable.

While in Taiwan, Tom also had the opportunity to study with some of Hsu Hong Chi's friends and also met Hsu's brother. He said that the only other American studying with Hsu at the time was Tim Cartmell. Tim had moved to Taiwan at the beginning of 1984 and studied with Hsu almost daily until Hsu died in October of that year. Tom said that the two most valuable things about his time in Taiwan were watching Hsu Hong Chi move through the forms and

getting to know him personally.

During the mid to late 1980's Tom took many trips to San Diego to study Xing Yi and Ba Gua with Vince Black and he also attended special Tang Shou Tao training events in Arizona. Additionally, he sponsored Vince to come to New York and teach on many occasions and in 1986 Tom and Vince both went to the Philippines to train Doce Pares Escrima with Momoy Canete. Tom and Vince have also taken two trips to China together to study the Li Zi Ming system of Ba Gua.

Studying Ba Gua Zhang

Tom Bisio started his study of Ba Gua Zhang with Vince Black in the late 1980's. The first system he was exposed to was the Jiang Rong Chiao (姜容樵) system that Vince was teaching at the time. Tom said that at first he thought that the Ba Gua looked nice and it felt good to practice, but it was difficult to figure out how to really use it. He could recognize the potential for the movements to be used nicely in application because the circular movement had some similarities with some of his movements in Arnis, however, it was hard to put the movements together with the correct timing and power. He says Xing Yi is a lot more direct in that sense.

When Tom started studying the Li Zi Ming (李子鳴) system of Ba Gua from Vince and later with Vince's elder Ba Gua "brother" in Beijing, Zhang Hua Sen (張華森), he became more comfortable with Ba Gua's usage. He said that because Li Zi Ming's Ba Gua consists of a very complete system of learning, it was easier to build the knowledge from the ground up and thus easily discover the proper usage of power, timing, and Ba Gua technique application.

When Tom first started working the Li system in China with Zhang Hua Sen, Zhang would simply have him practice a lot of exercises which were designed to develop proper Ba Gua power and mechanics. This training consisted of exercises practiced while standing in one place as well as the performance of long lines of repetitive exercises and techniques. Power development training and footwork training were also emphasized. Zhang had Tom practice these single techniques repetitively before he was taught any forms. Tom was accustomed to practicing in this fashion in his Filipino arts and thus he was familiar with this training process.

After Tom had studied the warm-up exercises, single movement practice, *nei gong* palms, old eight palms, 64 linear forms, continuously linked palms, dragon palms, and various weapons of the Li Zi Ming system, he began to grasp the depth of Ba Gua and the Ba Gua training process. He said that the "old eight palms" helps the practitioner understand the circling and changing aspects of the art while the 64 linear forms gives the practitioner a fundamental knowledge of the usage. The "dragon palms" puts the linear applications on a circular format and thus mixes together the important components of the "old eight palms" and the 64 linear forms. Each of the weapons develop strength

qualities in different parts of the body and thus are also valuable training tools. Another valuable training exercise Zhang worked on with Tom was partner practice to research different ways to apply techniques in the moment. This practice gave him a better understanding of the best angles from which to apply the techniques. Tom says that the Li Zi Ming style and the way it is trained makes sense as a complete system and, because of its step-by-step method, students of this style can develop good fighting skill in a relatively short period of time.

Tom commented that Zhang Hua Sen is one of the best teachers he has ever had the opportunity to train with. He said that all of the impressive teachers he has met in the martial arts are very willing to get in there and do the techniques with the student. The teacher applies the technique on the student and then the student applies the technique on the teacher. In this way the feeling of the technique is conveyed clearly. Tom's experience with many of the Chinese martial artists is that they sit on the side and tell the students what to do instead of doing it with them. Zhang gets very involved when he is teaching and emphasizes precision in the placement of the feet and hands. When he was working with Zhang, Zhang would make very subtle corrections in Tom's technique applications that would make the difference between a very impressive result and no result. Tom said that Zhang had a very keen eye for that kind of thing.

Studying a Complete System

Tom Bisio has been very fortunate in his study of the martial arts because the Arnis, Escrima, Xing Yi, and Ba Gua he has studied have all been very complete methods taught by instructors who know how to apply these arts in a realistic situation. Tom states that, like the Chinese arts, many of the schools teaching the Filipino arts today teach a very incomplete method.

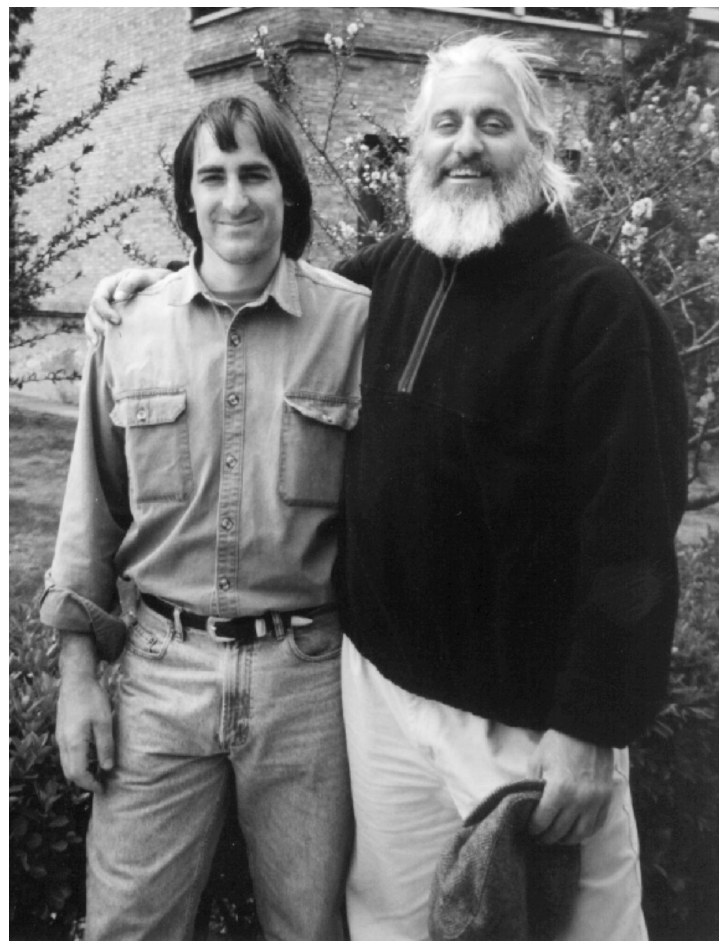
In his training with Leo Gaje there was not only practice with the stick techniques, but they spent a great deal of time with footwork practice. After extensive practice with stickwork and footwork performed separately, they then practiced how to properly link the footwork with the stickwork. Then they practiced two person drills incorporating both the footwork and stickwork and learned the strategic principles of combat including how to close the distance, how to cut angles, and how to utilize effective combinations.

Power training was also an integral part of Gaje's training methods. There were exercises designed to develop vertical power, horizontal power, torquing power, opening and closing power and power delivery at other various angles. This training was balanced between the use of double sticks, single stick, stick and dagger, and single and double knife fighting. Other various heavy weapons and training apparatus was used to learn how to develop power and special fighting skills. One such method was to lay out halved coconuts on the ground and execute footwork drills on top of the coconuts. Tom said that in Gaje's school form sequences and linear fighting sets were not taught

until the practitioner had a firm grasp of the basics as listed above.

When Tom studied with Momoy Canete, he was exposed to some different training methods for developing skill and power. Canete taught Tom spear techniques which served to develop power and connection between the two hands which is useful when fighting with the stick and dagger. Canete also taught Tom how to use a chain weapon in order to develop a whipping type of power in the body and also the use of a bullwhip to develop accurate timing in power delivery. Additionally Canete had Tom train with opponents using extra heavy sticks in order to develop courage.

Because his study of the Filipino arts, in a complete and balanced system, had taught him how to properly move the body and how to apply power appropriately, Tom already had many of the components necessary to begin the study of classical Xing Yi Quan when he met Vince Black. Vince states, "When I met Tom, he was already a seasoned martial artist who had mastered a discipline of body mechanics in the Filipino martial arts and was therefore fairly well connected internally. He had done some self study of Xing Yi's standing postures, so he was ready to immediately assimilate anything and everything I showed him. I started him at a more advanced level than other students I have taught. I had asked Tom specifically why he wanted to study Xing Yi, for himself or to teach others, and he



Tom Bisio and Vince Black in Tianjin, China



Tom Bisio studying Li Zi Ming style Ba Gua with Zhang Hua Sen in Beijing

said that he wanted it for his own training. So I felt that because of his personal aspirations I could start him at a level more appropriate to his personal ability."

The Tang Shou Tao system of Xing Yi taught by Vince Black is a very complete method consisting of three levels of training. The classical Xing Yi forms (five elements, twelve animals, etc.) are not taught until the student reaches the third level. The first two levels are designed to develop balance, strength, flexibility, coordination, rhythm and timing in applying martial arts applications, and internal body connections and alignments in a step-by-step training curriculum. Black feels that without a very solid foundation built from specific methods designed to build internal body connections, power, and mechanics from the ground up, it is difficult for inexperienced practitioners to experientially understand classical Xing Yi posturing and movements.

Vince Black says, "Because Tom had trained himself without needing encouragement and was very meticulous with the Xing Yi method, his Xing Yi developed quickly. However, after several years of training on his own, he decided he wanted to teach Xing Yi. I gave him permission to teach the Xing Yi and about 18 months later he called to share an observation which was that, 'Xing Yi is really difficult to teach.' He asked if there was something else he

needed to understand in order to effectively teach the Xing Yi to beginners. I invited him back to my school in San Diego to stay for several weeks and he saw the complete breakdown of our training program and learned the different kinds of conditioning exercises which we teach in the first two levels of training. After that it was easy for him to begin to develop new students in Xing Yi."

Tom said that he had become frustrated trying to teach new students Xing Yi's five elements because the students were having a tough time grasping the subtle movements and Xing Yi's expression of power. After Tom learned the first two levels of Tang Shou Tao Xing Yi training and began teaching it in his school, not only did the students begin to improve greatly, but practice of this material filled in the gaps of his own training. Tom states that if a beginning student comes to Xing Yi and begins working with the five elements right away, they do not have enough experiential knowledge of martial technique or appropriate martial arts power to understand the subtlety of the five elements and use them effectively in a fighting situation.

Tom had the same experience when he began studying Ba Gua. Even though he was an experienced martial artist, by simply studying the Jiang Rong Chiao form he was not able to fully appreciate the subtleties of Ba Gua's power and application. However, after studying the complete Li Zi Ming method, starting from the basics and working gradually to the more advanced material, he could then understand and appreciate Ba Gua's special flavor.

Chinese Medicine

When Tom Bisio began studying with Vince Black, in addition to the exposure he was getting to Vince's fighting arts, he also had the opportunity to watch Vince treat patients in his acupuncture clinic. Vince's skill in acupuncture and bone setting impressed Tom. He had felt that martial arts instructors were supposed to know this kind of healing methods, however, Vince was the only one he had met who had a deep knowledge of the subject.

In his years of stick fighting, Tom had seen many people receive injuries that put them out of commission. Seeing this made him feel that any teacher of martial arts should know enough about medicine to be able to help heal the kind of injuries that are going to naturally occur during rigorous martial arts training. If the injury is taken care of when it first occurs, the injured person has a much better chance of recovery, they will not have to quit training, and the chances of permanent damage will be reduced. Tom also said that if a student comes to practice martial arts and they have a problem with their body due to an old injury or they have an chronic deficiency of some kind, an instructor who knows Chinese medicine and bone setting can fix the problem and thus the forms and exercises fall right into place. Tom says that when there is a structural problem in the body, it will not always correct itself with exercise and thus "try harder" will not cut it for

some people.

Vince Black began teaching Tom about the healing arts soon after Tom started studying Vince's martial arts. Additionally, Tom enrolled in massage school and then later went to a formal acupuncture school. As he gained an understanding of the Chinese medicine he also began doing apprentice work in Vince Black's acupuncture clinic in San Diego. During one visit, Tom stayed in San Diego for six weeks and worked with Vince in the clinic everyday.

Today Tom Bisio is convinced that the martial arts and the healing arts go hand in hand. While it made sense to him before he started studying medicine that the martial artists could help themselves by studying the medicine, after going to acupuncture school he now realizes that the Chinese doctors also need the martial arts training. He said that individuals who practice the Chinese internal martial arts have a sense of internal harmony and have a sense of what the body is supposed to look like and feel like. Individuals who do not practice martial arts do not have this sense of a healthy body and thus it is more difficult for them to develop a feeling for their patient's health. Tom said that in the acupuncture school he attended there were many individuals who were training to be doctors who were not healthy themselves. He feels that if the doctor does not have a healthy body and does not know what a healthy body is supposed to feel like, then they will not have an experiential knowledge of how to get there. Tom thinks that teaching the doctors to take care of their own health and take responsibility for their own body should be taught before giving them a bunch of information about how to treat other people. He also commented that when he works on students who practice the martial arts, their health improves much faster because they take responsibility for their own body.

In Tom's experience, individuals who practice the internal martial arts and study Chinese medicine pick up the medicine much faster and typically develop a higher level of skill. Additionally, he says that those doctors who want to develop skill in bone setting need to also develop the ability to apply the kind of "short power" which is cultivated in internal arts practice. Without this kind of power development the difficult bone setting techniques cannot be performed.

Teaching Medicine and Martial Arts

Tom Bisio began teaching Filipino style martial arts in 1979 at Columbia University in a martial arts club. After three years of teaching at Columbia, Tom began teaching elsewhere in New York. Since that time he has taught the Filipino arts, Kaju Kenbo, Xing Yi, and



North American Tang Shou Tao President Vince Black (center) with his two Vice Presidents David Nicoletti (left) and Tom Bisio (right). All three studied Xing Yi directly from Hsu Hong Chi and have studied Li Zi Ming's Ba Gua in China

Ba Gua as well as the healing arts. Today Tom no longer teaches the Filipino martial arts or the Kaju Kenbo. He currently teaches Xing Yi and Ba Gua Wednesday through Friday in New York City. He also teaches Qi Gong to his patients, Kung Fu (injury) medicine Chinese medicine to other health practitioners and martial arts instructors, and Tui Na to a few individuals who apprentice with him in his clinic. Those individuals who might be interested in studying with Tom can reach him at (212) 226-3140.

When someone from New York calls me and wants to find a martial arts instructor, I tell them that if they want to learn a good, solid, complete system of martial arts taught by someone who is a good teacher and easy to get along with, they should study with Tom Bisio. The typical reaction is, "I've never heard of this guy." To which I reply, "Just because someone has not written about themselves in martial arts magazines does not mean they are not highly skilled. In fact, most of the highly skilled martial artists I've met in this country rarely appear in the magazines." Tom Bisio keeps a low profile because he is more interested in practicing and teaching good martial arts skill than making a big name for himself. Tom says, "People are too concerned about theoretical ideas and lineage. If you want to study good martial arts, find someone who has good skill and is willing to convey it. Who cares if he is the top guy in his lineage. Feel their skill, don't just talk about it. The theoretical stuff is nice to know, but the bottom line is 'can they do it.' People have too many preconceived notions that they got from books, but usually their thoughts and ideas are not based in the reality of martial arts and the application."

Sha Guo Zheng's Single Palm Change

by Sha Guo Zheng

Translated by Tim Cartmell

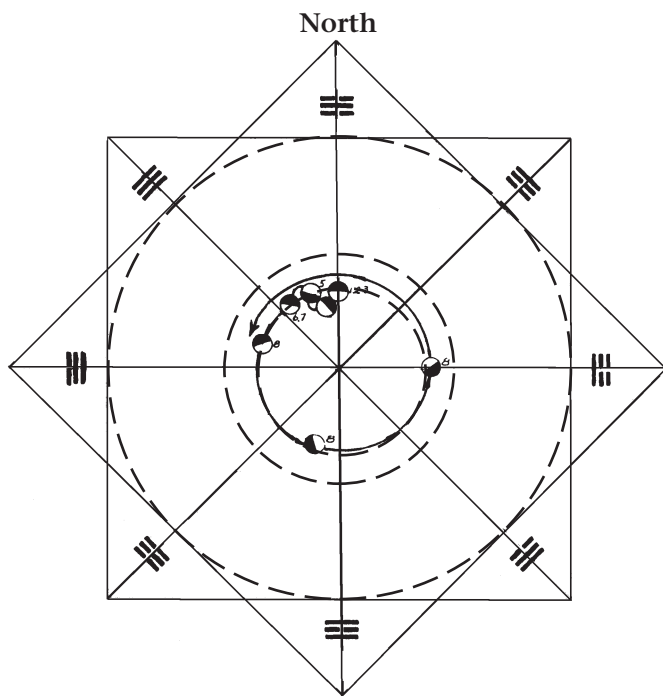
Since the resurgence of the public practice of Chinese martial arts in mainland China in the late 1970's, there have been two older generation Ba Gua Zhang practitioners who stood as icons of the style in the country of its origin for over a decade, Li Zi Ming (李子鳴) and Sha Guo Zheng (沙國政). Both of these distinguished gentleman have now passed away, however, they have both left behind written material expressing their ideas and insights concerning the practice and study of Ba Gua Zhang which we can use to better understand these men and their art.

One of the many written works which Sha Guo Zheng presented to the Ba Gua community was a very comprehensive series of articles detailing his 199 movement Sha style *Ba Gua Lian Hua Zhang* (八卦連環掌 - continuous linking Ba Gua). This series of articles appeared in *Wu Shu Jian Shen*, a popular martial arts magazine in mainland China, in 1991.

In this article we will present the opening of Sha's form which demonstrates his execution and usage of the single palm change. While the movements of Sha's single palm change will appear to be quite straight forward to anyone who has studied the single palm change from most any style of Ba Gua, Sha's written explanations of the details of his change and the special



Sha Guo Cheng demonstrating a Ba Gua Zhang martial application on his student Kang Ge Wu



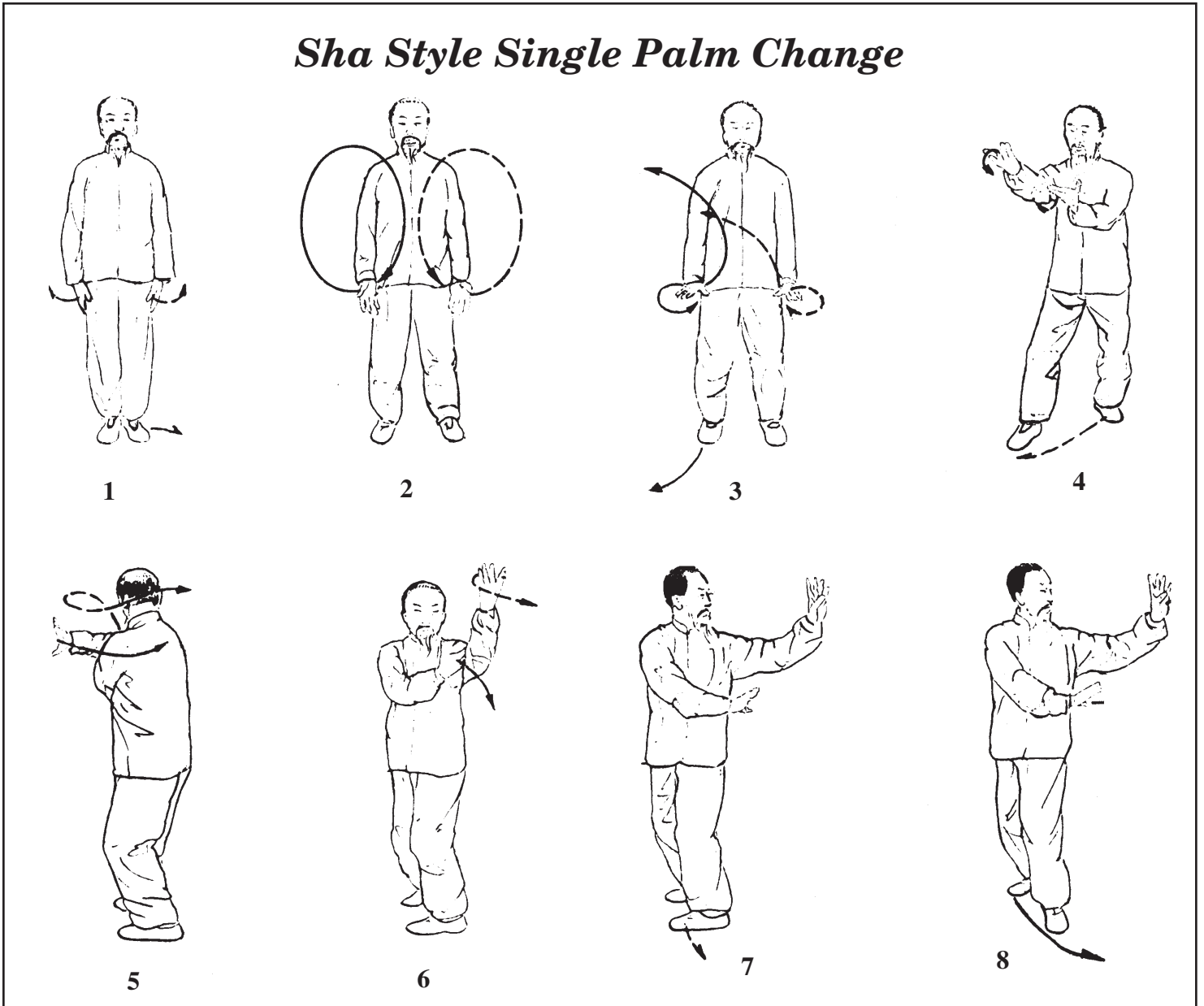
Sha Guo Zheng's Continuous Linking Ba Gua Zhang form is executed around three different size circles and includes straight line movements in eight directions

points of practice might lend some new insights to practitioners familiar with this change.

Sha Guo Zheng's Continuous Linking Ba Gua Zhang form was his own combination of various forms he had learned from his Ba Gua Zhang instructors. The form is quite long and the movements are not restricted to a single circle. This form is comprised of movements around three different size circles combined with linear movements to eight directions (as shown in the illustration at left).

In the execution of this form the practitioner is required to combine circle walking maneuvers and directional changes around all three circles with linear footwork and straight line attacks moving to the eight directions. In this segment we will show the first 8 of the 199 postures of this form in order to introduce the reader to Sha style Ba Gua and the detailed writing style of Sha Guo Zheng. In future issues of the *Pa Kua*

Sha Style Single Palm Change



Chang Journal we will show various other segments of this form and present Sha Guo Zheng's written explanations.

Opening Movements of Sha Style Continuous Linking Palm (Single Palm Change)

Introduction

The Ba Gua Lian Huan Zhang form teaches the practitioner how to change the palms while circling and the movements are quite complicated and the dimensions of movement are many. We began to prepare this written material in 1975, first taking photographs of Sha Guo Zheng performing his form. We tried to make the instructions very clear and present the material in great detail. We feel that the reader can learn from the results of our ten years of work and research on this project.

The diagram of movement which the student can

use as a reference is shown in the previous page. The practice area should be 5 meters in diameter. The largest circle should be 4 meters in diameter. Inside of that is a circle of 2 meters in diameter, then inside that is a small circle of 1.2 meters in diameter. Four straight lines divide the circles into eight directions. The top of the circle faces north. Start the form facing south. Beginners are encouraged to draw this diagram on the floor to help follow the directions.

In the diagram on the previous page there are small circles which are half black and half white. These circles indicate the position of the body while executing the form. The white side of the circle is the direction you are facing in execution of the movement.

The Twin Dragons Appear

Explanation of the Movements:

1) Posture and preparation. Stand naturally on the north side of the small (innermost) circle facing south. The heels are together with the toes turned out at an

angle of about 60 degrees, the knees are slightly pulled inward, the arms hang naturally at the sides, the eyes look straight ahead (illustration 1).

2) Beginning Form. The upper body does not move, the weight is shifted to the right foot, the left foot moves a half step to the left (until the feet are shoulder width apart), the body weight is distributed evenly between the two feet; the two palms simultaneously twist outward, the palms now face outward (forward, toward the south - illustration 2).

Continuing, move the two palms out to the sides with the palms facing upward until the arms are stretched out to the sides at a 90 degree angle to the body, at shoulder height with the arms slightly bent, now turn the palms over to face downward with the tiger's mouth of both hands facing each other (the distance between the index fingers is about 2 centimeters), the palms push down in front of the chest until they are in front of the lower stomach; without stopping turn the two palms outward level with the ground until the fingers are pointing forward, the hands are in front of the juncture of the torso and thigh (illustration 3).

Important Points:

a) While standing naturally in the posture of preparation, the head must be straight, with the back of the neck stretched (the head is slightly lifted upward, but one must not use force), the chin is slightly pulled in, the lower coccyx is straight, the chest is held naturally, it must not be pushed out nor sunken in, one must not slump the shoulders forward or round the back, the shoulders sink with the arms hanging naturally downward at the sides, not intentionally bent or forcefully straightened; the anal sphincter is slightly contracted and the buttocks are slightly pulled in. The heart is calm and the *qi* still, close the mouth with the teeth together, the tongue is touching the roof of the mouth, the breathing is done through the nose naturally, the eyes look straight ahead and level, facing directly south, the entire body is relaxed with the spirit and intent concentrated, the heart is quiet and comfortable, one's overall posture is natural.

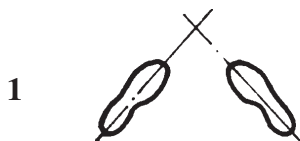
b) During the beginning form the spirit must be concentrated on the movement.

c) The movements of the two hands must be natural, no excessive force may be used.

The "Character Eight Step" (Ba Zi Bu - 八字步)

The character eight step is a very important step in Sha style Ba Gua Lian Huan Zhang. The stance may be high, middle, or low and the length of the step may also vary. The various foot positions are:

1) Straight Character Eight Step: The toes of both feet are toed-in, facing each other with the knees bent, the body sinking downward, the hips and buttocks pulled in, the energy of the two knees pulls inward, the body is straight and the weight is evenly distributed between the two feet (illustration 1).

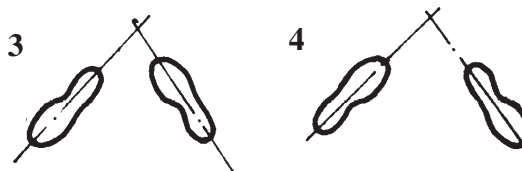


2) Reverse Character Eight Step: The toes are turned outward (toed-out) and parallel, the knees are slightly opened and bent, the body sinks downward, the buttocks are pulled in, the body is straight (illustration 2).

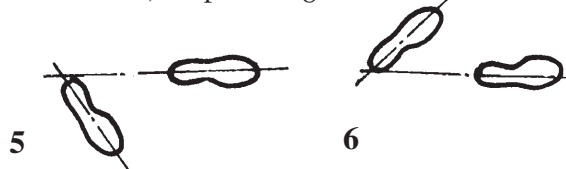


3) Mixed Character Eight Step: The toe of one foot is toed-in while the other foot toes-out. The knees are bent, the legs feel a wrapping energy, the body

sinks downward, the hips and buttocks are pulled in, the body is straight, the weight is evenly distributed between the two feet. This is the toe-out step and can either be a left toe-out step (illustration 3) or a right toe-out step (illustration 4).



4) Partial Character Eight Step: This variation also includes left (illustration 5) and right (illustration 6) styles. This stance is the same as Xing Yi's San Ti stance, only its method of changing to a subsequent stance is different. The two legs are held as a bow, the front leg is straight and the back leg is bent, the heel of the back foot is in line with the center of the front foot, the distance between the two feet is two foot-lengths, the feet are held at 45 degree angles, the hips and buttocks are pulled in, the toes grip the ground, the body weight can either be on the front foot, the back foot or double weighted (evenly on both feet) depending on the circumstances.



Leaning on the Horse and Asking Directions

Explanation of the Movements:

Continuing from above, the hands continue to rotate outward and turn over, palms facing upward; the body weight shifts to the left foot at the same time, slightly turn the waist to the right, the two palms simultaneously lift upward in front of the body, passing the waist, the chest and then extend toward the front right, the right hand ahead with the fingers of the left hand about 10 centimeters away from the right elbow. At the same time, the right foot moves a step forward (following the small circle) forming a right “character eight” step (see illustration on the previous page), the sole of the foot is flat on the ground and slightly toed in, the eyes follow the right hand forming the “right leaning on the horse and asking directions form.” At this time the face and chest will be facing southwest (illustration 4).

Important Points:

a) The head must press upward gently, the chin is slightly pulled in, the neck is straight, the coccyx is straight, the whole body has the feeling of an inward wrapping energy.

b) The extending forward of the hands and the right forward step must be at the same time, the direction of motion of the hands and foot is the same (toward the southwest).

c) The arms are bent and the buttocks withdrawn, the body slightly sinks downward and the center of gravity is shifted slightly toward the left foot.

Method of Practical Use:

This is the first movement of connecting with the opponent’s arms and defending against an incoming force. The right hand serves as the “forward troops” and the left hand stays in the rear to protect the body, pay attention to focusing the eyes and concentrating the spirit in order to watch the situation and observe the changes.

The Flower Hidden Under Leaf

Explanation of the Movements:

Continuing from above, the left foot takes a step forward toward the right foot, the foot toes-in forming a straight character eight step, the legs are bent, the body sinks downward, the body turns as much as possible toward the right (to face northwest), at the same time, the left palm (remaining palm up) follows the turning of the waist and inserts underneath the right armpit, the arm is bent and wraps around the front of the chest, the right palm turns inward (until the little finger is on top, the thumb on the bottom), the arm is bent and wraps around in front of the chin, the back of the right palm is about 20 cm in front of



Sha Guo Cheng is shown here in 1946 executing Xing Yi's dragon form

the left shoulder, the eyes look in the direction of the right elbow and left hand, forming the “right flower hidden under leaf form.” In this stance the chest faces northwest, the face is toward the north (illustration 5).

Important Points:

a) The chest must be depressed and the back full, the buttocks pulled in, the knees press toward each other, the weight slightly more on the right leg.

b) The two arms are rounded and bent like a bow, they must not touch the body, the left arm twists outward while the right arm twists inward, the energy of the arms presses outward.

Method of Practical Use:

If the opponent grabs my right wrist, I circle around causing him to be in a disadvantageous position.

The Wild Swan Leaves the Flock

Explanation of the Movements:

The feet remain in the same position and do not move, the waist turns to the left, at the same time, the left palm rises to the height of the head and is angled upward, the right palm twists outward following the left palm and is placed inside the left elbow (at a distance of 5-10 cm), both palms are facing up, the eyes look at



Sha Guo Cheng's tomb in Yunnan Province, China

the left palm, forming the “wild swan leaves the flock form.” At this time the chest and face are toward the south (illustration 6).

Important Points:

a) The two hands move in a smooth arc from the right underarm to upper left, the arms are bent and rounded, they must not be completely straightened or bent too much, the movement is expansive.

b) The knees are bent and press together, the body sinks downward, when turning the waist to the left the coccyx remains erect, the buttocks are pulled in.

Method of Practical Use:

As the left hand arcs upward to the left an outward pushing energy is created, one should imagine the opponent is to one's left side.

The Green Dragon Turns It's Body

Explanation of the Movements:

Continuing from the above form without stopping, the two palms twist inward together, the left arm presses down forming the dragon palm (see annotation one), the palm is erect and at the level of the nose, the palm faces the center of the circle, the right palm twists in and presses downward, it is placed in front of the chest inside the left elbow, at this time turn the waist to the left as much as possible, the left palm should be in a line with the right heel, the eyes follow the left index and middle fingers. You are standing on the small circle with the chest facing south and the face looking southeast, the energy of the left palm presses downward while the energy of the right palm wraps inward in front of the chest, the left foot is

toed-in with the knees pressing toward each other, the body sinks downward, with the waist turned to the left, one is in the “green dragon turns its body form.” See illustration 7.

The above posture, when fixed, is commonly called the “single palm change pushing the millstone form.” The upper body does not move, the left foot toes-out in place and then the right foot takes a step up to the left front and toes-in, the left foot turns outward and steps forward following the radius of the small circle, alternate steps walking around the perimeter of the small circle. When you have made a complete circle and returned to the starting point, the chest faces the southwest, the eyes look at the left index finger (illustration 8). While walking the circle, one may use the “mud sliding step.” See annotation two.

Important Points:

a) The elbow and shoulder of the left hand must sink and remain rounded, the arm must not be straightened, the right arm must be rounded and held away from the chest.

b) While walking and turning, the knees must be bent, the body sinking downward, the waist twisted to the left, the buttocks pulled in, the height of the head must remain the same, the walk must be level and the steps as if sliding through mud, smooth and stable.

Method of Practical Use:

This is a method of engaging and adjusting to the opponent, the single palm change appears. Continuing from the previous movement, I imagine that the opponent has been blocked by my left arm on my left side, and has retreated and tries to move behind me in order to attack. I turn my body to adapt to his attack and circle around pursuing him.

Notes:

1) The Dragon Palm

The palm is also called “dragon claw palm” and the form requires that the five fingers be spread apart naturally with the index and middle fingers comfortably straightened and the ring and little fingers together and slightly curved inward, the thumb is opened outward and the tiger's mouth is round. The palm is hollow and rounded inward, the back of the hand is stretched in a curve, the movements of the palm are agile and are capable of many changes, the point of application of power can change according to circumstance. This is an important palm in Sha style Ba Gua Zhang.

2) The Mud Sliding Step

This is a special stepping method of Ba Gua Zhang. One should imagine that one is walking in very thick mud. The requirements are:

a) When putting down or picking up the foot, one must imagine a certain amount of resistance, this stepping method is further divided into chicken step and crane step, the foot is picked up and put down flat (level with the ground), when lifting the foot, the heel must not be raised, when stepping forward the body must be stable with the weight sinking downward, the buttocks are pulled in, the coccyx is straight, the knees rub together, the feet toe-in, one must always maintain a constant height.

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.

1994-95 Calendar of Pa Kua Chang Workshops and Seminars

<u>Instructor</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
Vince Black	Berkeley, CA	12-13 Nov 94	Scott Jensen (510) 644-1832
Park Bok Nam	Pacific Grove, CA	17 Dec 94	Dan Miller (408) 655-2990
Park Bok Nam	Pacific Grove, CA	4 Feb 95	Dan Miller (408) 655-2990

The Next issue of the Pa Kua Chang Journal

will feature:

- Ba Gua Qi Gong
- Lin Chao Zhen

All Back Issues are Still Available



- \$3.50 per issue

**Make Checks Payable to High View Publications
Foreign Orders please add \$0.50 per issue**

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

SUBSCRIPTION ORDER FORM

Check One

Please Print Clearly

Name: _____

Address: _____

City: _____

State: _____ **Zip:** _____

One Year Subscription: \$20.00

Two Year Subscription: \$38.00

Three Year Subscription: \$56.00

New

Renewal

VISA/MASTERCARD(Circle One) Expiration Date: _____

Credit Card Number: _____

Signature: _____

Phone Number: (____) _____

Send Check or Money Order to:
High View Publications
P. O. Box 51967
Pacific Grove, CA 93950
Foreign Countries: Please submit
International M. O. payable in U.S. funds.
**Foreign Countries also add \$6.00 per year
for postage and handling.**

Pa Kua Chang Instructors Directory

Ray Alhes
64 South Washington Ave
Bergenfield, NJ 07621
(201) 385-3130

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
1350 14 Mile Rd., Suite 103
Clawson, MI 48017
(810) 280-2788

Kwok Chan
P.O. Box 1642
Kingston, Ontario
Canada K7L 5C8
(613) 546-2116

Col. (Ret.) Y.W. Chang
2729 Palmer Ave.
New Orleans, LA 70118
(504) 861-4283

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

Robert Clair
Box 6291
Carmel, CA 93921
(408) 394-7921

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

James C. Cravens
1040 D West Prospect
Oakland Park, FL 33309
(305) 938-6992

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

Dan Farber
173 Jersey St.
Marblehead, MA 01945
(617) 631-6966

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

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

Ray Hayward
2242 University Ave.
St. Paul, MN 55114
(612) 874-6867

Benjamin Hill
1626 Sedwick Ave
Bronx, NY 10453
(718) 294-6403

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

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

Ray McRae
30 W. Carter Dr.
Tempe, AZ 85282
(602) 345-1831

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

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

Dan Miller
620 Lighthouse Ave.
Pacific Grove, CA 93950
(408) 655-2990

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 23235
(804) 794-8384

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

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

Shannon Kawika Phelps
P.O. Box 234
Del Mar, CA 92014
(619) 792-8026

Allen Pittman
P.O. Box 450394
Atlanta, GA 31145
(404) 270-1642

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

Chris Quayle
1160 East Apple Way
Flagstaff, AZ 86001
(602) 774-6702

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

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

Rick Schmoeyer
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

Li Wang
440 Hawkeye Ct.
Iowa City, IA 52246
(319) 353-4599

Timothy Warfield
5th & Lehman St.'s
Lebanon, PA 17046
(717) 274-9840

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

Martin Werner
510 N. Alma School #173
Mesa, AZ 85201-5458
(602) 969-9471

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

Yang Shu-Ton
290 West Ave., Suite D
Tallmadge, OH 44278
(216) 633-1914

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

Yu Cheng Huang
P.O. Box 166851
Chicago, IL 60616-6851
(708) 679-3113

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
1402 Northeast 155th St.
Seattle, WA 98155
(206) 368-0699

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

Zhang Hong-Chao
3729 North Ravenswood
Chicago, IL 60613
(312) 883-1016

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