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# *Pa Kua Chang*

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## *Ba Gua Zhang Fighting*



八卦掌散打術



## **Pa Kua Chang** JOURNAL

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

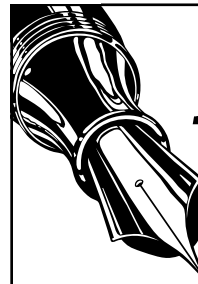
The *Pa Kua Chang Journal* is published six times a year. Each issue features an interview with, or article by, one or more Ba Gua Zhang instructor(s) from mainland China, Taiwan, the United States, and/or Canada. The interviews will report on each instructor's background, current program, training methods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

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## **Editor's Corner**

### **New Products**

Those of you who subscribe to the Journal will note that we have inserted an extra flyer in this issue announcing the availability of a few new videos. These videos have been produced due to the number of phone calls we have received requesting that we produce video companions to the *Practical Chin Na* book and the *Xing Yi Nei Gong* book. Since the publication of each of these books we have received dozens of phone calls requesting that we provide this material in video format. In late February we completed these projects and these videos are now available. Tim Cartmell, who translated both the Chin Na book and the Nei Gong book, is the instructor and demonstrator on both of the companion videos.

We have also received numerous calls asking about our video on Li Zi Ming Ba Gua by Vince Black and the second book and tape series by Park Bok Nam. We are still working on these projects and hope to have them completed by this summer. Our office has been going through some changes and the work load has increased for the time being and so we have not been able to produce these items as fast as we originally thought, but we are still planning to put them out this year.

As for the Journal, our next issue will be focused one Ba Gua and Xing Yi from Hong Yi Xiang's school in Taiwan. Since our issue on Circle Walking was so popular, we also plan on producing issues in the near future which are devoted to the Single Palm Change as it is executed and practiced by various schools of Ba Gua Zhang, and an issue which will focus on Ba Gua weapons.

Those of you who receive the inserted flyer in this issue will also notice that we have begun to carry Joseph Crandall's translated works. If you have bought this issue at a newsstand, please call for information about our new products.

### **On the Cover**

The famous Ba Gua Zhang and Xing Yi Quan instructor Zhang Zhao Dong (also known as Zhang Zhan Kui) practices with his student.

# *Training To Fight: An Interview with Liu Wan Fu of Tianjin, China*

Liu Wan Fu (劉萬福) was born in Tianjin, China in 1918 and began studying Chang Quan (長拳) and Lan Shou (攔手) from his father, Liu Chang Hai (劉長海), when he was 12 years old. Liu's father was in the shoe making business by trade, however, was quite well known for his martial arts ability. Later, he also studied Lan Shou from his father's friends Feng Zhong Yuan (馮仲元) and Zhang Yong An (張永安). Zhang Yong An also began training Liu in *qi gong* (氣功).

Liu Wan Fu is the seventh generation heir to the Lan Shou system of martial arts and is currently considered the top inheritor of that system in China. Lan Shou originated as a family style martial art and was not part of the Shaolin system. Liu said that the instructor who brought Lan Shou to Tianjin was from Hebei. He had killed a corrupt official, took the official's money and gave it to poor people and then fled to Tianjin to hide from the authorities. In Tianjin he was living in a public temple, hiding in the rafters of the building. At the time, numerous martial artists were using the temple grounds as a practice area. The Lan Shou teacher would watch them practice from his loft, but, in his opinion, not one of them really understood martial arts. After a while, he decided to come down and teach his Lan Shou to the people who were practicing at the temple.



**Liu Wan Fu executes his Dragon Style Ba Gua in Tianjin, China, April 1994**

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***The only way someone can learn how to become a good fighter is to fight on the street, down and dirty, no rules, no pads, full contact, full speed.***

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Years later the Lan Shou instructor's brother came to Tianjin looking for him. The instructor did not want his brother to find him because he knew there was still a price on his head and he did not want to put his brother in danger. The Lan Shou instructor left Tianjin, however, his brother was able to find the temple where he had been teaching. The students there told his brother that their teacher had left. The brother saw that the students were practicing Lan Shou and decided to stay there and continue the teaching his brother had started.

Liu Wan Fu says there are really only four forms in Lan Shou, however, they are all very long (over 100 moves). These forms have traditional names, however, Liu simply refers to them as Lan Shou one, two, three, and four. Liu says that most Lan Shou instructors only teach two of them, however, he teaches them all.

When he was 16 years old, Liu began studying Xing Yi Quan (形意拳) with Li Cun Yi's (李存義) student Han Zi Heng (韓子衡). Liu says that his teacher was Li Cun Yi's last "closed door" disciple. His teacher was a barber and did not make much money. Since he had good relations with Li Cun Yi, Li did not charge him money for Xing Yi lessons.

Liu began his Xing Yi training with the practice of San Ti (三體) standing and other striking and standing



**Ba Gua Zhang and Xing Yi Quan instructor Zhang Zhao Dong (also known as Zhang Zhan Kui), shown above, taught Liu Wan Fu's teacher, Chen Yun Qing. Chen Yun Qing was also Zhang Zhao Dong's brother-in-law.**

skills. He said that his teacher kept him practicing these basics for three years before he was taught Xing Yi's five element fists. After Liu was taught the five element fists, he was required to practice these skills for three more years before his teacher taught him Xing Yi's twelve animals and combined solo and two person sets. Liu's teacher also taught him the combined 76 posture Xing Yi set for which Liu has become well known. Liu said that he did not learn much about Xing Yi weapons from his teacher. He studied with his Xing Yi teacher for a total of ten years. He said that his Xing Yi teacher did not practice Li Cun Yi's Ba Gua, but did practice Sun style Tai Ji Quan (孫式太極拳) in addition to Xing Yi.

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***Liu believes that the first second of a fight usually decides who will win or lose.***

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Liu Wan Fu began his study of Ba Gua when he was 20 years old. His teacher, Cheng Yun Qing (程雲清), was Zhang Zhao Dong's (張兆東) brother-in-law and had studied both Ba Gua Zhang and Xing Yi Quan from Zhang. Liu said that his teacher first taught him to practice holding standing postures and how to walk the circle. His stepping method was to pick the foot up flat, move it forward at about ankle height, then when it is about to touch down, slide it forward about another half step by pushing from the back leg. He said that it was practiced this way in order to develop power in the legs.

After Liu became proficient at circle walking, his teacher taught him single movement practice. This consisted of taking single Ba Gua maneuvers and practicing them repeatedly. Liu said that the only way to get good in martial arts is to execute single movement practice. He said, "Forms are for demonstration and show. If you want to learn to fight, you practice one move thousands of times over and over, everyday."

Later, after Liu had practiced dozens of Ba Gua moves in this repetitive "single movement" style, his teacher taught him how to put them all together to make a complete form. Liu said that in Zhang Zhao Dong's system they had the single palm change, the double palm change, and eight other changes on the circle.

Probably the most famous version on Zhang Zhao Dong's Ba Gua is the form that was taught by Zhang Zhao Dong's student, Jiang Rong Chiao (姜容樵). It is popular because Jiang taught many people this form while he was teaching at the Central Martial Arts Academy (中央國術館) in Nanjing and later when he taught in Shanghai. Additionally, Jiang published a book which details this form. This book has become the most popular Ba Gua Zhang book throughout the world.

In the Untied States, Jiang Rong Chiao's form has become known to many as "the Original Form" of Ba Gua Zhang. Liu Wan Fu said that although many of

Jiang Rong's Chiao's movements are the same as the movements his teacher taught him, the content is different. Liu said that Jiang Rong Chiao made many changes to the form that was taught by Zhang Zhao Dong. Research into Jiang's development of that form (see *Pa Kua Chang Journal*, Vol. 3, No. 6) reveals that Jiang Rong Chiao did in fact modify the form he was taught by Zhang Zhao Dong to fit his taste and his experience. Jiang Rong Chiao himself said that his form was a combination of the Ba Gua Zhang he had learned from Zhang and the other arts he had learned during his long martial arts career.

In addition to Ba Gua, Xing Yi, and Lan Shou, Liu Wan Fu also studied Ba Ji Quan (八極拳) for three years with Zhao Yu Ting (趙玉亭), an instructor at the Hebei Provincial Martial Arts Academy. Additionally, around 1949, Liu learned Tong Bei (通背) with Zhang Che. Liu says that Zhang was especially good at Tong Bei. He said that Zhang was famous for his fast hand movements. Attacking skills and quick movements were emphasized by his Tong Bei teacher.

In 1952 Liu Wan Fu entered a platform boxing competition and won the heavyweight title by defeating the son of the well know Xing Yi instructor Li Zi Yang (李子楊) in the final bout. Li Zi Yang was one of Zhang Zhao Dong's top Xing Yi students. The word around town before the fight was that Li's son was so powerful that if he hit his opponent one time, his opponent would die. Liu Wan Fu said that he was not worried about these claims because although his opponent was strong, he was also slow. Liu's skill was in his agility and speed and so he knew he could out maneuver his opponent. Liu said that it is not enough to be powerful in fighting. The practitioner must have speed, strength, and method. He said "When someone has all those things together, then they will win. It is important to have diversified skills."

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***Forms are for demonstration and show. If you want to learn to fight, you practice one move thousands of times over and over, everyday.***

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Liu said that the boxing match was held on a one meter high circular platform. The participants only wore thin gloves and a small chest protector. There was a referee who would score the match. Participants earned one point for hitting or throwing the opponent. In his final bout for the championship, Liu won 5-0. His opponent never scored a point.

### **Liu Wan Fu on Fighting**

Liu Wan Fu's ideas about fighting and how to train for fighting are very direct. He says that the only way someone can learn how to become a good fighter is to fight on the street, down and dirty, no rules, no pads, full contact, full speed. He says, "There is no other way." Liu says that if a practitioner can execute his forms



**Liu Wan Fu in Tianjin, China**

flawlessly, trains hard and develops good strength (*gong li* - 功力), but does not practice real fighting, he probably cannot fight very well. He says it is not good enough to fight slow, fight with rules, fight with pads on, or fight and pull punches. The fighting training must be full speed and full power with no protection. "You have to really hit and be hit," he said.

Liu says that although he has practiced martial arts his whole life, he really learned to how fight in the early 1950's when he, his brother, and his two brothers-in-law owned and operated a cigarette shop. During that period of time Tianjin was a very rough place. He said that he got into fights on almost a daily basis because there was always someone trying to rip you off in those days.

Liu said that his uncle also owned a cigarette shop and on one occasion his uncle was going to buy some cigarettes from a wholesaler, however, Liu's little brother talked his uncle out of the sale because he had heard that the wholesaler was selling phony cigarettes. The wholesaler found out and got angry. He sent some of his people to Liu's shop to smash it up as a warning. When these guys came to the shop, Liu Wan Fu went out and beat one of them so bad that the others left without putting up a fight.

Liu said that the way his shop worked for big orders was that someone would come in and order what they wanted and they would be given a receipt. Liu, his brother, or one of his brothers-in-law would then go out and buy the cigarettes and the individual who ordered them would come back later to get them. On one occasion Liu's brother-in-law had forgotten to get the receipt slip back from the customer when the



**Liu Wan Fu demonstrates a fighting technique on David Nicoletti**

customer had picked up his order. Afraid that the customer would come back with the same receipt and try to get another order, Liu's brother-in-law went to retrieve the receipt. The customer had written some notes on the back of the receipt and did not want to return it. The customer and Liu's brother-in-law got into a fight over the matter. The customer was a good fighter and started beating Liu's brother-in-law. Some observers ran to the shop to get Liu Wan Fu. When Liu arrived, he walked right up the guy, chopped him on the neck and knocked him out. Liu says, "His neck was crooked for a month!"

Liu believes that the first second of a fight usually decides who will win or lose. He said that in the old style martial arts tournaments, each bout only lasted a few seconds. The first clash decided the victory. He said the people who fought back then were skilled and powerful. There was very little protective equipment

worn and thus the first one that got hit usually went down hard. He said typically the two fighters would walk out into the ring, shake hands, back up a bit, and then begin to stalk each other. One of them would make the first move and within seconds the fight would be over. He said that the fights were never pretty.

One time, when Liu was fighting in a tournament, he was called upon to face his senior *gong fu* brother. His older brother had a Lan Shou school where Liu had trained for a while. This guy was known to be the toughest guy in town and was expected to win the tournament easily. Liu said, "Everyone was afraid of him." When the two fighters went into the ring, Liu's *gong fu* brother said to him, "There is no way you can beat me, you might as well go home." Liu answered, "I came here to fight, so win or lose, I am going to fight." The opponent then moved in quickly to kick Liu in the shin and follow with a stomp down on his foot. Liu did not move, he stood his ground and waited. Just before his opponent's foot landed on his shin, Liu backfisted the guy in the face and knocked him out. After telling this story, Liu smiled and said, "The first clash decides the fight."

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***The reason I could fight is because I had a very strong foundation in other styles before I started Ba Gua Zhang.***

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Liu says that he has practiced martial arts forms almost everyday of his life, however, he has never gotten away with a clean technique in a real fight. He does not believe the stories about the old masters using some clean form technique to defeat an opponent. He says that these are only stories made up by students after the teacher has died. When he fought and won the heavy weight championship bout in 1952, the next day the paper said he won his match using the movement of "golden chicken spreads its wings." Liu says, "I didn't do that. I just side kicked the guy and then kept on kicking him until it was over."

Liu said that many of the movements that are practiced in forms, especially in Ba Gua forms, don't necessarily have a direct application to fighting. They are practiced to build certain strengths and principles of body motion. In fighting they would be too complex and too slow. He believes that in fighting you have to be very direct, have fast reflexes, be agile, and have strength. He said most of the people he has met who only practice Ba Gua forms and try to practice their martial applications directly from those forms can't fight at all. Liu added, "The reason I could fight is because I had a very strong foundation in other styles before I started Ba Gua Zhang." For fighting Liu relies heavily on his experience in Lan Shou, Ba Ji, and Tong Bei and has created his own Ba Gua form, which he calls a "Ba Gua fighting form," where he has taken elements of Lan Shou, Ba Ji, and Tong Bei and mixed



**Three of the most well respected internal martial arts fighters are pictured here together. The man seated with his hand on his cane is Ba Gua Zhang and Xing Yi Quan instructor Zhang Zhao Dong (also known as Zhang Zhan Kui). The short man to his right is the famous Xing Yi Quan instructor Shang Yun Xiang. The man to Zhang Zhao Dong's left is the famous Xing Yi Quan practitioner Wang Xiang Zhai who also developed the art of Yi Quan and the Da Cheng Quan style.**

them with Ba Gua Zhang.

Liu Wan Fu says that most of the stories you here about the old master's fights and martial arts abilities are not true. He said he read a story in *Chinese Wu Shu Magazine* about a guy jumping from the ground up onto the roof of a building. He states, "Who can jump up from the ground and literally land on the roof? No one can. These kind of stories give a very unrealistic representation of martial arts." Liu does not believe any of these exaggerated stories. He says that he has studied martial arts his whole life, he sought out good teachers wherever he could find them. If he heard that someone was good at martial arts, he went to see them. He says that he never saw anything close to the abilities that appear in some of the stories printed in the martial arts magazines.

From his experience, Liu says that quick reactions, having the proper method, and having power behind your method are the three most important components to fighting. He says in order to learn these things, you need a good teacher.

#### **Liu Wan Fu's Teaching Methods**

Liu Wan Fu always starts new students with basic exercises, stretching, holding stances, and basic kicks. After they have developed a foundation in terms of flexibility, coordination, strength, and balance, he will teach them something simple like Tan Tui (彈腿 - Springing Legs). He keeps students studying these basics for a long time. He says that good training must be accomplished slowly over a very long period.

Liu made the comment that in the modern Wushu schools in China today the students learn things much too fast. He said, "To get good you have to stay with the basics a long time. People coming out of the modern wushu schools are not very good because they do not have a sufficient foundation." When talking about the competition forms that are trained in the modern wushu schools, Liu said that he hasn't seen any competition forms that he thinks are any good. He says they look pretty, but they have no content.



**Liu Wan Fu poses in Ba Gua's Guard Stance**

Since Liu believes that in order to become a good fighter, you have to fight, I asked him what value the forms training and exercises of the different martial arts styles that he studied in preparing him to learn how to fight well. Liu said that, in general, basic exercises provides strength, flexibility, balance, and coordination training, forms are used to practice continuity, agility, and rhythm. He said that it is good for the body to be conditioned in all of these areas in order to get ready to learn how to fight. He also teaches two person sets and push-hands style exercises so that his students will develop sensitivity to the opponent's movements, the proper use of angles, and the appropriate use of power. But these things will not prepare a practitioner to know how to use proper timing in a full speed encounter and they definitely do not prepare the practitioner for the bravery required in a real encounter. Liu said that when he fought his

opponents, he was not afraid of them. When he fought, and his opponent started at him, he jumped in quickly and hit them. He said that in a real fight there is no time to block and then counter with some fancy technique.

Liu feels that most of the moves in a Ba Gua Zhang circle walking form do not have a very direct application. He says that Ba Gua forms are for training the body. He feels that they are especially good for training strength in the waist, flexibility in the joints, strength in the legs, and agility in movement. He thinks that in order to learn how to fight with Ba Gua, the movements must be broken down and practiced as "single movement" drills in order to learn how to apply them very directly and deliberately.

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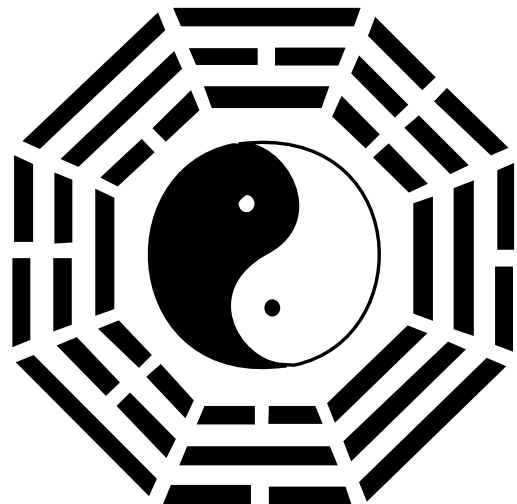
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***Liu says that he has practiced martial arts forms almost everyday of his life, however, he has never gotten away with a "clean technique" in a real fight.***

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Liu Wan Fu's background in martial arts gives him a unique perspective into the internal styles. Having started out with more "external" types of training by practicing such things as "iron body" methods in Lan Shou, using heavy poles or spears to practice strength training exercises, hitting bags to harden his hands, and lifting heavy jars with his fingertips to strengthen his hands, he now feels that it is not necessary to practice a lot of "strength" exercises if the basics in the internal arts, such as Xing Yi Quan's five elements are practiced sufficiently.





# Ba Gua Zhang Qi Gong Methods - Part II

In Part I of this article we discussed the history of Ba Gua Qi Gong, some of the goals of qi gong practice, the qi gong training process and the involvement of the mind in qi gong. In this second installment we will begin by discussing the role of body motion in qi gong practice, the importance of breathing exercise, and we will give a couple of examples of some typical Ba Gua Qi Gong exercise movements.

## Body Motion in Qi Gong Practice

Although there are many qi gong exercises which are practiced while the practitioner is sitting or standing, the distribution of qi throughout the body is achieved in the most efficient, most effective, and most complete manner when the body is in motion. Relaxed, natural, efficient motion of the physical body inherently promotes the movement of energy in the body. This is a natural principle of all life - life is movement. If the movements, or series of movements, in an exercise set are performed such that there is a relative central equilibrium, the body is aligned efficiently, and the motions move left, right, up, down, forward and backward in a balanced fashion, then the movement of energy in the body will move towards a balanced state if the mind does not interfere with that natural balance. As mentioned in the previous installment of this article, the body has an innate knowledge of how to heal and balance itself if the mind does not try to overcomplicate the process. If the movements of an exercise set are designed to gently coax the balanced distribution of energy in the body with the help of simple mental visualization, the body will seek a naturally balanced, strong internal state.

The *Yellow Emperor's Classic on Internal Medicine (Huang Ti Nei Jing)*, one of the oldest Chinese medical text, embraces the principle, "life is movement." While it is certainly possible to move energy in the body by using the mind alone, gentle mental intention combined with physical movement is much more efficient and is better for the body as a whole. If the movements are accomplished through a balanced, systematic process, starting with simple movements and gradually increasing the complexity of the movements, the process will be safe and results long lasting. In order to reach optimum health, muscles, tendons, ligaments, joints, internal organs, and energy meridians all need to move through their full range of natural motion everyday. If the body does not move, things will stagnate, tighten, and bind up, and eventually problems will arise.

The art of Ba Gua Zhang is based on the theory of change. Nothing stands still. Therefore, the majority of all qi gong performed in Ba Gua Zhang involves moving the body, not standing or sitting statically. Ba Gua instructor Park Bok Nam says that in order to have a balanced practice, the practice must adhere to natural

principles. He states that everything in nature adheres to the trinity of Chinese philosophy, namely yin/yang theory, five element theory, and the Yi Jing theory (theory of change). In nature, yin and yang are represented by the sun and moon, the earth contains the five elements, and the theory of change is demonstrated in the continuous rotation of the sun and moon around the earth. If there was no sun and moon (yin and yang), there would be no earth and thus there would be no five element cycles. If the sun and moon did not rotate around the earth, life could not be supported on the earth and thus there would be no five elements. In order for there to be a balance in nature, all three principles must be represented. Since Ba Gua adheres to natural principles, these components must be present in all aspects of training. Therefore, in order for the practice to be complete, the practice should include the idea of continuous change through body movement.

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## ***The Yellow Emperor's Classic on Internal Medicine, embraces the principle, "life is movement."***

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Park Bok Nam's theory of energy development and cultivation includes three different "types" of qi in the body. The first is what Park calls "skin qi." This is the qi that moves through the body's energy meridians, channels, and associated collaterals. When the practitioner practices qi gong and feels warmth, tingling, heaviness, fullness, etc., they are experiencing awareness of the "skin qi." This kind of qi can be cultivated through both static and moving exercise.

The second kind of qi Park calls "nerve qi." This is the energy associated with the nervous system. This energy is best trained through articulation of the joints through their full range of motion while maintaining proper body alignments and mental intention. Without body movement, this kind of qi will not be developed fully. This qi is usually experienced as an electrical kind of tingling or shock and is usually first noticed in the area of the joints.

The third type of qi in Park's model is "bone qi." This is the energy which courses through the bones. This type of energy is usually the most difficult to cultivate because in order for it to develop their needs to be a good balance and cultivation of the other two types of qi (skin and nerve). Again, for the fullest development of this energy, movement is necessary, especially rotational movement and articulations of the joints. The practitioner will usually first experience awareness of this energy as a dull ache inside the bones as if

something inside the center of the bones is trying to expand outward. The point here in referring to these three "types" of *qi* in the body is that in order to progress beyond the awareness and cultivation of "skin *qi*," the practitioner needs to move the body.

As discussed in the first installment of this article, some schools of Ba Gua will start beginning students practicing various components of *qi gong* separately and thus static posture holding, sitting or standing meditation, and sitting or standing breathing exercise may be included in the curriculum. However, later in the development process, all of these components are brought together and practiced in conjunction with progressively more difficult physical body movements and circle walking footwork.

### **Body Alignments and Efficient Motion**

When learning a set of physical movements, the first two points of focus are the correct, natural body alignments and the use of naturally efficient motion. In terms of energy conservation and movement, the body works best when all motion is natural and efficient, the body is relaxed, and the mind is connected with the motion. Body alignments which take advantage of the body's natural strengths will help to conserve energy and also serve to distribute energy throughout the

body in the most efficient, balanced, and wholistic manner.

When learning proper body alignments, the student should first be taught how to align his or her body with the force of gravity and then be taught how to take advantage of "ground strength" and naturally strong body positioning. By "naturally strong" I am referring to alignments which take advantage of the body's natural positions of power (those that don't rely on the use of muscle strength), such as the *peng* (ward-off) strength which is emphasized in Tai Ji Quan. These alignments work to teach the practitioner how to align the body structure such that the postures are strong and connected to the ground. Learning to utilize alignments and ground strength, the practitioner will not have to rely on muscle strength in executing the postures or movements of the practice and the body can remain relaxed, but strong at the same time. In Ba Gua Zhang, the positions of the eight mother palms are usually used to train the student's postural alignments. There are no "standard" eight mother palms. All systems of Ba Gua have slightly different versions of these body postures.

In the beginning levels of posture and alignment training, the students may spend time holding static postures in order to become familiar with the proper alignments. It is much easier to learn how to align the body correctly when standing still. However, if students do not eventually transition from static posture holding to moving exercise, it will be difficult for them to learn how to maintain the proper postural alignments in the context of martial arts movement.

Many students who have trained proper alignments in static posture holding have a difficult time maintaining those alignments once they start moving their body and/or their feet. In many schools of Ba Gua Zhang the typical sequence of training includes the student first learning eight static upper body positions (the eight mother palms), then learning how to maintain those postural alignments while walking the circle, executing a simple directional change between postures, and finally learning how to maintain efficient and effective postural alignments while executing progressively more difficult directional changes on the circle.

Learning how to habitually maintain proper structure and alignment while executing progressively more complex body motions helps the practitioner develop whole body strength, coordination, flexibility, balance, agility, mobility, internal connection and internal energy. If all of this can be executed with a relaxed body and body/mind harmony, the practitioner is well on his or her way to developing high level martial arts skill. If the practitioner does not learn how to properly align the body while executing martial arts or *qi gong* movement, the movement, and the distribution of energy in the body, will be inefficient and thus the practitioner will not gain the full benefits of the practice. Thus body alignment, efficient motion and correct use of strength should be addressed first in the learning process.



**Park Bok Nam executes one of the Eight Mother Palms from his system of Ba Gua Zhang**

## Body Movements in Qi Gong

In the West, when we think of exercise, we usually think about working our muscles, increasing our heart rate, and challenging our lung capacity. However, in order to get the most out of a set of *qi gong* exercises, the set should consist of a series of exercises which have at its base the movement of all the joints of the body through their natural range of motion and the subtle movement of the body's internal organs. These components are far more important to the development of internal health than gaining muscle strength. The internal organs and the joints of the body are the two primary areas of concern when practicing body motion in *qi gong* training. If the joints are loose and supple and the internal organs are free to move inside the torso as they were designed to move, the internal energy development and distribution in the body can reach optimum levels.

### The Internal Organs

While it is necessary to regularly move all areas of the body through a full range of motion to maintain optimum health, there are two areas of primary importance when practicing *qi gong*. These are, the joints of the body and the internal organs. The internal organs are responsible for the production, storage, and distribution of energy in the body. If the internal organs are not free to move as they are designed to move, they will not function properly. Each of the organs are designed to move inside the body cavity in a specific manner. If they do not move as they should, the ligamental attachments which hold the organs in place begin to tighten and the organ will either not be able to move freely or will become stuck in an awkward position. Many internal disorders such as kidney stones, bladder infections, poor digestion, shortness of breath, and high blood pressure can be caused by the internal organs not being able to move properly inside the body. Proper motion can be easily facilitated through a systematic program of exercise.

There are specific arm, leg, and body motions which facilitate the movement, massage, or "exercise" of the internal organs of the body. For example, when the arms spread out directly to the sides and the practitioner inhales deeply, the lungs are able to stretch and move properly and the heart has room to move. Similarly, when one hand is raised and the ribs on one side are opened, the lung on that side moves outward and the heart has room to swing slightly over to that side. Alternating left and right raising and lowering of the arms enables the heart to move back and forth in a slight swinging type of movement and this helps the heart function. When one or both hands are raised above the head, the ligamental attachments of the liver and/or spleen are allowed to stretch and move. Twisting motions of the torso side to side also aids in exercising the liver and spleen. When the lower back is rounded and then straightened or bowed, the kidneys become mobile within their sphere of movement.



**All *qi gong* exercise sets should be designed with exercises which facilitate a movement of the internal organs. The exercise shown above helps open up the lungs, massage the heart, and stretch the ligamental attachment between the liver and the diaphragm.**

All complete sets of *qi gong* moving exercise should address motions which allow all of the internal organs to move within their sphere of motion inside the torso. This way energy movement to and from the organs will be optimum and the organs and their ligamental attachments will be exercised so that they will remain flexible, supple, and able to continually operate to the extent of their full range of motion. If any part of the body, inside or out, ever gets stuck and cannot move as it is designed to move, problems will arise. This is why it is so important that a *qi gong* exercise program include body movements which work to move and manipulate all joints, ligaments, tendons, and internal organs.

### The Joints

Once the internal organs have produced and stored internal energy, in order for it to be distributed to the rest of the body, it must travel from the torso out to



**Ba Gua contains many postures and movements which work to loosen the body's joints. Above Park Bok Nam executes the "Hiding Flower Under Leaf" posture, which works to loosen the neck, shoulders, hips and spine.**

the extremities in a full, unrestricted, and balanced manner. Once energy leaves the torso, the most complex areas it must navigate in order for it to reach the distal points in the body are the joints of the body. The joints of the body are complex junctures of muscle, ligament, tendon, flesh, cartilage, nerves, and bone. If the movement of the joints are tight or restricted, it will be difficult for energy to pass through these areas in an efficient manner. If the movement of all the joints, which includes the spine, neck, shoulders, elbows, fingers, wrists, hips, knees, ankles, and toes, are loose and supple, energy in the body will flow more efficiently. The characteristic turning, twisting, and rotating movements of Ba Gua Zhang are ideal for opening up and loosening the body's joints.

In Ba Gua Zhang combat application the loose, supple movement of the body's joints are relied upon

to produce whole body power and to facilitate the use of the body's major joints as both attack and defense weapons. If the joints are not loose and supple, the practitioner will be stiff and slow and will not be able to use all of these weapons efficiently in fighting.

### **Smooth and Continuous Movement**

In the majority of *qi gong* exercise, where the goal of the practice is to rebuild or cultivate energy in the body, the practitioner will want to make all movements slow, smooth, fluid, connected, balanced, and continuous. Ideally this will be accomplished both physically and mentally. In Chinese they refer to this idea as "silk pulling energy." The image here is of pulling silk out of a cocoon. If the pulling motion is not smooth and continuous, the silk strand will break. If the pulling motion is stopped or there is hesitation once the movement begins, restarting the motion will also break the silk thread. Therefore, once the motion starts, it needs to be smooth and continuous.

The silk pulling image can be easily related to the idea of energy flow in the body. Once energy starts moving in the body, smooth, continuous, connected motion will facilitate a continuous movement of the energy throughout the body. If there is a pause, an awkwardness, or a hesitation in the movement, the smooth energy flow will be disturbed. If we compared energy flow in the body to water running through a hose, such a disturbance could be seen as an air bubble getting into the line.

While it is true that the correct movement of the body facilitates a smooth, continuous, connected, and balanced flow of energy in the body, the mind also has an important role to play in maintaining optimal energy movement. As we discussed in the last segment of this article, the intention must be in all movement for the movement to be complete. If the mind does not lead the motion, the energy will not follow the motion. If the mind is distracted during practice, that "air bubble" in the hose will appear. Mind and body need to be integrated in all *qi gong* practice.

The slow, deliberate motions as described above are mainly used to cultivate and balance energy in the body. This practice is needed no matter how advanced the practitioner becomes. However, there are many "power" *qi gong* methods which serve to teach the practitioner how to move energy in the body rapidly and project that energy outside of the body for use in martial application. As Park Bok Nam states, "sometimes you need to keep the *qi*, other times you need to throw the *qi*." However, as we stated in the first segment of this article, learning how to build and cultivate *qi* is a necessary prelude to learning how to project the *qi* out of the body. If it is not cultivated first, there is nothing to project. If it is projected outside of the body too much, then the reserve will be depleted. So there always needs to be a balance in practice between energy usage and energy rebuilding.

## Breathing in Qi Gong Practice

In the first segment of this article we talked about the body's use of raw materials in the production of energy. One of those raw materials was air (life force energy). Air is probably the most important energy source the human body has at its disposal, but because the breathing process is "automatic," most people don't pay much attention to breathing. From the Chinese perspective, food and drink are the "energy of the Earth" and air is the "energy of Heaven." While it is important to balance the energy intake between that of Heaven and Earth, we also know that a body can live for weeks without food and days without water. However, the body can only go a few minutes without air. Thus the energy gathered into the lungs from the air is extremely important. The more efficient and effective that process is, the more energy the body will have.

In regards to breathing, there are two main goals in *qi gong* practice. The first is to gradually and gently increase the lung capacity and the efficiency of the lung's operation. The second is to retrain the body to harmonize the breath with the body's physical motion.

Breathing naturally and efficiently with the breath working in complete coordination with the body motion will greatly increase the body's endurance, strength, and vitality. If the breath is held, or the physical body motions are working against the natural expansion and contraction of the chest cavity, then the breathing will not be optimal. Also, if the practitioner does not execute daily exercises which are designed to gently stretch the lungs, the lung tissue and the intercostal muscles between the ribs can become tight and thus normal breathing will become restricted.

Considering the above mentioned goals, there are two rules of thumb. The first is that during practice the inhale should be executed in coordination with physical body motions which naturally facilitate an expansion in the chest cavity. For example, if the arms are moving up over the head, or are extended out to the sides of the body the physical movement is encouraging an expansion in the chest and thus this is when the inhale should be executed. If the arms are moving in towards the center of the body or down by the sides, this is encouraging a compression of the chest cavity and thus the exhale should be executed.

If the practitioner learns how to completely coordinate the breath with the movements of the body, the breathing will naturally become more efficient. With a focus on this principle during the execution slow movements in *qi gong* practice, the practitioner will be able to train the body to breathe properly at all times. If the practitioner can learn how to breathe naturally in this manner in everyday life, he or she will notice that they have more endurance and energy. If the training is correct, this extra endurance and energy will naturally carry over in to the combat environment. However, this principle must first be trained during *qi gong* exercise. If the practitioner cannot properly coordinate the mind, body movement, and breath during the calm and quiet

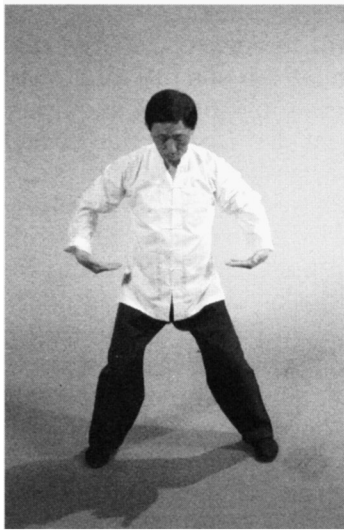
of *qi gong* exercise, they can not hope to have it happen during the stress of a fight.

The second rule of thumb in regards to breathing and *qi gong* exercise is the execution of a full inhale and complete exhale. The inhale should be full enough to challenge the breathing capacity of the lungs and stretch the lung tissues and supporting muscles in the area of the rib cage. However, the inhale should not be strained or forced. If the practitioner begins to run out of breath, feel dizzy, turn red, feel strained, or feel pains in the chest, the inhale was too big. The stretching of the lungs should be very gentle, not forced. The increase of lung capacity should be gradually improved over a period of time. Unfortunately, many practitioners, especially those engaged in potentially dangerous exercises such as "iron shirt" training, overdue this aspect of *qi gong* breathing and cause themselves problems. Dizziness, headaches, and high blood pressure are minimal side effects from forceful breathing practice. In extreme cases practitioners have been known to severely damage the lungs, heart, and diaphragm by being too forceful in executing their inhale. In *qi gong*, all results are obtained gently and gradually.

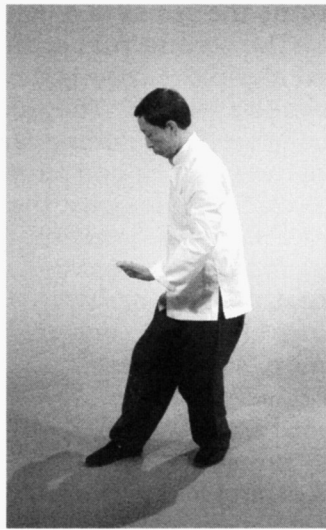
Another breathing related problem arises in individuals who focus too much on *dan tian* breathing without learning how to also properly exercise the upper torso during the inhale and exhale. Those practitioners who only focus on breathing into the lower abdomen typically have restricted movement in their lungs and rib cage due to not sufficiently exercising this area. While learning abdominal breathing is definitely a part of *qi gong* practice, the student should not focus solely on that aspect of breathing. All energy which comes into the body from the air and must first pass through the lungs. If the lungs and upper chest are restricted in motion, the energy that reaches the lower abdomen and *dan tian* will not be optimal. One need only watch a baby breathe to see how to breathe most efficiently. A baby's entire torso will expand during the inhale, not the chest alone, nor the abdomen alone.

While it is important to train the lungs to gradually learn how to accept more air during the execution of the natural inhale, a fully executed exhalation is equally as important. The inhale can be seen as the vehicle for gathering the energy of Heaven into the body and the exhale as serving to rid the body of toxins. If the exhale is not complete, this process will not be efficient and these toxins can collect in the lungs and be stored in the body. If the exhalation is shallow, then some of the toxins which the body needed to rid itself of will stay in the body. As with the inhale, the exhale should be full, but not forced. The body should always remain natural and comfortable during both inhalation and exhalation.

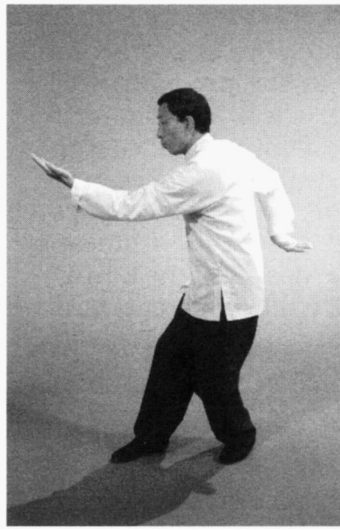
In order to increase the amount of air the lungs can take in with any natural breath, it is important that the practitioner of *qi gong* execute daily exercises which serve to stretch the lungs and diaphragm, and open up the rib cage. Not all exercises need to be focused on this, however, while executing a set of *qi*



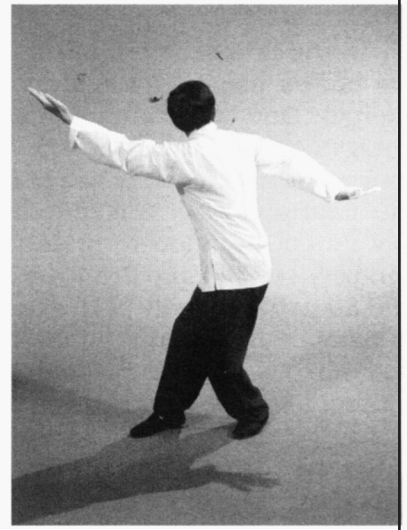
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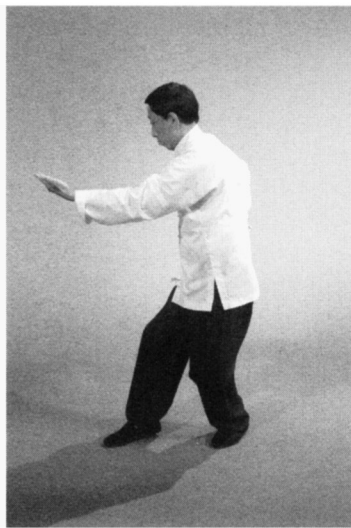
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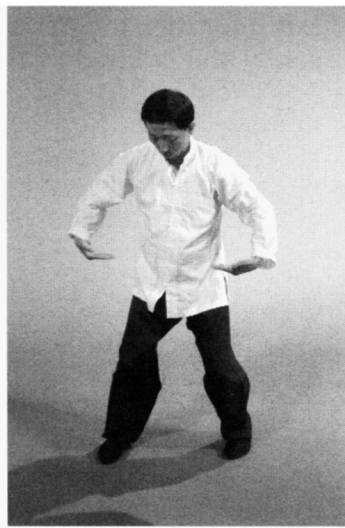
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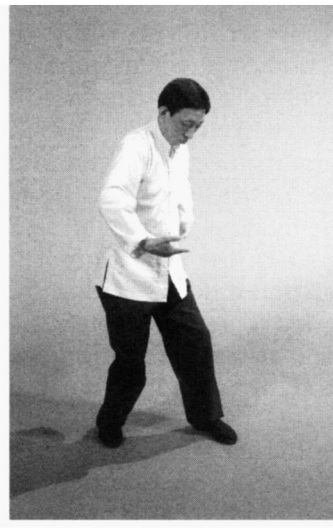
**Photo 1-4**



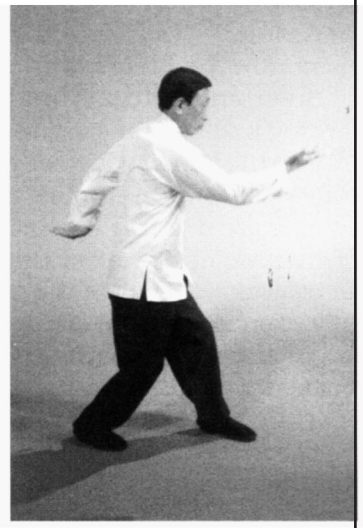
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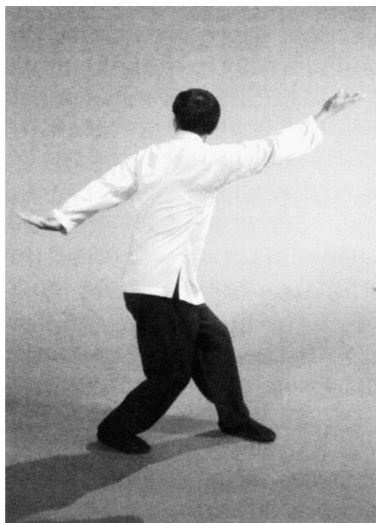
**Photo 1-6**



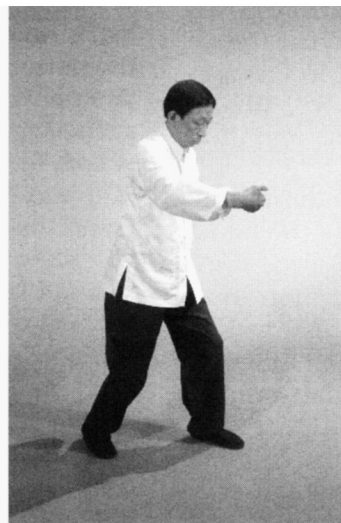
**Photo 1-7**



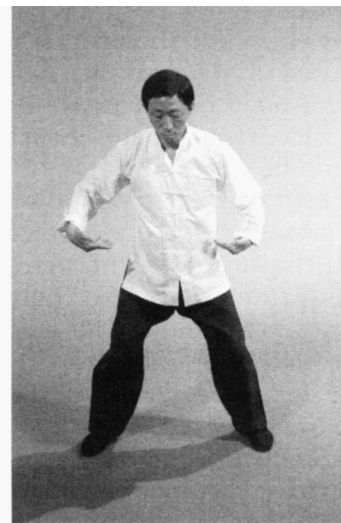
**Photo 1-8**



**Photo 1-9**



**Photo 1-10**



**Photo 1-11**

*gong* exercises, there should be some exercises in the set which serve this purpose. The practitioner is teaching the body how to use the lungs to their full capacity and thus breathing becomes more efficient.

## Examples of Ba Gua Zhang Qi Gong Exercise

The two Ba Gua *qi gong* exercises we will show in this issue are two of a set of eight exercises taught by Ba Gua Zhang instructor Park Bok Nam. The entire set of eight exercises will appear in Park Bok Nam's next book *The Fundamentals of Pa Kua Chang, Volume II*. These two exercises are very typical of Ba Gua style *qi gong* in that they utilize the characteristic twisting and turning body motions for which Ba Gua has become known. These exercises, and similar variations, are sometimes referred to as "serving tea cups exercises" in the Ba Gua parlance. This name has its origins in an old story which is frequently told about Ba Gua Zhang's founder, Dong Hai Chuan. The story says that Dong was working as a servant in the Emperor's palace and on one occasion the Emperor was hosting a great party on the palatial grounds. The grounds were so crowded with people that moving around in the crowd was a difficult task. However, while Dong was serving tea to the guest he moved himself in and out of the crowd of people with relative ease and served the tea cups to guests without spilling a drop. It is said that the Emperor was surprised at Dong's agility and questioned him about it. The story says that it was then that Dong first revealed his art of Ba Gua Zhang.

Aside from the above mentioned story, these exercises are also referred to as "serving tea cups" exercises because the practitioners intention while executing the exercises is one of holding tea cups in the hands and concentrating on not "spilling the tea." Although the arms and body are continually twisting throughout the execution of these exercises, the palms will always face upward. The image of holding tea cups and not spilling the tea helps the practitioner retain an intense focus (intention) on the hands and thus "keep the *qi*" in the hands throughout the exercise.

Typically, Ba Gua *Qi Gong* exercises which are separate from the circle walking forms are going to involved motions which enable the entire body to twist and turn through a full range of motion. This twisting and turning motion is characteristic of the both the health and martial arts movements of Ba Gua Zhang. However, the beginning student will not start out his or her *qi gong* practice by learning the difficult twisting motions of Ba Gua. The beginner needs to obtain experience with *qi gong* exercise and awareness of the movement of energy in the body by beginning their practice with much simpler movements and exercises. The exercises shown here will not be practiced by beginners simply because it is difficult to obtain a feeling for the movement of energy while executing these complex turning and twisting motions of the

body if the student has no experience with *qi* or if the body is tight. We show these exercises here so that the reader can get a feel for the characteristic Ba Gua flavor in *qi gong* exercise.

### Unicorn Turns its Body

The first exercise shown here called "Unicorn Turns its Body." This exercise is designed to stretch and loosen the hips, spine and neck joints and allow movement in the areas of the liver and spleen. The exercise is performed as follows:

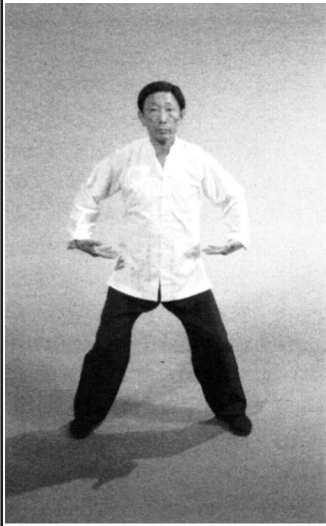
**Photo 1-1:** This exercise begins with the feet parallel in a "horse riding stance." The arms are rounded and the hands are held such that the fingers are facing in towards the hips. The palms are facing upwards as if the practitioner is holding something in his or her hands. Park Bok Nam likes to tell students that throughout this exercise one can imagine that one hand is the sun, the other hand is the moon, and the body is the earth. While executing the movements of this exercise the sun and the moon will always stay on opposite sides of the earth as they revolve around the earth.

**Photo 1-2:** From the beginning posture, the practitioner will toe in with the left foot and shift the weight back on the left leg. The left hand begins to move away from the body towards the front with the fingers facing forward as the right hand begins to move behind the body with the fingers facing rearward. Both palms remain facing upward. The intention is focused on both palms (keeping the tea from spilling out of the cups). The eyes are watching the forward moving hand. The inhale begins as the practitioner starts to execute this first movement.

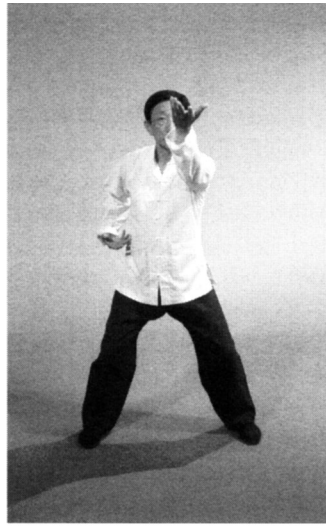
**Photo 1-3:** The left hand continues moving forward, the right hand continues moving rearward. The eyes continue to follow the forward moving hand. Both palms are still facing upward and the intention is focused on the palms. The practitioner is continuing to inhale.

**Photo 1-4:** The left hand continues moving forward, the right hand continues moving rearward. The head turns so that the eyes look at the back palm. This facilitates a maximum twisting of the spine and neck. The hips are twisted as far as possible to the right. All of the weight is on the left leg. Both palms are still facing upward. The right arm is stretched to the rear and the left hand is stretched forward. This facilitates a shearing action in the middle torso which helps stretch the ligamental attachments in the area of the liver and spleen. The inhale is completed as the maximum stretch and twist is executed.

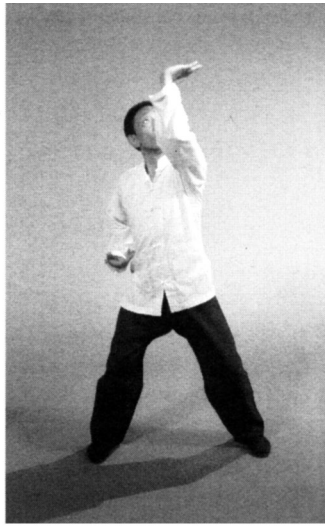
**Photo 1-5:** The practitioner now starts to exhale and unwind the body. The right hand moves forward with the fingers facing the hip. The left hand starts to move rearward with the fingers beginning to curl in towards



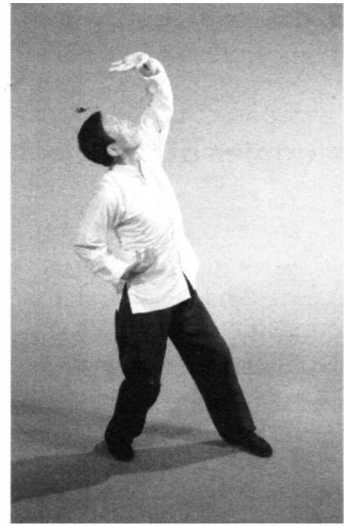
**Photo 2-1**



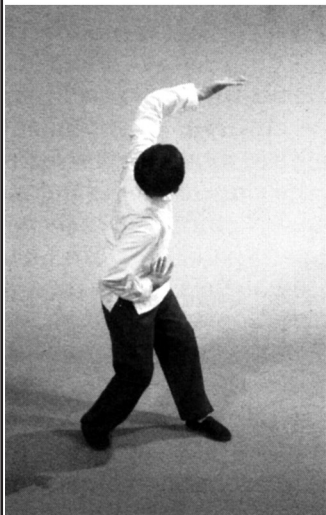
**Photo 2-2**



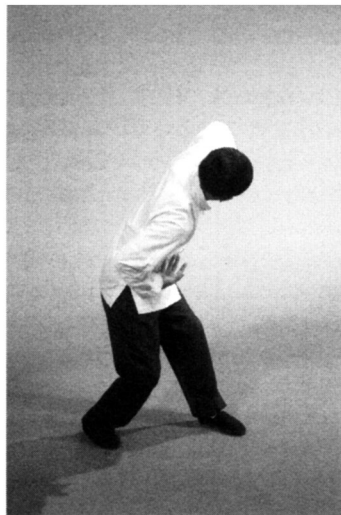
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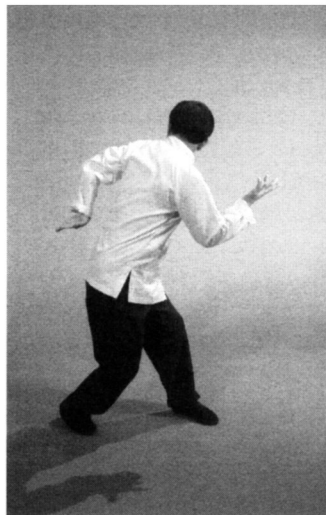
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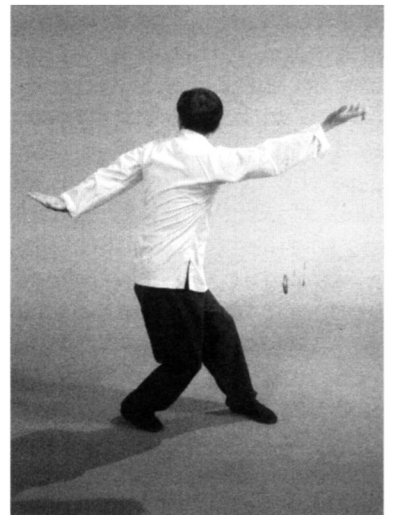
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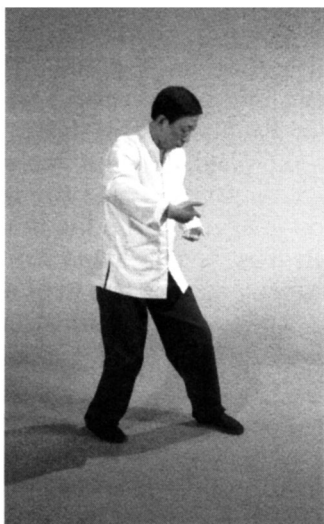
**Photo 2-6**



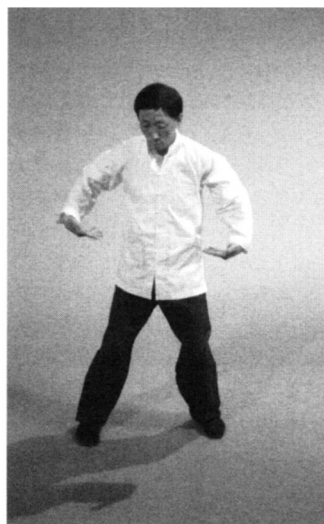
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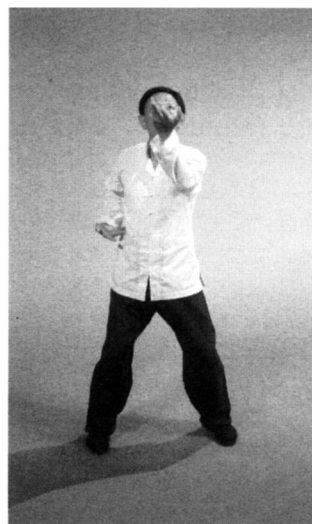
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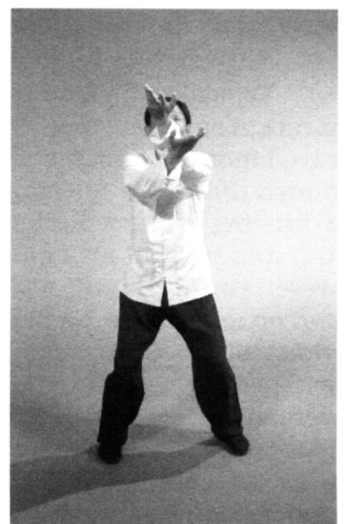
**Photo 2-9**



**Photo 2-10**

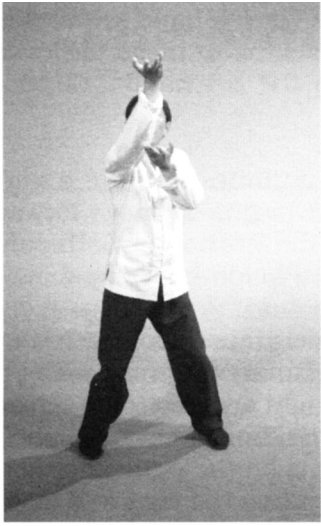


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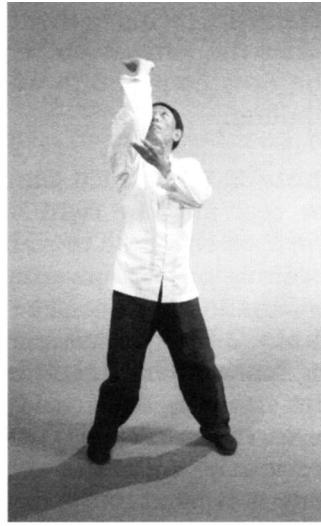


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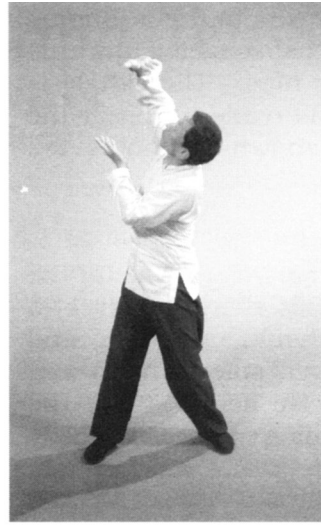




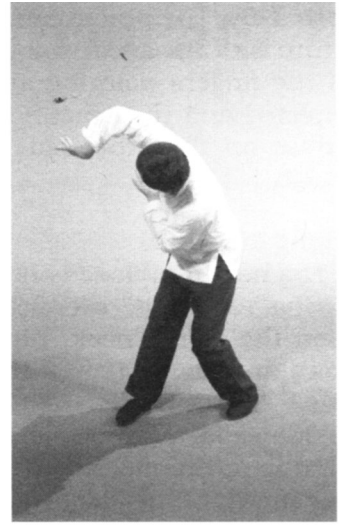
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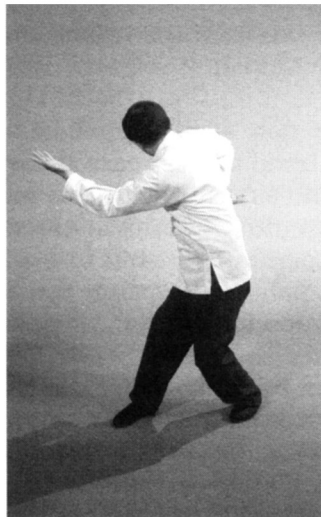
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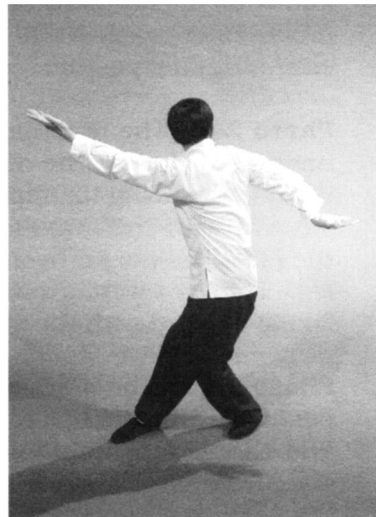
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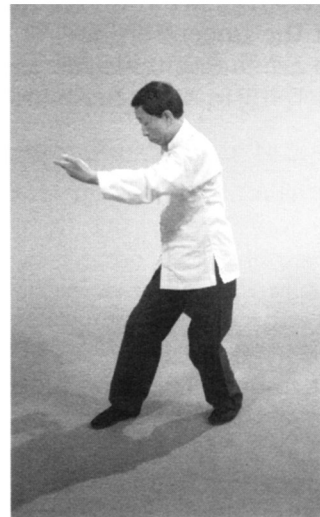
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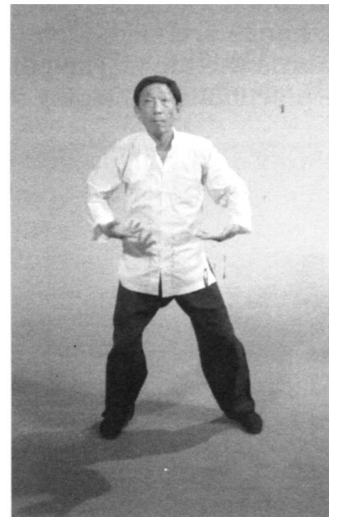
**Photo 2-17**



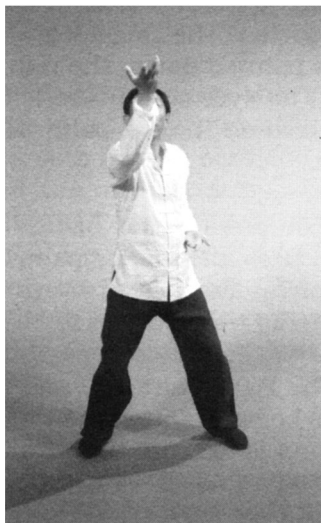
**Photo 2-18**



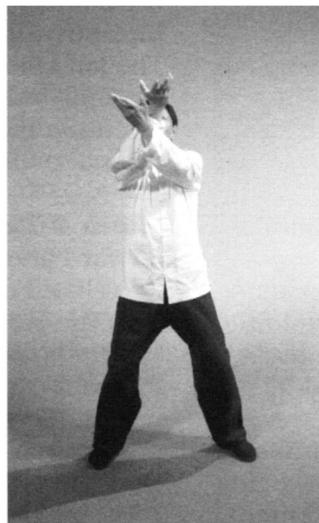
**Photo 2-19**



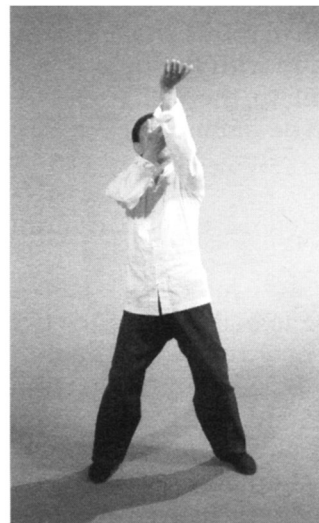
**Photo 2-20**



**Photo 2-21**



**Photo 2-22**



**Photo 2-23**

the right leg. The eyes watch the left palm. The palms are still facing upward with the intention focused on the palms.

**Photo 1-6:** The practitioner returns to the beginning posture with the arms rounded, palms facing upwards and the fingers pointing at the hips. The exhale is completed and the practitioner is ready to repeat the exercise on the other side as shown in photos 1-7 through 1-11.

### **Serving Tea Cups**

The next exercise is one of many variations of the "Serving Tea Cups" exercise. This exercise serves to loosen the spine, neck, hips, shoulders, wrists, and elbows and gently moves the liver, spleen, heart and lungs. Energetically this exercise helps to give the practitioner an awareness of spiraling energy in the body and, due to the movement of the joints, will facilitate development of the "nerve *qi*." The exercise is executed as follows:

**Photo 2-1:** This exercise begins with the feet parallel in a "horse riding stance." The arms are rounded and the hands are held such that the fingers are facing in towards the hips. The palms are facing upwards as if the practitioner is holding something in his or her hands.

**Photo 2-2:** The left hand turns so that the fingers are facing away from the front of the body and the hand moves forward so that the fingers are eye height and the palm is facing upward. The right hand stays by the hip, but turns so that the fingers are facing forward. The left elbow is pointed down, the right elbow pointed straight back. The eyes watch the left hand and the intention is focused on the left palm. The practitioner begins to inhale.

**Photo 2-3:** The left palm rotates, fingers turning towards the left, the palm remains facing upwards. The eyes continue to watch the left hand, the intention focused on the left palm as if holding something in the hand.

**Photo 2-4:** Continue to rotate the fingers as above. As the palm rotates, toe-in with the right foot and begin to shift the body weight to the right. The body begins twisting to the left. The palm comes up over the head, palm always facing upward. The eyes continue to watch the palm. This not only helps focus the intention on the palm, but works to stretch the neck. Continue inhaling.

**Photo 2-5:** Continue to rotate the palm in the same direction as above. The body continues twisting to the left. The palm has now rotated through 450 degrees (360 + 90). The palm has continually remained facing upwards. The eyes have continually watched the left hand and thus the neck is rotating through its range of motion. The elbow, shoulder, and wrist are now

being stretched through their full range of movement. Continue inhaling. Postures 2-4 and 2-5 also help to open up the lungs to facilitate the full inhale.

**Photo 2-6:** The left hand continues turning until the fingers are facing to the rear. The left hand moves down under the left armpit as it begins to move backward. The eyes continue to watch the left hand. Continue inhaling.

**Photo 2-7:** The left hand continues to move towards the rear and the right hand begins to move forward. The eyes continue to watch the left hand. Both palms continually face upwards as if holding tea cups.

**Photo 2-8:** The left hand continues moving towards the rear while the right hand moves forwards. The left arm stretches back and the right arm stretches forward as in the "Unicorn Turns its Body" exercise shown previously. All of the weight is on the right leg and the body is twisted to the maximum. The eyes still look at the left hand to facilitate the maximum twist of the neck and spine. The twisting of the body helps to loosen the ligamental attachments in the liver and spleen region and thus energy naturally flows to these organs. The practitioner reaches the full extent of the inhale when executing this posture.

**Photo 2-9:** The practitioner now starts to exhale and unwind the body. The right hand moves rearward with the fingers facing the hip. The left hand starts to move forward with the fingers beginning to curl in towards the hip. The weight begins to gradually shift to the left leg. The eyes watch the left palm. The palms are still facing upward with the intention focused on the palms.

**Photo 2-10:** The practitioner returns to the beginning posture with the arms rounded, palms facing upwards and the fingers pointing at the hips. The exhale is completed.

**Photo 2-11:** The left hand turns so that the fingers are facing away from the front of the body and the hand moves forward so that the fingers are eye height and the palm is facing upward. The right hand stays by the hip, but turns so that the fingers are facing forward. The left elbow is pointed down, the right elbow pointed straight back. The eyes watch the left hand and the intention is focused on the left palm. The practitioner begins to inhale.

**Photo 2-12:** The practitioner brings the right hand forward and executes a changing palm maneuver. The right hand comes up along the forward of the left hand with the palm facing upward.

**Photo 2-13:** The right palm extends upwards to eye height. The eyes begin to watch the right palm and the practitioner begins to execute the same movements on the right side. See photos 2-14 through 2-23.

# The Nine Necessities and Ten Statements

By Xie Pei Qi  
translated by Huang Guo Qi

In the last issue of the *Pa Kua Chang Journal*, we included an article by Xie Pei Qi on the "Essential Rules of Qi Gong." In this issue we include a continuation of that article which turns more towards a discussion of the principles of *Ba Gua Zhang* practice as it relates to fighting. In this article Xie describes the "Nine Necessities" and the "Ten Statements."

## The Nine Necessities

In the study of *Ba Gua Zhang*, it is required to pay attention to the nine necessities: 1) Sink, 2) Transverseness, 3) Lift, 4) Nimbleness, 5) Wrap, 6) Straighten, 7) Droop, 8) Contract, and 9) Rise, Drill Fall, and Overturn.

### 1) Sink

This refers to the wrist sinking outwards and the waist sinking downward, simultaneously with the coccyx lifted and the anus contracted. This is the theory to communicate with the Governor Vessel.

### 2) Transverseness

This refers to the unbroken entire force and the congenital transverseness. The transverseness stays in the middle palace, and the middle palace and the earth produces all things. Therefore, the transverse fist is at the waist and abdomen of the human body. During practice, it is necessary to release the force from the waist and abdomen (the *dan tian* area), to hold the chest and erect the back and to have the method to unload the force by striking with the waist.

### 3) Lift

This refers to the lifting of the "grain duct" and contraction of the anus. In terms of the eight diagram theory, this means to supplement the lack in the *Xun* diagram. To lift the anus is supposed to dredge the Governor Vessel and Conception Vessel so that *qi* can enter the *dan tian* area and urge it to flow upwards to form the heavenly circle method. The step rises to lift the knee and falls to trample downwards with the two legs in false and true alternatively in the imitation of a crane's walk.

### 4) Nimbleness

This refers to the movements being nimble and that the various parts of the human body should be closely coordinated without being slack. This principle's functions are that nimbleness in the heart can bring about thousand of methods, nimbleness in the eyes can be as fast as lightning, nimbleness in the hands can

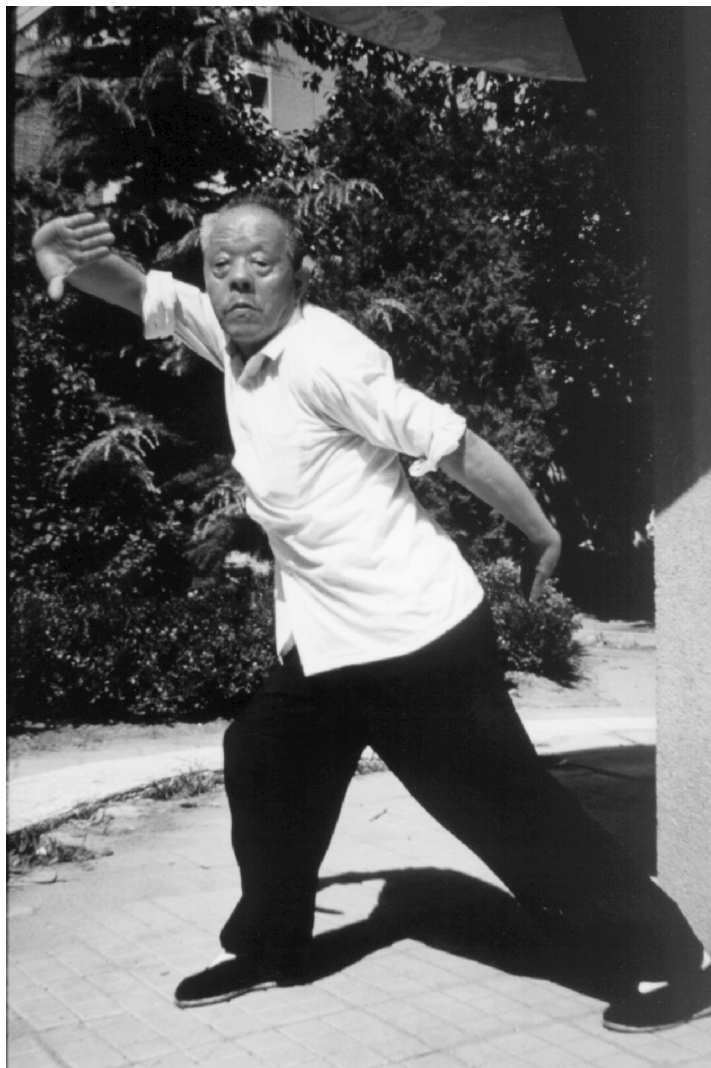
guarantee accuracy of the strikes, and nimbleness in the feet can be as fast as an arrow.

### 5) Wrap

This means to twist and wrap like twisting a rope. During the practice, the two forearms wrap inwards and the two elbows spread like twisting a rope. This is to take the symmetrical force, called the "even energy." In the accumulation of this force, it is required to have clear intention. In releasing this force, it is required to be steady and entire in the external forms.

### 6) Straighten

When the neck is straightened, the internal *qi* can reach the vertex directly and can go through the *dan tian* area to ascend *Bai Hui* (GV-20) directly. When the waist is straightened, *qi* can be full in the gate of



Yin Fu Style Ba Gua Zhang instructor Xie Pei Qi of Beijing, China poses in the "Bear" posture



**Yin Fu Style Ba Gua Zhang instructor Xie Pei Qi of Beijing, China poses in the "Snake" posture**

life (*Ming Men*) to strengthen the kidneys. When the knees are straightened, it is possible to stand firmly like an old pine tree and stably like the Tai Shan Mountain.

### **8) Contract**

This means to adopt the image of contraction for the purpose of consolidating the posture. During the practice, the shoulders are contracted inwards and the whole body is contracted downwards so that the body can be contracted like an iron ball. When the shoulders are contracted, the posterior back can be powerful. When the back is straightened, the force can be entire. The contraction of the body can have the powerful and fierce phenomenon of a dragon curling and a tiger crouching. The contraction of the buttocks

can have the "duct of grain" lifted inwards and *qi* to reach the *Bai Hui* (GV-20).

### **9) Rise, Drill, Fall, and Overturn**

It is required that the whole body, hands and feet, should be coordinated and that the image, *qi* and force should be joined in order to have the boxing skill coordinated uniformly.

To rise is to transverse force and is the master of the skill. In terms of the congenital transverseness, the transverseness is produced by the earth and is the foundation of all things.

To fall is a smooth force, and the energy of the smooth posture enters everywhere like the flowing of water.

To drill is to charge and penetrate, like a hawk contracts its wings to enter the forest, like a snake enters the hole as quickly as lightning.

To overturn is a force method for the upper, lower, left, right, backward, forward, inward and outward rotations. To turn repeatedly and continuously like a wheel is supposed to adopt the circulating force method in order to realize the state in which nowhere cannot be entered. This is also the theory of the boxing method.

## **The Ten Statements**

During practice and actual combat, every part of the body should have the related posture and main points, then it is possible to learn or use the boxing art of Ba Gua Zhang. I write down ten statements in the summarization of my own experience to offer reference for the practitioner.

### **1) On the Hand**

Either in the ordinary practice or in actual combat, the two hands should extend as much as possible to realize the state that, "the hand does not leave the elbow, and the elbow does not leave the hand and the hand is always the height of the mouth." When the anterior hand extends, the posterior hand should follow it so that the two hands can be like two doors to guard the pass calmly and unhurried. The two hands should hold the strength to charge forwards with the thumb straightened, the index finger guides, the middle finger erect and the other fingers joined. The greater thenar should be wrapped inwards and the hypothenar should be joined outwards, with the *Lao Gong* (PC-8) in the palm center in a "mysterious state." The two hands should have sensitive "listening" ability.

### **2) On the Eye**

The eyes open widely with the mind concentrated. The eyes must sweep as quickly as lightning. No matter how you change in movement, the two eyes must follow the two hands all of the time. Simultaneously the eyes survey the situations in the upper and lower, the left

and right, and the anterior and posterior directions in order to watch the six directions. It is necessary to speculate on the real intention of the opponent's movement so that it is possible to have definite ideas and take the opportunity to launch an attack. In combat, it is required to seek "fire in the rock" in the two eyes. The song says:

The eyes must be sharp when the hand is going to move in combat with the enemy,  
With the mind concentrated for a clear distinguishment,  
The eyes should be swift and accurate in the alternation of the forms,  
In the perfect skill of striking and dodging.

### 3) On the Foot

The step method of Ba Gua Zhang can be divided into eight kinds of steps. These eight kinds of steps form the basic skill of Ba Gua Zhang. The eight kinds of steps are the swinging step, the hooking step, the lying step, the wheel step, the pulling-retreating step, the crane lifting step, the water-wading step and the linked step. The eight kinds of step are associated with the dragon style, unicorn style, chicken style, lion style, bear style, phoenix style, snake style, and monkey style. In application it is required to follow what is said in the song:

The toes grasp the ground to attack with the foot strength,  
Two feet stand firmly, like being rooted.  
The rear foot advances the step with the energy in the heel,  
Without slackness in pushing the force in the front.  
The false and true must be known when the step advances,  
And the false and true must be distinguished at all times.  
When the step is pulled and retreated in advancing and retreating for guard,  
The enemy is defeated in an instant.

### 4) On the Leg

The leg step is the foundation in walking the circle and practicing the boxing art. In the practice of Ba Gua Zhang, the requirements of the leg are very strict. The concrete requirements are written in the following song:

The leg moves first in walking the circle and changing the forms,  
The legs take the hip to move in the sitting skill.  
The shoulder moves first in pulling the leg and lifting the knee,  
With the two legs in the style of a dragon curling and a tiger crouching.  
The two legs drop the force like wading in water,  
With the forward skill of the hidden strength in the calf.

In the practice of boxing, it is necessary to notice that the two knees cannot exceed the foot tip. If the foot tip is exceeded, it is easy to lose the stability and cause unbalance in the strength.

### 5) On the Waist

The waist is the foundation of the strength in the whole body and dominates the congenital unbroken transverse force. The waist stays in the middle palace of the human body, and all kinds of strength are produced from the waist. During practice, it is required that the waist moves like a drilling pole. When the strength releases from the waist it is able to strike and unload. Namely, to strike and unload by the waist, to advance, to retreat and to rotate inwards should be guided by the waist, with the waist as the motive power.

### 6) On the Body

During practice, the whole body should be relaxed and adopt the natural strength. It is required to stand like a pine tree, sit like a bell, lie like a bow, and move like the wind. The song says:

When the head, body and waist are straight,  
Thousands of methods can be brought about if three are combined into one.



**Yin Fu Style Ba Gua Zhang instructor Xie Pei Qi of Beijing, China poses in the "Chicken" posture**

The whole body is straight to drop the force,  
There will be a root if the mind is calm and *qi*  
is stable.  
The body is required to be lowered smartly and  
softly,  
The body turns and stretches to be a long body  
style.  
The body dodges and turns quickly,  
To jump and move the body nimbly and smartly.  
The forms change and the palm moves like a  
dragon dance,  
The body is contracted in the form like a monkey  
style.

## 7) On the Shoulder

During practice, the shoulder must be relaxed  
in order to penetrate the strength naturally into the  
palm. The song says:

The importance of the shoulder resides in  
relaxation,  
*Qi* can flow smoothly when the "jing-well" points  
are relaxed.  
The two shoulders are held inwards to embrace  
the energy.  
To lean, squeeze and strike are the skills of the  
shoulder.  
The shoulder waves and charges to bump in the  
left and right,  
The transverse shoulder and smooth shoulder  
are to block and twist.  
The good body method is highly relied upon if the  
shoulder is going to be used,  
The shoulder skill is prohibited in slow and stiff  
movements.

## 8) On the Elbow

During practice, it is necessary to pay attention  
to the drop of the elbow at all times. The eight major  
elbow methods are: outward spread, inward holding,  
forward propping, backward retreating, upward turning,  
downward rolling, leftward coiling and rightward  
rotation. These methods should be carefully understood  
and mastered attentively. The song says:

The main point of the elbow is to drop them  
downward,  
They are to be like a bow in form.  
The elbow rolls and waves to join the strength  
externally,  
To turn and roll upwards and downwards with  
the elbow strength followed.  
The middle elbow is high as the shoulder with  
the transverse shoulder to squeeze,  
The elbow drops and turns to squeeze  
transversely.  
It is necessary to be bold when the short elbow  
is used in the danger zone,  
To coil, prop, turn and strike belong to the  
elbow skills.

## 9) On the Hip

The song says:

The hip stays in the middle of the body and at  
the level of the waist,  
The two hips are like the two eyes of the legs.  
The anterior hip guides the way and the posterior  
hip sits down,  
The stretch of the legs depends upon the skill  
of the hip.  
The skill method of the hip strike is supposed to  
charge, bump and lean,  
The hip strength is explosive in squeezing,  
twisting, and striking.  
If the skill of the palm is wanted to be perfect,  
The two hips should sit down at the level of  
the knees.  
It is necessary to contract two hips in holding  
the anus,  
To lift the duct of grain is the skill of the hip  
contraction.

## 10. On the Back

The song says:

To erect the back and round the shoulders are  
the basic skills,  
The Governor Vessel opens when the neck  
is erected and the back and the back is  
straightened.  
In the imagination of the supine jar of the nine  
palace method,  
To erect the back is the skill for the entire force  
of the whole body.  
The internal strength is used in the back-erecting  
method,  
*Qi* can be smooth and return to the origin when  
the back is straightened.  
It is necessary to erect the back in walking the  
circle and changing directions,  
To turn the body, to lean and to squeeze are the  
skills of the back.

In summary, the song says:

The words are not many in the "ten  
statements,"  
But what they explain are precise and the  
method and theory are profound.  
The practitioners must refer to them and think  
them over in detail,  
The mystery will be infinite if the flavor of the  
statements are tasted carefully.  
Once they are understood thoroughly,  
These statements are certainly thought to be  
the real doctrine.

# Martial Applications of the Cao Branch of Yin Style Ba Gua Zhang

translated by Joseph Crandall

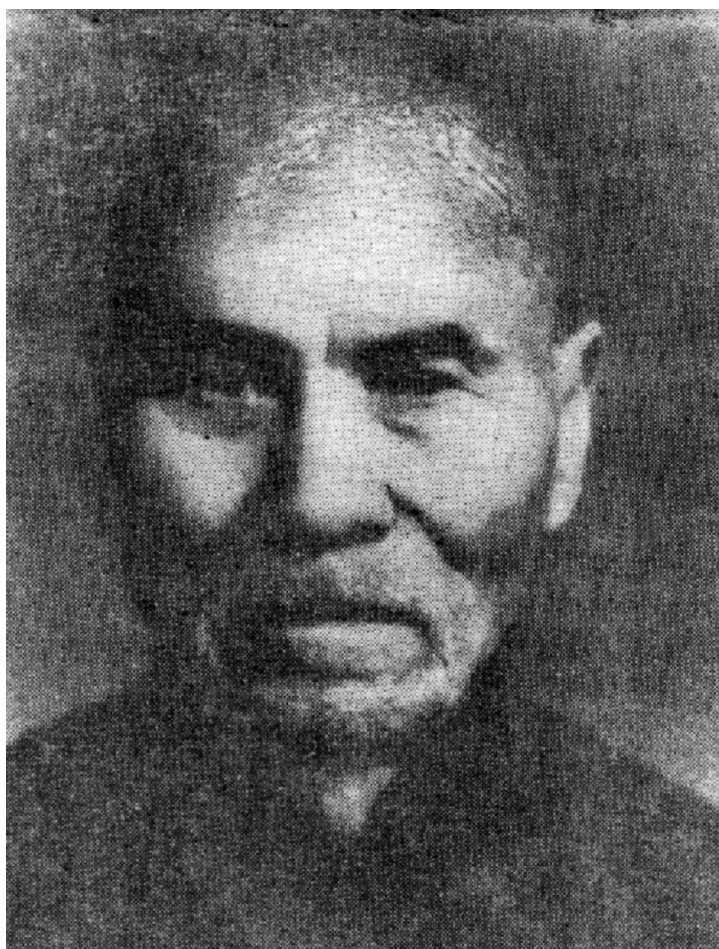
Over the past four years, Ba Gua Zhang instructor Joseph Crandall of Pinole, California, has made available six translated works from Ba Gua Zhang and Xing Yi Quan as follows: *Ba Gua Zhang Practice Method* by Jiang Rong Chiao, *Cheng Style Ba Gua Zhang* by Ma You Qing and Liu Jing Ru, *Ba Gua Saber* by Guo Zhen Ya, *Wu Dong Ba Gua Zhang* by Fei Yin Tao and Fei Yu Liang, and *Yin Style Ba Gua Zhang* by Zhang Lie (these works are all now available from High View Publications, please write for information). His latest work (Volume 5 in the Ba Gua series) is the *Yin Style Ba Gua Zhang* by Zhang Lie (張烈). In this article we will print excerpts from the introduction to give the reader an idea about the lineage of this branch of Yin style Ba Gua, and then we will print the section titled "A General Narration on the Function of the 64 Forms." This section describes the prominent hand techniques, or opening techniques, for each of the eight sections of the form.

Crandall's translation of Zhang's book is 250 translated pages printed on standard size white xerox paper (all of Crandall's translations are xeroxed and velo bound). The majority of the book consists of illustrations and narration on the 64 form movements of Cao Zhong Sheng's (曹鍾昇) branch of Yin style Ba Gua Zhang. This style consists of an eight section, 64 form routine. Along with the illustration and explanation of all of the 64 forms, the author also provides narration pertaining to the main application, or "chief functional method," of each of the 64 forms.

Cao Zhong Sheng was from Cao Jia Village, Wu Cheng County, in Shandong Province. He was an apprentice in a jade store when he first came to Beijing at the age of 15. At that time he was weak and in poor health. To boost his strength he began studying martial arts with Fu Wen Yuan (傅文元), who also worked at the same store. Fu was a student of Ba Gua Zhang instructor Ma Gui (馬貴) and often went to Yin Fu's (尹福) home to practice. When he went to see Yin Fu,



**Yin Style Ba Gua Zhang instructor  
Cao Zhong Sheng (1875 - 1949)**



**Cao Zhong Sheng's student, Chi Shi Xin  
(1882 - 1974)**

he often took Cao with him. Cao studied Ba Gua with both Ma Gui and Yin Fu.

Later, Cao went back to his hometown in Shandong and received Chi Shi Xin (遲士信) and Cui Yun Qing (崔雲青) as students. In 1934, Cao led his students to participate in a martial arts fighting competition in Shandong and his student won the gold medal. In 1936, at the invitation of Tang Yu Lin (湯玉麟), the governor of Chahaier Province under the rule of the Guo Ming Dang, Cao went back to Beijing to teach Tang Yu Lin and his son. While in Beijing, he also accepted Zhang Ding Chen (張鼎臣), Zhang Jin Chen (張晉臣), and Zhang Shu Tang (張述堂) as students.

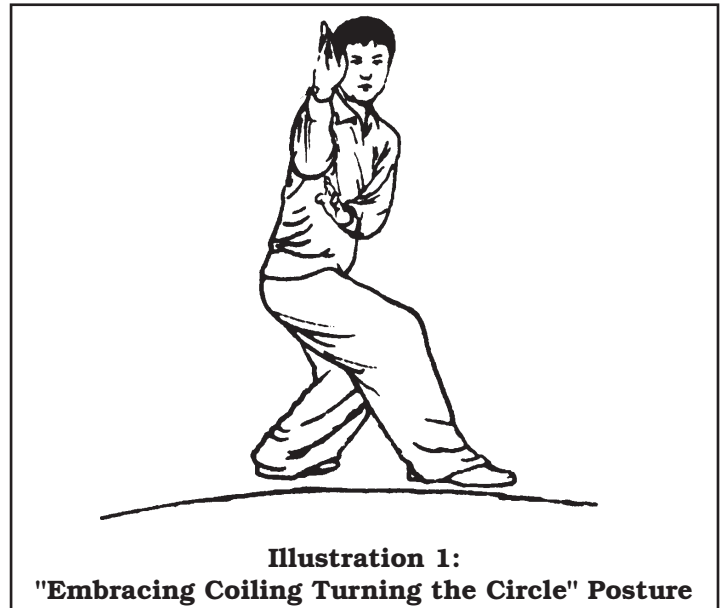
In 1938, Cao went to Tianjin with Tang Yu Lin. In Tianjin, Cao received another student, Lu Jing Gui (盧景貴). In 1942, Lu Jing Gui wrote a book titled *Cao Style Ba Gua Zhang* according to the oral transmission of Cao Zhang Sheng. Cao Zhang Sheng died in 1949 at the age of 74.

Chi Shi Xin was from Shandong Province, Wu Cheng County, Xue Guan Village. Chi Shi Xin received the full extent of what Cao had to teach and later traveled to many areas in Shandong and Hebei Provinces teaching martial arts. Chi died on New Years Day, 1974, at the age of 92. The authors of the book *Yin Style Ba Gua Zhang* were students of Chi Shi Xin.

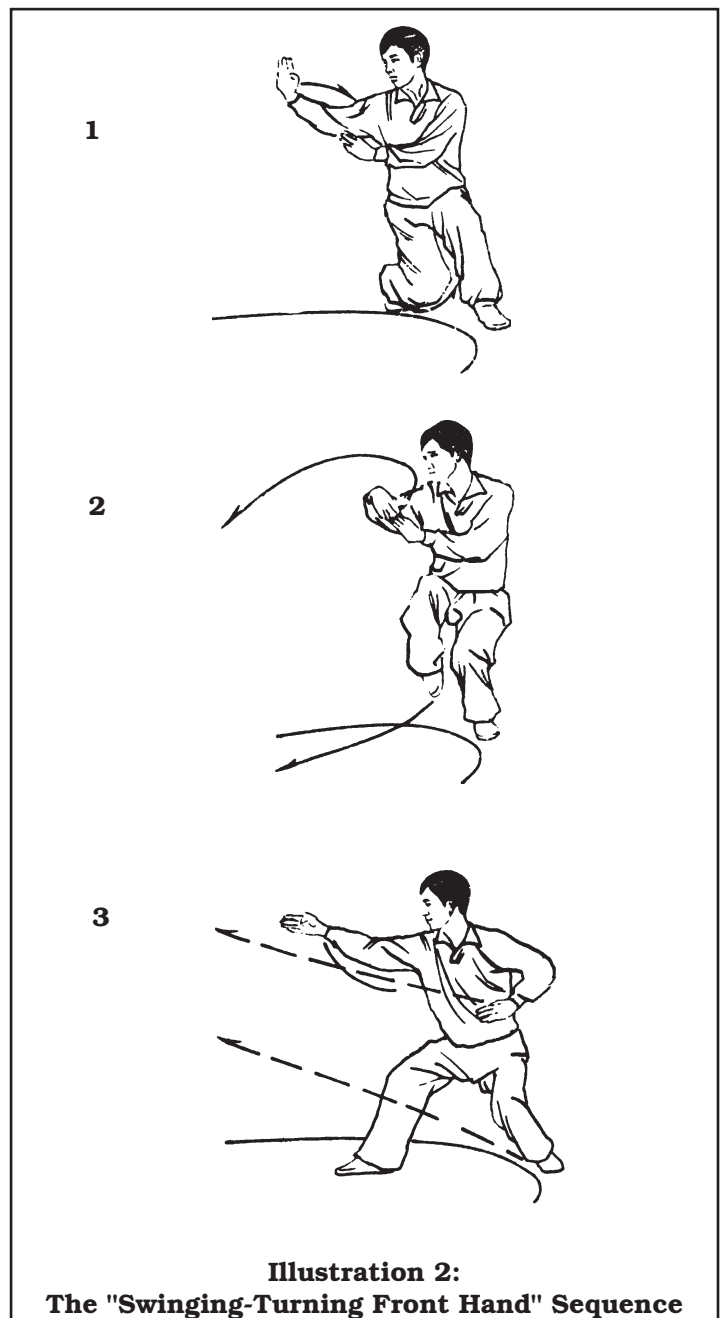
#### **A General Narration on the Function of the 64 Forms**

When engaged in bare-handed fighting, in going to meet the enemy, give priority to using the side of the body to face the enemy's posture. The side body facing the enemy's posture in the beginning form is "Embracing Coiling Turning the Circle," (see illustration 1\*) or perhaps both hands naturally hang down. In general, one should allow the two feet to point nearly perpendicular to the enemy's advancing and attacking direction. This requires that my actions be adjusted in passing. Allow the enemy's place to be imagined as in the center of my turning circle. Suppose one wishes to use techniques from the Fourth Section. One can use the "swinging-turning front hand." Allow that the enemy's attacking hand should be at the palm side of my front hand (see illustration 2). Should one wish to use techniques from the other sections (many use the swinging-turning front hand), allow that the enemy's attacking hand be at the back side of my front hand.

When beginning bare-handed fighting, or perhaps in the process of it, there are times when one has the side of the body facing towards the enemy's posture. This can be divided into two types. One type is walking the circle towards the side/rear of the enemy. Simultaneously use the hand to split up the enemy's hands and watch for one's chance to advance and attack, like the "Grinding Palm," (see illustration 3)



**Illustration 1:**  
**"Embracing Coiling Turning the Circle" Posture**



**Illustration 2:**  
**The "Swinging-Turning Front Hand" Sequence**

\* Note: The illustrations shown in this article do not appear with the text in this section but have been taken out of the form section of the book to provide clarity to this excerpt



1



2



3



4



**Illustration 3:**  
The "Grinding Palm" Sequence

etc. The palm form advances along the circle. Another type is that one steps up as the enemy attacks in a perpendicular line. One would normally use turning body, a swing step, and a step up. Use the foot that steps up to step on the enemy's front foot or drop in front of it. Simultaneously, one can use hand methods like "separating the hands," or "leading the wrist," etc. to block, intercept, or lead open the enemy's front hand. In Section Three, many postures are accomplished using these types of methods.

When beginning bare-handed fighting or perhaps in the process of it, many of the forms use the "True Body Face the Enemy Posture." The True Body Face the Enemy Posture is: One faces towards the enemy's hands. The body is slightly to the side. The positions of the two feet are directed towards the true face of the enemy. One steps up or does a withdraw step similar to the enemy's withdraw step or advance step. There is no difference. Use the True Body to Face the Enemy Posture when one steps up. One ought to advance the

1



2



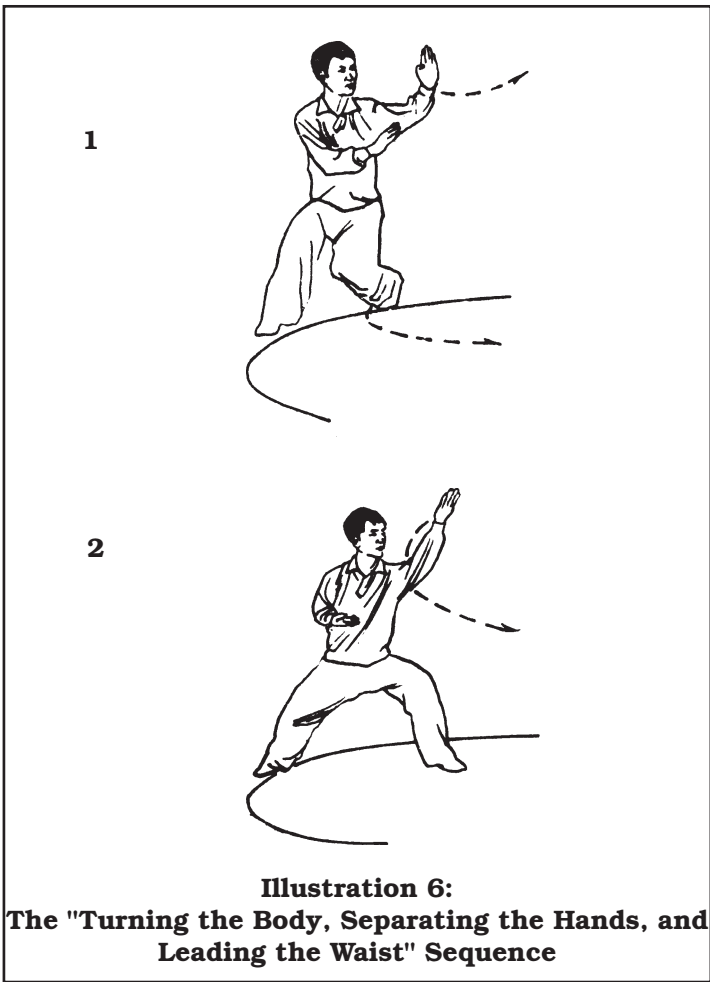
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**Illustration 4:**  
The "Cutting the Wrist/Piercing Palm" Sequence

front foot forwards towards the enemy's groin. Allow the enemy's front foot to be positioned by the big toe of one's front foot. Sections 1, 2, 4, 5, and 6 have many hand positions that use this type of stepping up method.

The hand method that is common throughout the eight forms in Section I is "cutting the wrist" followed by a front pierce (see illustration 4). This is a trait of the Qian Gua Palm. When the enemy uses a straight punch towards my chest, I can, on the basis of different circumstances, choose to use one of the eight forms which all use the front hand. With the little finger side facing downwards, I cut the enemy's front wrist, followed instantly by using the rear hand to attack the enemy. When I take the initiative to attack the enemy, I can use my front hand to cut the enemy's front wrist. I can also use the fingertips to jab towards the enemy. I then use the rear hand to do a pierce attack towards the enemy. The eight forms of Section I use the piercing palm to make the principle attacking and defending palm method. Particularly there is the Three Piercing Palms method. When fighting, one can draw support from the body's rising high and crouching low to unleash a high degree of unbroken, continuously changing piercing attacks. Use them to strengthen one's menacing nature. The agile motions of the Three Piercing Palms method can be used in the 64 Forms wherever there are piercing palm actions in the routines. The Piercing Palm, in defensive usage, uses the back of the palm to make contact with the

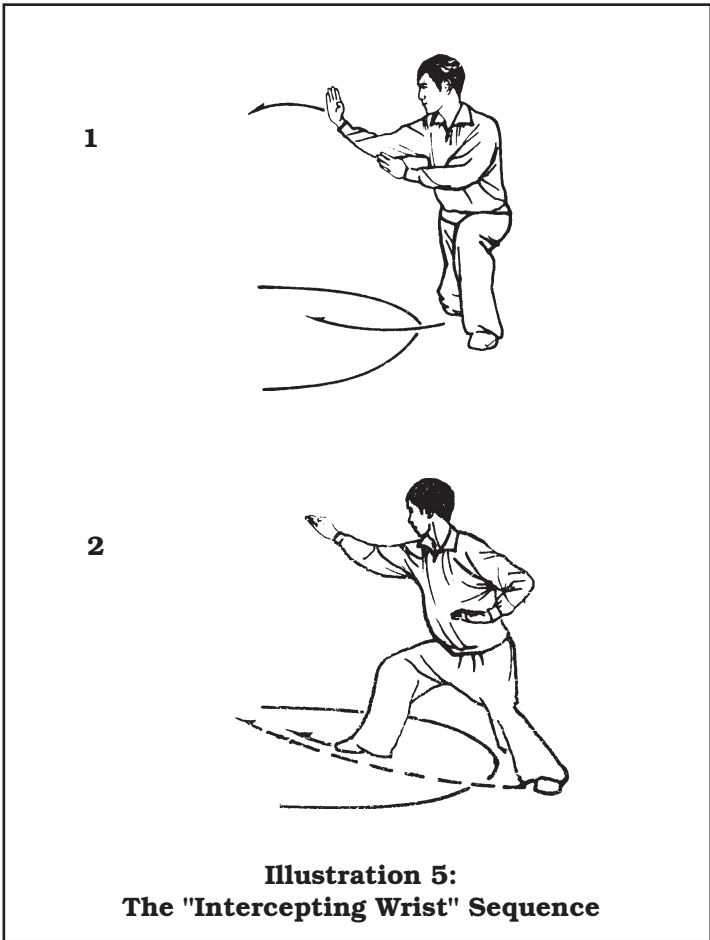


**Illustration 6:**  
**The "Turning the Body, Separating the Hands, and Leading the Waist" Sequence**

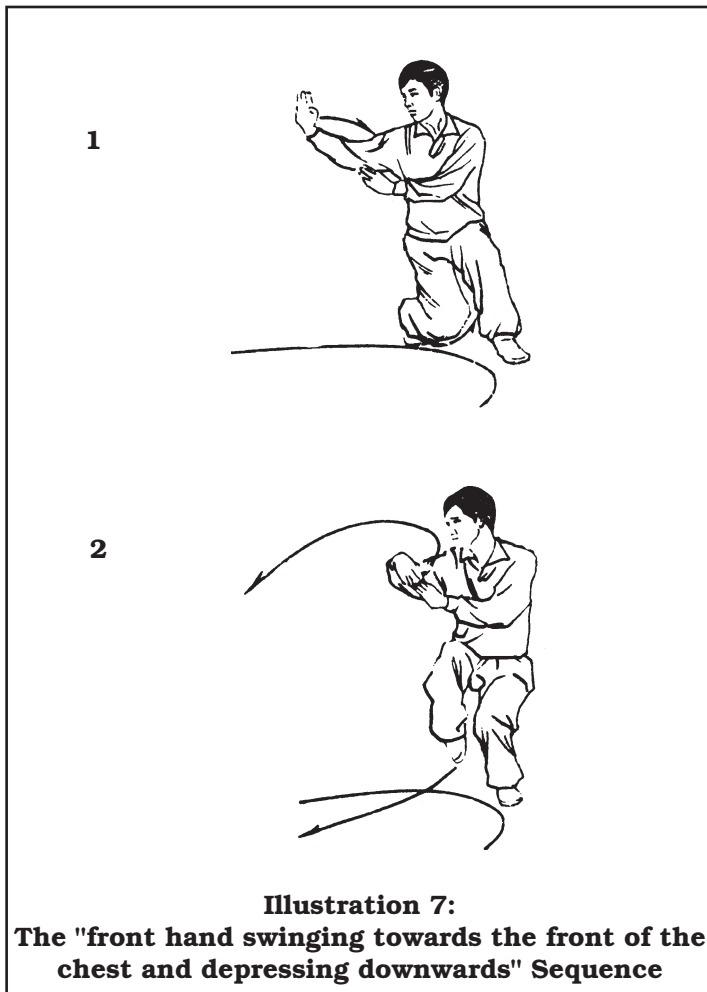
enemy's attacking arm, and then makes use of the front pierce posture to use "grinding" to open the enemy's arm.

The hand method that is common throughout the eight forms in Section 2 is the intercepting wrist (see illustration 5). This is the specialty of the Kan Gua Palm. When the enemy uses his hand to attack my head, my front hand turns inward, and using the little finger side to make the strong point, intercepts and chops the enemy's wrist. Then, on the basis of different circumstances, I can choose to use later techniques from the eight forms to follow the intercepting wrist.

The hand method that is common throughout the eight forms in Section 3 is "turning the body, separating the hands, and leading the wrist" (see illustration 6). This is Gan Gua's specialty. Should the enemy attack towards my head or chest, my body can respond by spinning and turning. Many of the forms use the side of the body facing the enemy posture where the front foot steps up and makes a swing step. Simultaneously, I can use the back of my hand or forearm towards the outside to move and draw open the enemy's hand. Maybe I can use the open tiger's mouth to hook and pull the enemy's wrist. This is followed instantly by, according to circumstance, choosing to use a separating hands and leading the wrist technique from the eight forms.



**Illustration 5:**  
**The "Intercepting Wrist" Sequence**



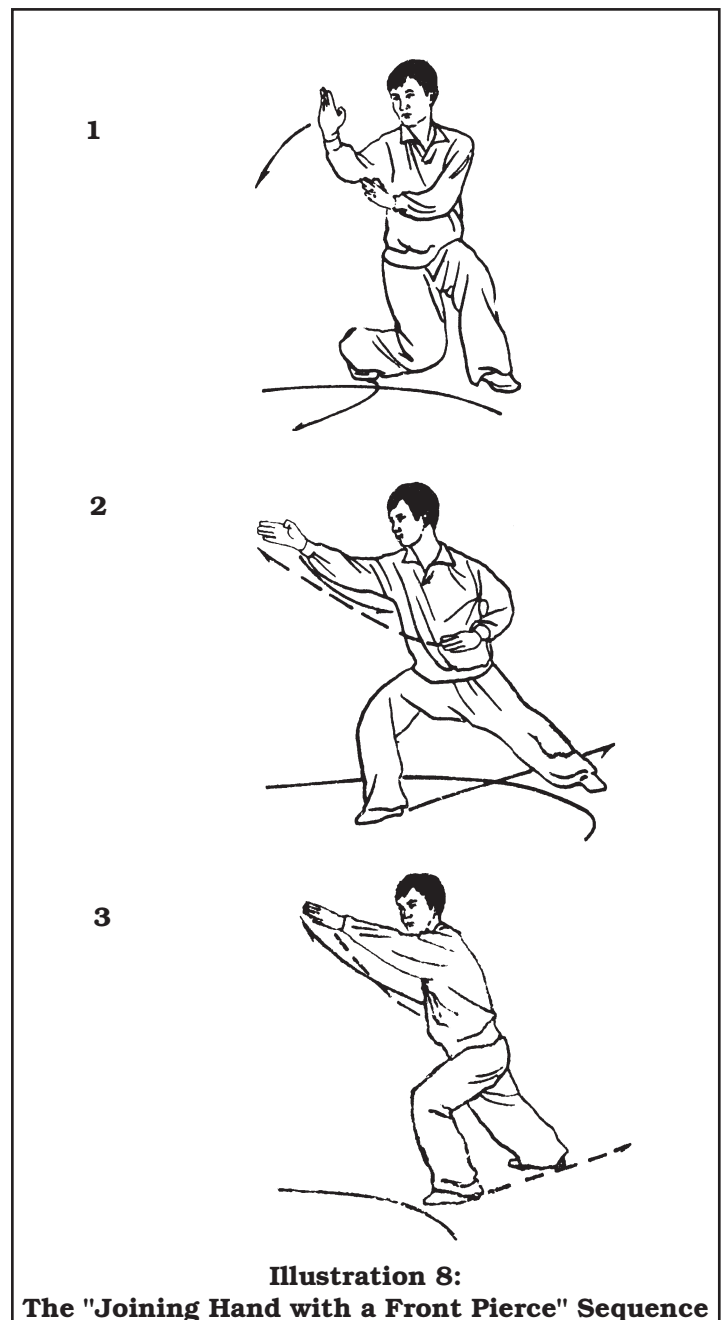
The hand method that is common throughout the eight forms in Section 4 is the front hand swinging towards the front of the chest and depressing downwards (see illustration 7). Traditionally this is called a "covering hand." This is Zhen Gua Palm's specialty. Suppose the enemy, from inside my arms, strikes towards my face or chest. I can choose to use an appropriate technique from the eight forms of covering hand. Suppose the enemy, from the back side of my front hand, comes hooking, pulling or doing an intercepting strike at my front hand. I can use, from the root section, the actions of the first or sixth form to struggle to escape from, or evade the enemy's hand.

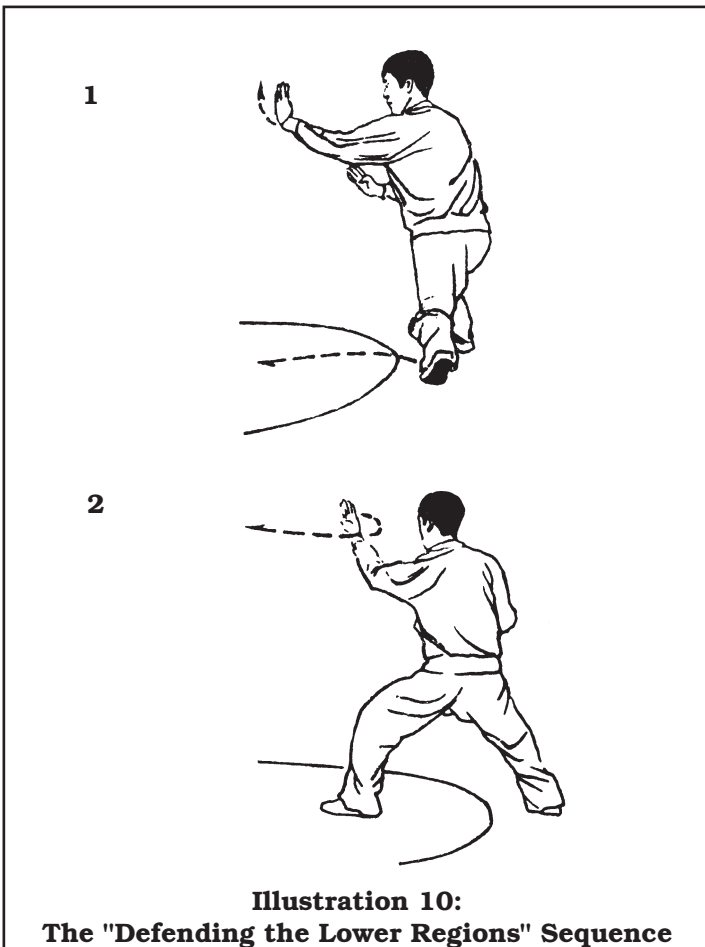
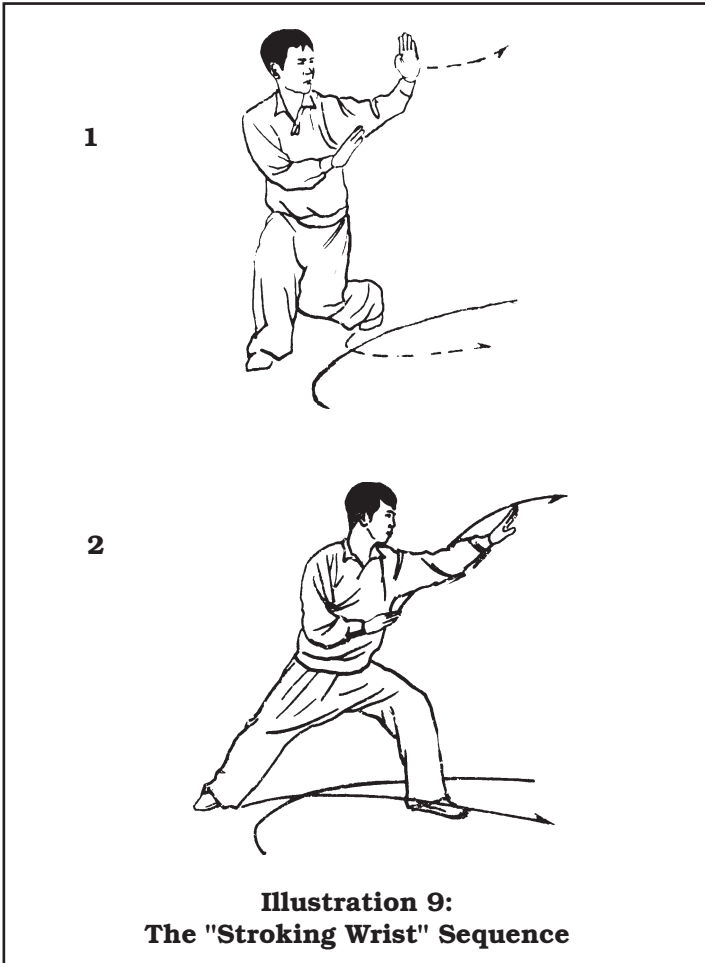
The hand method that is common throughout the eight forms in Section 5 is the joining hand with a front pierce (see illustration 8). This is Sun Gua Palm's specialty. Suppose the enemy strikes at my head from the outside of my front hand. I can use the back of my front hand to block and knock the enemy's hand or arm towards the outside. Then I *bai* step up and use my rear hand to do a piercing strike towards the enemy. Then, according to circumstances, I can choose to use finishing techniques from the eight forms of "joint hand with a front pierce." Pay attention. When you should use this section in fighting, usually one will transform the front pierce into Three Pierces

to take advantage and for successful usage of the techniques.

The hand method that is common throughout the eight forms in Section 6 is the "stroking wrist" (see illustration 9). This is Li Gua Palm's specialty. Suppose the enemy strikes towards my head or my chest from outside my front hand. I can, according to circumstances, choose to use the appropriate actions from the eight forms of the hooking and stroking the enemy's hand or wrist. It does not matter if you cannot hook or if the pull gets stopped. One ought to choose to use the follow-up techniques of the stroking wrist eight forms.

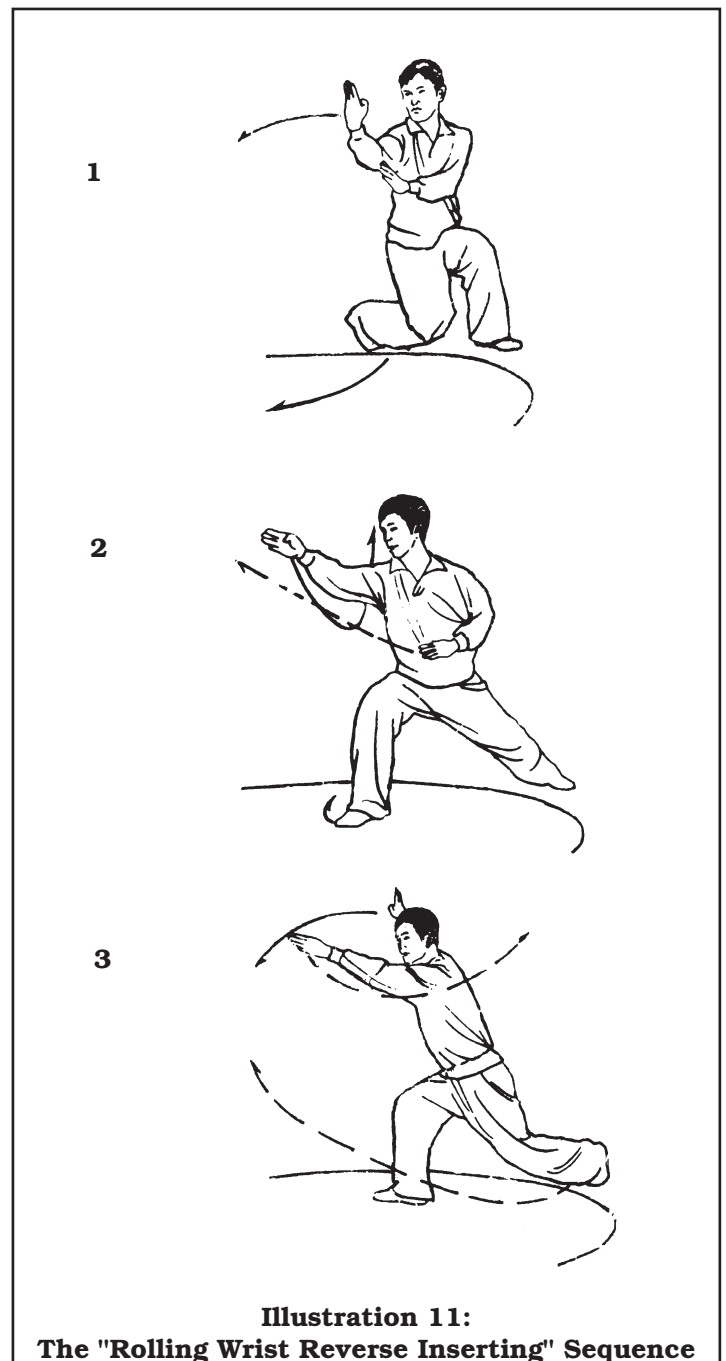
The hand method that is common throughout the eight forms in Section 7 is "defending the lower regions" (see illustration 10). This is Kun Gua Palm's specialty.





Suppose the enemy uses the lower parts position to advance and attack towards my breast and waist area. I can, as required, use the techniques from these eight forms as is appropriate.

The hand method that is common throughout the eight forms in Section 8 is the "rolling wrist reverse inserting" or "reverse opening up" actions (see illustration 11). One can watch for one's chance and choose to use the appropriate reverse insertion or reverse opening up technique from these eight forms.



# Ba Gua Zhang as Practiced by the Chinese Boxing Institute International

by James Cravens

*In this article James Cravens, a Ba Gua Zhang instructor in Ft. Lauderdale, FL, describes the ten principles he feels are important to any Chinese fighting art. Cravens was taught Ba Gua Zhang by Christopher G. Casey, a student of Wang Shu Jin.*

Christopher G. Casey was born in the mid-40's and at the age of nine began his martial arts training in jujitsu. In the next thirty plus years, Casey would study Shorinyu Karate, Chinese and Okinawan Kempo, various Shaolin Arts, Qin Na, Shuai Jiao, Wing Chun, Fukien White Crane, Wa Lu, Tai Ji Quan, Ba Gua Zhang, and Xing Yi Quan.

Christopher Casey was born with little athletic talent, but a keen intellect and a determined will. Early on he studied with an interest in energy and real fighting. His ultimate goal was the study and mastering of energy and truth in combat, even over and the above a style or personality. His journey led him to the Republic of China (Taiwan). He became well connected with the government's Ministry of Education by becoming the Chief Liaison Officer of the Guo Shu Federation, Republic of China, to the United States, and later to Europe. The Guo Shu Federation is a martial arts agency of the Government of the Republic of China operating under the Ministry of Education. Casey promoted the Guo Shu arts, etc., in the United States and Europe for about twelve years in this capacity. In 1981 Christopher Casey formed the Chinese Boxing Institute International with several of his teachers as original board of directors. This was done because Casey wanted to make a distinction between the Chinese martial arts that were "energy boxing skills" and those that were not. Casey believed that arts such as Ba Gua Zhang, etc., could be practiced in a way that was with the energy boxing skills or in a way that was not with energy boxing skills. For example, much of the Ba Gua taught today is little more than a set of movements, often attractive, that has been formed by groups that have included in their Ba Gua Chinese opera, gymnastics, dance, etc., into the form movements. While this may be an art in itself, often the energy fighting aspect is lost. While these arts may assist in *qi gong* study and health, they are not appropriate for fighting arts. Chinese Boxing Institute International was an attempt to preserve these "energy arts."

Christopher Casey's connection with the government of Taiwan allowed him to study with many great masters over a 15 year period. Although his teachers were all different in technique and style, Casey studied in particular the principles and skills that were common and true among all his teachers. Casey sought out teachers who were famous for their fighting ability and were recognized as masters of energy boxing.

In Ba Gua Zhang, this led Casey to the famous Wang Shu Jin as well as instruction from Shen Muo Hui, M. Chaio, and Professor P. Hwng. Wang Shu Jin was his first teacher in Taiwan and his principle Ba Gua Zhang teacher. The arrangement Casey had with Wang Shu Jin was to learn combative energy Ba Gua as opposed to just a beautiful Wu Shu style Ba Gua. The purpose of this article is not to describe the Ba Gua that Casey practiced and taught, but to discuss the ten principles that account for any Chinese Boxing style becoming an effective "energy fighting art" or "true boxing."



**The Ba Gua taught at the Chinese Boxing Institute International is from the lineage of Wang Shu Jin**

The first characteristic that was common among all of Casey's teachers was the principle of **rooting**. Rooting in combat relates to a facet of one's body state and structure. To root one must sink and relax. This is best accomplished with a structure that keeps a tucked forward hip and vertical spine. It is not necessary to always be rooted. It is not supposed to be a force that challenges the force of the opponent. It does provide greater stability, changeability, and positions one to deliver force from the ground. When one is attacked in the lower regions as in a tackle, one does not root. Rooting in combat does not mean the feet are chained to the ground. One must root with mobility and must abandon root when necessary.

Secondly, Casey noticed that all his teachers used the principle of **yielding**. Yielding is simply the instinctive nonresistance to force. Some teachers had great suppleness such as P. S. Tao of Tai Ji Quan push-hands fame. Others,

such as Wang Shu Jin had great ability to position themselves defensively at an advantageous position when attacked. In spite of differences, all acknowledged that in spite of their projection skills, there could be others of greater strength or projection, making yielding necessary for high percentage boxing against a stronger opponent. One must not just yield, but yield in a position that brings one's position into safety and ideally position one with counter attack potential. Some people have taught that one can yield until the opponent tires or hurts himself. This is a noble effort to make fighting neat and clean, but not very realistic.

Another common characteristic among the great boxers is that they all work on **unitary movement**. Unitary movement desires to use all factors of body and mind to achieve the maximum result. For example, if one is rooted and needs to strike with the arm, he may : a) push from the ground, b) shift his weight, c) turn his waist, d) the waist may then direct the arm weapon into the target. If all is coordinated well, the force is maximized and the power leaves the projector and energy is fired into the target. If one is standing tall, he may use the force of gravity to drop suddenly triggering a chain reaction of the above points b through d. These are samples of unitary efforts. Unitary is the opposite of segmented or isolated power. Unitary is supposed to always be loaded for delivery while segmented movement must reload before delivery.

Fourthly, all complete boxers learn to master the **projection** of force. The study of projection includes the unitary study above along with the study of your body state (the fifth principle), and the study of six/nine theory (the sixth principle). Projection can be increased giving the smaller fighter his maximum effectiveness. The study of the *dan tian* (center of gravity point) and the *Zun Guan* (third eye point in the forehead) point and their cycle of force are key to projection.

The principle of **body state** is the study of the tension of the body and how the muscles, joints, etc., connect. Masters vary in their body state, but the bottom line is that one needs a body state that can effect maximum projection and one needs a body state that allows for effective yielding, speed, and changeability.

The sixth principle is the **six/nine theory**. The meaning comes from the ancient Chinese classic *Yi Jing*. The Yin/Yang symbol represents the idea that one must do everything in the boxing with the ability to change at any moment. Every punch, kick, footstep, grapple, *qin na*, escape, etc., must be done in a way that permits changeability. This is not seen in most fighting. When one hits things they are OK, but when they miss their intended target they become vulnerable from lack of changeability. How can one move, hit, etc., in a way that independently projects powerfully, yet in a changeable fashion? This is the study of six/nine theory and a characteristic the masters possessed.

Principle seven (**centeredness**), eight (**line and angle**), and nine (**forward pressure**) concern the characteristic of efficiency in combat and economy of motion. Centeredness has several meanings. One has his own center to protect and has the center of the opponent to conquer or capture. The center is the basis of economy of motion. Sometimes one's center is a straight line, plane, or a critical mass where one's essence of structure and balance are located.

The eighth principle is **line and angle**. This is simply the study of the patterns of attack and defense. It represents economical coverage of your center as well as economical attack techniques to the opponent's center. Sometimes a straight line is the quickest best way to an opponent's center and sometimes a not-so-straight line is the best way.

The ninth principle is **forward pressure**. When one

enters to touch or clash with an opponent, one may get the advantage. If so, the pursuit with forward pressure may increase the advantage to seize a finish to the fight. The pressure may also cause an opponent to respond in a way that can be read more easily because of the pressure. This radar of touch is essential to the boxing.

Ba Gua Zhang form sometimes appears to be an inefficient way of movement. If Ba Gua is to be an efficient fighting art, then its movement must be efficient. The above three principles must be understood to put this efficiency in combat.

The last principle that Casey observed among his teachers was the principle of **mind hit**. In combat, the role of the mind, the ability to attack the opponent's mind, defend your own mind from attack and distraction, is essential for high level boxing.

Again, it is important to note that various teachers have different abilities, qualities, styles, etc., but the people known as "boxers" possessed some degree of skill in the above mentioned ten principles. Every art or style claims to use at least some of these principles. These ten are unique when blended in a complimentary way, creating what appears to some to be "magic." It is only a special phenomenon that blends the right ingredients. We often say that when one is skilled in these things, he has the "touch."

These principles are not substitutes for the basic factors in fighting that are essential to all forms of fighting, such as: timing, distance, speed, size, power, intensity, etc. These belong to all arts and are essential for consistent success. The ten principles mentioned are above and beyond and define what is unique about Chinese Boxing. These things we believe bring one to their optimum. We do not have to be clones, yet we can operate under the same principles.

We are most thankful for a small American, poor in athletic ability, but rich in intellect and will, who was obsessed and in love with energy, who agreed to teach us and encourage us to seek for truth always above everything else. Christopher Casey died in December of 1986. He was known by only a small circle of people. A few that you may wish to inquire with are Taki Kimura, Wally Jay, Al Dacasscos, Lo Man Kan (Taiwan), Manfred Steiner (Hannover, Germany), Ping Siang Tao (Taiwan), Robert Smith, and Shen Mou Hui (Taiwan).

*The writer of this article, James Cravens, is a thirty year student of martial arts. He was assistant liaison officer for the Guo Shu Federation, Republic of China, for ten years and has been President of the Chinese Boxing Institute International since its beginning in 1981. Cravens teaches in Fort Lauderdale, FL, has written three books and produced video tapes related to the Chinese Boxing curriculums. For more information write: CBII, 1040-D W. Prospect Rd., Oakland Park, FL 33309.*

### Ten Principles of "True Boxing"

- 1) **Rooting**
- 2) **Yielding**
- 3) **Unitary Movement**
- 4) **Projection**
- 5) **Body State**
- 6) **Six/Nine Theory**
- 7) **Centeredness**
- 8) **Line and Angle**
- 9) **Forward Pressure**
- 10) **Mind Hit**

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