



Pa Kua Chang

JOURNAL

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*Sun Xi Kun's
"Genuine
Transmission
of
Ba Gua"*

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In This Issue:

Excerpt from Sun Xi Kun's
Ba Gua Book

The Fundamentals of Ba Gua
Broadsword

The Ba Gua Two Person Broad-
sword Set of Li Zi Ming



Pa Kua Chang JOURNAL

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About the Pa Kua Chang Journal

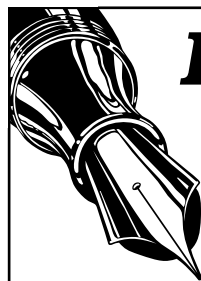
The *Pa Kua Chang Journal* is published six times a year. Each issue features an interview with, or article by, one or more Ba Gua Zhang instructor(s) from mainland China, Taiwan, the United States, and/or Canada. The interviews will report on each instructor's background, current program, training methods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

New Products Available

March and April bring several new products to our catalog of martial arts items. First, we are proud to now have available Khan Foxx's outstanding work on *Liu He Ba Fa* (see article on page 29 of this issue). This book is presented in a velo-bound, xeroxed format. I recommend this book highly to anyone who practices any internal style of martial arts. The information transcends stylistic representations or expression and presents the core principles which apply to all martial arts practice in a detailed, articulate, and well researched manner.

The next new items we now have available are Joseph Crandall's translations of *The Genuine Transmission of Ba Gua Quan* by Sun Xi Kun and *Henan Orthodox Xing Yi Quan* by Pei Xi Rong and Li Ying Ang. The Sun Xi Kun book is presented in a saddle bound volume (like the binding on this journal) with photographs of Sun (all of the photos of Sun Xi Kun that appear in this issue are taken directly from the book). The Xing Yi book is presented in a Xerox, velo-bound format and is a valuable addition to any Xing Yi practitioner's library.

We are also now offering two new titles on Yin Fu Style Ba Gua Zhang Qi Gong methods written by Xie Pei Qi of Beijing (see *Pa Kua Chang Journal*, Vol. 4, No. 1) and translated by Andrew Nugent-Head. These two new titles come to us from the Traditional Studies Press and are titled: *The Twelve Guiding Energy Sitting Meditations of Yin Style Ba Gua* and *The Eight Healing Sounds of Yin Style Ba Gua*. Xie's knowledge of the Yin Fu style Qi Gong methods is very deep and the books present the material in an easy to understand format.

Lastly, Tim Cartmell's new book and video *Analysis of the Principles and Applications of Effortless Combat Throws* will be ready to ship out on about 15 April. We had hoped to have this project completed by March, however, we were not able to get everything finished as fast as we had hoped. However, those of you who would like this book can order it earlier than the publication date in order to reserve a copy.

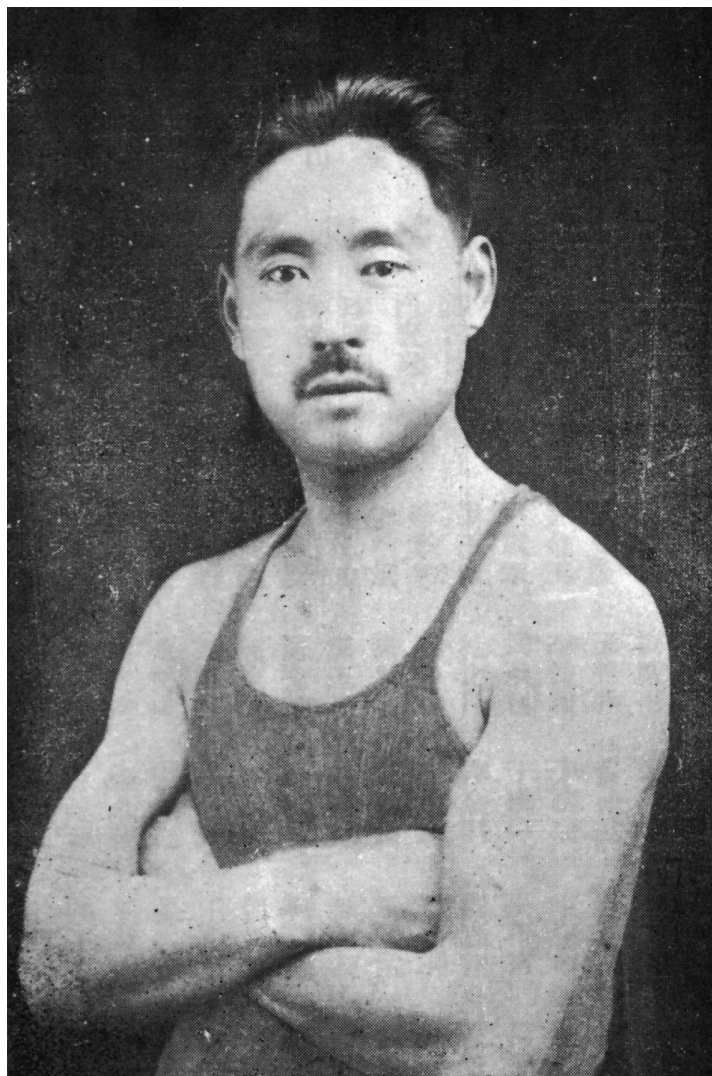
On the Cover

Ba Gua Zhang instructor Sun Xi Kun (1883 - 1952) demonstrates a Ba Gua sword posture which appears in his book.

Sun Xi Kun and His "Genuine Transmission of Ba Gua Quan"

Ba Gua Zhang instructor Sun Xi Kun (孫錫堃: 1883 - 1952) stands as an important figure in the history of the art of Ba Gua Zhang. He was known as a teacher (one of the few to pass on the teachings of Cheng Ting Hua's (程庭華) son, Cheng You Long, 程有龍), an organizer (in 1932 he created the Virtuous Way Martial Study Society in Tianjin) and an author (his *Genuine Transmission of Ba Gua Quan* was published in 1934). This month, Joseph Crandall of Smiling Tiger Martial Arts, in a coordinated effort with High View Publications is releasing the first English version of Sun Xi Kun's book. Unlike Crandall's previous translations, Sun's book is presented with its original photographs in an offset print, saddle bound version (printed and bound exactly like this Journal). We combined our efforts to bring this book to the English speaking public because this is one of the best and most comprehensive early books written on Ba Gua and all serious Ba Gua Zhang practitioners can gain valuable insights in to the study of this art through a careful examination of Sun's written word and photographs.

As far as the book's content, Sun was very thorough in introducing the reader to the depth of the Ba Gua art. Prior to Sun Xi Kun's book being published, there was no other book on Ba Gua which addressed such a vast range of Ba Gua material. Sun's book includes: historical and lineage information, several sections dealing with discussions of the general principles of internal martial arts and Ba Gua practice, an examination of the Sun's eight section open hand Ba Gua circle walking form (including photos of Sun Xi Kun performing the movements), an explanation and photographs of Ba Gua application, discussion



Sun Xi Kun (1883 - 1952)

of apparatus training methods (wooden man and bag training), discussions on Tai Ji and Xing Yi's Wu Xing (five elements) and a discussion (with photographs) of each of the following Ba Gua weapons: sword, Day and Night Mandarin Duck Axes (crescent moon knives), the halbred, and the Spring and Autumn knife. This book is now available from High View Publications (800 - 413 - 8296). What follows in this article is a short biography of Sun Xi Kun and a few excerpts from his book.

Sun Xi Kun (1883 - 1954)

Sun Xi Kun, also known as Sun Yu Peng (孫玉朋), was born in 1883 in Wu Jiao County in Hebei Province. It is not known with which martial art style Sun began his martial arts training. However, it is written that he studied both Xing Yi Quan and Tai Ji Quan for about eight years prior to his practice of Ba Gua. While in



Sun Xi Kun with members of the Dao De (Virtuous Way) Martial Society in 1933, Tianjin, China



Cheng You Long (1875 - 1928)

Tianjin, he met his Ba Gua teacher Cheng You Long (1875 - 1928).

Sun Xi Kun opened up his own school in Tianjin in 1932 under the name "Virtuous Way Martial Study Society." In 1934 he published his book, "*The Genuine Transmission of Ba Gua Quan*." Had the situation in China in the 1930's been different, Sun Xi Kun would have perhaps grown old teaching in a flourishing school in Tianjin. However, the Japanese invasion in 1937 put an end to life as he knew it in Northern China.

Sun Xi Kun left Tianjin in 1937 and moved to Nanjing where he had been invited to teach at the Central Martial Arts Academy. It is not known to me exactly how many years Sun stayed in Nanjing (the Central Martial Arts Academy moved to Chong Jing with the Nationalist Government in 1943), or if he followed the School's move to Chong Jing, but he eventually ended up back in Tianjin. He most likely went back home at the end of World War II (1945), but that is just speculation. He may have returned home prior to this time.

Unfortunately for Sun, his troubles in Northern China were not over. Shortly after the end of World War II, China found herself in the middle of a civil war between the Communists and the Nationalists. After the Communists took power of the country in

1949, there were two groups of individuals who they particularly wanted to abolish. One was martial artists and the other was those belonging to religious societies. China's history had proven that these groups most often formed rebellions and the Communists wanted to stomp out any form of organized rebellion. Sun Xi Kun belonged to both of these groups. He had been the head of a martial arts society and he was an Yi Guan Daoist. Sometime in 1949 or 1950, Sun Xi Kun was caught by the Communists and taken to be executed with a mass of others.

Sun Xi Kun was taken with a group of others and lined up for execution by a firing squad. As soon as the firing squad's bullets started to fly, Sun Xi Kun hit the ground as if he had been shot and he lay there among the dead bodies. The executioners left the bodies to rot where they lay and Sun stayed there playing dead for three days. When he thought it was safe to move, he made his escape and eventually ended up in Hong Kong. After a short stay in Hong Kong, one of his old students from Tianjin, Lu Hong Bin, paid for Sun to move to Taiwan. Shortly after moving to Taiwan, Sun Xi Kun died in 1952. It is said that he died as a result of illness he suffered after having lay on the cold ground for three days with the dead bodies.

The Following Excerpts were taken from Sun Xi Kun's book, *The Genuine Transmission of Ba Gua Quan*, translated by Joseph Crandall.

Author's Preface

In my youth I loved to study the martial arts. I came to Tianjin to find a good teacher. My uninformed friends taught me the art of Xing Yi Quan. I practiced this for many years. Still, it was not enough. Because I loved the mystery of Baguazhang I arranged to study at Master Cheng's school. Master's name was Youlong and he was called Haiting. He inherited Grand Master Cheng Tinghua's legacy. Grandmaster Cheng Tinghua worked in the capitol selling eyeglasses and therefore the people called him Eyeglasses Cheng. He was originally from the Cheng village in Shen County, Hebei. He was a top student of Dong Haichuan of Wen'an County in the Shuntian Prefecture.

Master Dong excelled in bravery and fierceness. He traveled about seeking friends. He met a Daoist master up in the mountains who gave him the method of Baguazhang, the sword art and skill in each type of weapon. Without a doubt his skill was superb. People called it an immortal transmission and these are not empty words.

Later, Dong was given duties in the palace of the wise prince. The prince also was good at the martial arts. He employed Sha Huizi, a husband and wife team. They were originally foreign bandits. They heard that the prince was looking for good martial artists. They became guests at the palace. The prince received them. One day they offered to demonstrate their techniques and entertain his visitors. A large crowd

came to see the demonstration. The palace could not contain them all. The prince ordered tea for them. Because of the great crowd, the servants could not come forward. Master Dong then picked up the water and passed over the palace roof. He offered water to the prince. The prince was mystified He questioned Master Dong. The furnace is set up in the front of the palace. How did you get water to the rear? Master Dong knows he cannot deceive the prince. He kneels before him and gives him all the details. The prince then stopped the Sha's performance. The prince wants to see if Master Dong is telling the truth. He goes to the staging area and begins to perform Lianhuan Zhuan Zhang [Connected Turning Palms]. His appearance is like moving clouds and flowing water, billowing unceasingly. The prince is hugely surprised. This was unheard of, it was a never before seen martial art. He continuously used soaring into the air eight steps. He raised his qi and leaped into the air and then dropped down. He ended the form as he started. The prince gained respect for Master Dong. He asked Master Dong to transmit all of the art truly.

There is much benefit to be gained by passing it on to the students. The Sha's also wanted to learn. Many asked to learn but only a few became students. They remember the techniques and come close to his spirit. Old Master Dong lived more than 80 years. He died sitting up. His disciples buried him outside the East Gate in Beijing, northeast of Hen Jo Chi, by the side of the Red Big Way. They also set up a stone monument with an epitaph. It is used as a chronology. I, myself went to this gate ten years ago.

Bagua embellishes the two arts of Taiji and Xingyi. But they are not as profound as Bagua. The foundation is inexhaustible change. In the use of energy, it lies between Taiji and Xingyi. Now we have books. Naturally, the knowledge inside them is not profound. A lot is wasteful lies. Therefore it is fitting that this now begins your martial study. Use this patriotically and with duty to Heaven.

A Little Bit on Mr. Sun Xikun

Mr. Sun Xikun is a Daoist and a deeply worshipful person. He is from Wujiao County in Hebei. Mr. Sun's inborn nature is sincere and generous. When he was young, he had a craving for the martial arts. Even now that he is older he still loves it. With a strong will he studied and examined the martial arts of Bagua, Xingyi, and Taiji. He became skilled and strong. He established the Dao De Martial Arts School. Mr. Sun is a person of high morals. He is easily approachable. Mr. Sun furthermore runs a kind and profound school. Most men know little at all. When Mr. Sun has spare time, he always responds to my requests for guidance. He openly gives out the secret doctrines.

I, myself, am now a teacher. I gained a lot because I kept records.

Zhifeizi Ren Yongyi wrote this.

A Short Biography of Master Cheng Youlong

Master Cheng Youlong, also known as Haiting, was from the Cheng Village in Shen County in Hebei. His father was Cheng Tinghua. Cheng Tinghua was in the business of making eyeglasses. He was a top student of Dong Haichuan.. He was very skilled in the Bagua Quan method. Men called him Eyeglasses Cheng. Youlong studied with his father for many years. His literary skills were excellent. His disposition was upright, cheerful, and curious. He researched each branch of the Internal Martial Arts, Bagua, Taiji, and Wuxing. Without a doubt he was pure and fine. He had many followers and partners. In November 1928 he died in Tianjin. Later his burial place was changed to Beijing. The family still teaches his skills. They feel that these skills are unique.



Ba Gua Zhang instructor Sun Xi Kun, author of *The Genuine Trasmission of Ba Gu Quan.*

A General Discussion on the Martial Arts

In ancient times, when people lived among the animals, their strength was poor and they were in constant danger. They needed to develop skills to avoid and resist the dangers. It used to be that the strong lived and the weak died. Yet the old sages took it upon themselves to study all things. In the world at large, they examined people, how cats hunt, dogs chase, rabbits avoid, and eagles bind. In the microcosmic world they sought to combine the pre-natal and post-natal aspects. They gathered together and combined all these skills and abilities and developed the principles of the martial arts. These were fixed in the eight trigrams and combined with the five elements to increase the technical arts. They have been passed down for generations. The sages gained benefits from this and so can we, if we follow their path. We should practice the Way of the martial arts.

When first studying, it is proper to go slowly, be frugal, practice only one art. When one has practiced for a long time, it is proper to expand the studies more. From many directions, they all converge together. They are smelted in the furnace. Use desire to penetrate and then permeate through them. All who practice martial arts must know the training process. First, desire to



Sun Xi Kun executing the first movement of the "Double Palm Change"

open up. Then seek to pull it all together. Arrive at the forging of pure skill. Bravery lives in the front; suddenly then it is in the rear. Empty and full, true and false. No form, no shape. No separation, no blocks. The art is also all in this.

When men practice the martial arts, they first need to find a teacher who will impart the knowledge. A teacher who knows the meaning of the martial arts from the beginning to the end. One who knows the arrangements of movements. The foundation of the martial arts is qi transformation. It is not big on the outside. It is not small on the inside. Far away it lives in the six combinations. Nearby it lives in the one body. One action, one stillness. At once spoken, at once silent. There is nothing that is not combined with the forms of the trigrams. Then you must get the heart of the oral teachings. It is not easy to get this mystery.

The Purpose for Practicing the Martial Arts.

1. It does not matter whether we speak of the inner or outer family. Why do martial arts? They all have a brilliant people. They all desire a famous teacher. Search out a skilled man. Go wherever you can get the mysterious techniques. The skills of a brilliant man and an average man are not the same. Find out the teacher's natural disposition. Whether in sitting, lying, talking, chatting or moving does he use energy? Each and every action of man is different. You need the teacher's attentive natural desire to help you.

The brilliant man does not injure men. He is not selfish nor boastful. The natural ability of the true man is not shown in forms. If he shows forms, he is not a true man. Then, when first studying, practice for ten years. You may not yet know the energies of movement and stillness. Perhaps you have many techniques. Yet without someone to show the fine point you will never understand the principles of the martial arts. People practice martial arts until the habits are deep. Try to avoid frauds.

2. When you find a brilliant teacher, then you must totally empty your mind and heart in order to get the doctrine. Investigate it deeply. Be wary of other teachers. Correct instruction makes for practicing true martial arts. From of old, the arts are not easily transmitted. Therefore suspect the teachings of vagabonds. On the outside it is false. Receive instruction in the school of a famous person. Therefore the teacher will be able to correct what is wrong. You must not get upset if praise is seldom imparted. In practicing the art, it is proper first to get the correct series.

3. When you have completed your study of the art, do not treat men with contempt. A strong China will naturally have strong citizens. An able man, behind his back, has able men. Use personal loyalty to attract people. Do not be boastful of natural ability. Maybe you will compare your martial skills with other experts.

When points are made then stop. You will naturally know who has the victory. Others may find it difficult to make that distinction. However it is convenient to maintain the opponent's good name.

4. When people practice the martial arts it is very proper to emphasize the Daoist virtues. Be absolutely loyal to your country. Be obedient to both of your parents. Other friends must speak. Other teachers must be respected. When you see righteousness it should make you brave. You should be benevolent, but not be humble. Do not be ashamed of martial arts. Its righteous knights are the root of excellence.

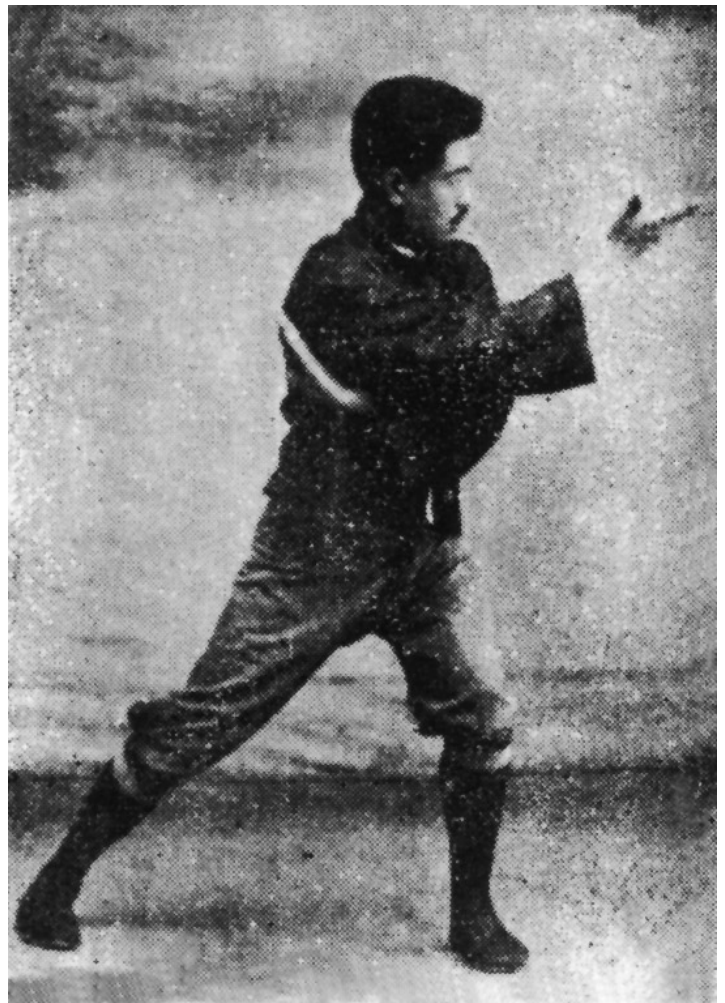
5. After completing your skills, it is important to avoid the following items: Criminals do not come to a healthy end. Do not fornicate. Do not oppress the virtuous. Do not steal. Do not injure others. Why do false actions? Do not disregard or twist your teachers words. Do not become intimate with bandits. Do not open your mouth to curse people. Do not abuse public power to retaliate against a personal enemy. Do not lie. Note the above items. It is important to guard against them.

THINGS YOU NEED TO KNOW WHEN PRACTICING THE MARTIAL ARTS

The martial arts are all part of the one Dao. There are many different schools. But in speaking of them, there are only the two skills of soft and hard. The soft school esteems softness and the hard school esteems hardness. Hard and soft mutually cross over. Proper training is the genuine essence of the martial art. The Wudang system corresponds to the inner family. It uses soft to arrive at hard. The Shaolin system corresponds to the outer family. From hard, it develops to soft. You must know hard and soft, and in initial practice, distinguish it. When you arrive at its end, and create its ultimate, then hard is also soft and soft is also hard. Then there is no separation of hard and soft. The proverb says, "The Long Fist is not long. The Short Fist is not short." This is what it means.

Currently, practicing fighting skills daily benefits everyone. Each is what it is. Each is not what it is not. It is good to use sectarian bias to probe the great depths of its cause. You must know that below heaven, martial arts are basically one family. Do not worry whether it is short or long. They are all martial arts. Recently Xingyi, Taiji, and Bagua have been classified together. They are taught everywhere and studied by every one. Still, most only study it on a shallow level. If the martial arts practice is easy, then the fighting principles are difficult to understand.

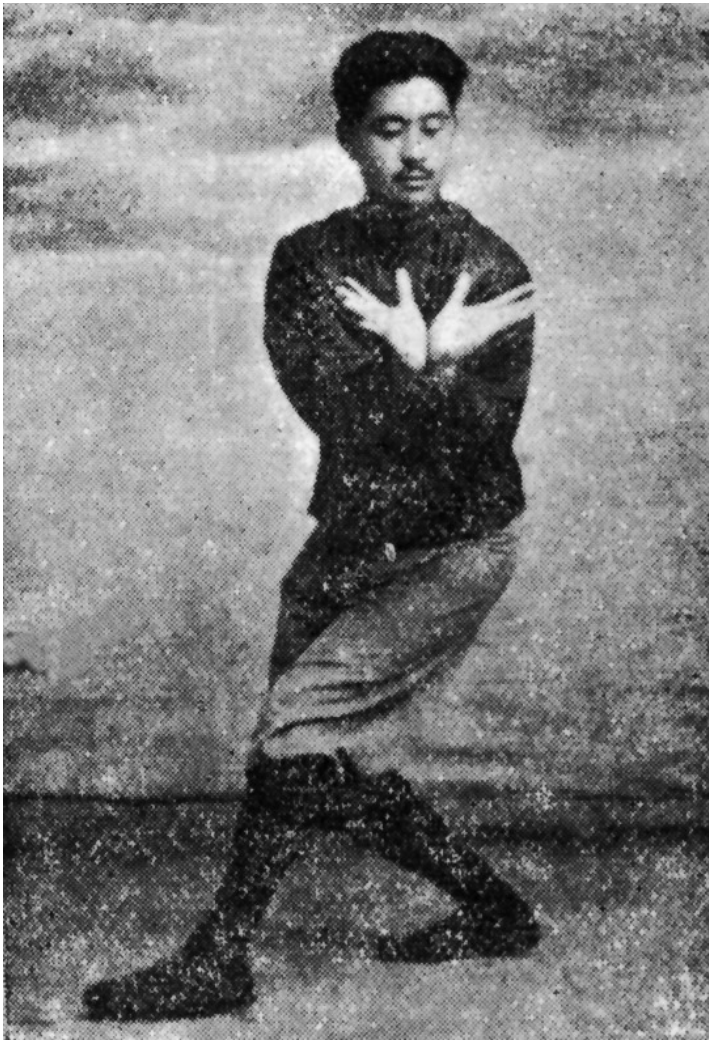
What are the martial arts? What are the methods and the art of fighting? What makes the methods? What makes the art? Practicing the postures makes the method. Bringing the proper techniques to the enemy makes the art. In the beginning posture, the tongue rolls up so that the *Ren* and *Du* channels are



Sun Xi Kun executing a movement from "Behind the Body Palm"

connected. The heart is empty like a cave. There is no form and no shape. This is Wuji. It is like moving, yet not moving. It is just about to expand, without expanding. Finally, the Mind begins to move and the Will is created. The body begins to go forwards, the hands and feet move. This is Taiji. From Taiji comes Liang Yi [the two polarities], Si Xiang [the four phases], and Bagua [the eight trigrams] and ultimately the 64 hexagrams. From one aspect we arrive at 1,000 ways and 10,000 clues and each type of martial art. It rarely goes beyond these bounds. The methods of the martial arts and Daoism are derived so.

When confronting the enemy, if the enemy moves, then get his movement. If the enemy is still, then you be still first. It is spoken of as 'waiting at one's ease for the exhaustion of the enemy.' If he is high, then I am low. If he is hard, then I am soft. In speaking of being near the power, you must change. This is the art of fighting. You must understand the principles of fighting. Then weapons are not difficult. It is imperative that the martial arts be one with the Dao. Still more, using the palm method is difficult. And the eight trigrams are one school. All are related to the palm method. If you do not have a famous teacher to point out the way, you will not be able to spy out his secrets. You will have no one to indicate the fine points.



**Sun Xi Kun executing the standing posture
"Double Embracing Palm"**

Moreover, in practice, it will also be difficult to get his true foundation. Looks have, for this reason, caused muddy strength. And it can injure the internal organs. Also, when practicing the martial arts, the location cannot be disregarded.

When first practicing, it is better to go slow, better to train well. Gradually increase the speed. After a while the *qi* descends into the *dantian*. The hands and feet become coordinated. The muddy strength goes away by itself. There are no blockages, no separations. You are not late nor broken. The waist is like the axle of a wheel. The *qi* is like the wheel turning. Changing postures has to be like moving clouds. The appropriate stepping is flowing water. Empty and full must be distinguished in both feet. Shrink the body to change its image. Overturn like a startled goose. You must change randomly. It is mysterious and unfathomable.

When practicing the martial arts, no matter which fighting art you practice, they all still use the waist and body as the root. You cannot only rely upon uncertain strength to get the victory. The internal energy in the *dantian* must be pure and even. When the fist goes out, it must be natural. It is like emptiness in the middle of full, and fullness in the middle of empty. Fullness instantly is in the striking hand. Emptiness

is in the changing hand. The hand goes out like a tongue licks. Striking a man is like blending with him. Truly rely on the subtle understanding of the striking method.

Act according to the functional methods of Bagua Quan. They are: Push, uphold, subdue, lead, parry, hook, split, advance, seize, hold, join, strike, seal, close, dodge, and expand. If you can advance, then you can retreat. You can transform, but still more you must create. You must be hard and not blocked, soft and not dispersed. You must be still like Tai Shan and move like a swimming dragon. There must be reeling silk energy. Layer upon layer, it is unfathomable. It has circles inside of circles. Everywhere there are changes. This is Chinese Bagua. The mystery of the martial arts.

The martial arts proverb says, "Martial arts is the practice of pre-natal *qi*. Hard and soft mutually cross over and delicately push each other." Take a careful look and note the Bagua palm method. You do not need to be afraid of fierce people with the strength of 1000 pounds. Know yourself and know him. In one hundred battles you will have one hundred victories.

When practicing the martial arts, outwardly emphasize the hands, eyes, body method and stepping. Inwardly practice the minds thoughts full. The mind is the original teacher. The eyes are the first points. The feet are the battle steed. The hands are the weapons. Therefore the eyes must be sharp. The body follows. The mind is steady. The hands exact. Therefore the eyes are prepared to search for understanding. The hands have the skill of parting and turning. The feet have the skill of speed. The spirit has the ability to lead the way. The energy is broken the will is unbroken, the will is broken the spirit is connected. The outgoing hand is like an ox's tongue. Changing hands are like piercing needles. The fighting are is pure and subtle. Get the person's roots and extremities. This is instantly the principles of the martial arts.

Also the practice method of this martial art is divided into three basins: upper, middle, and lower. When the three basins are pure, internal energy will be naturally understood. Then no matter what sort of weapon he has, long or short, single or double, he can not hurt you. Also transform and create from all of this. If one point is already understood, then all the material will be at your finger tips. Naturally, it is not difficult.

In speaking of the first teacher, when Grandmaster Dong was alive, he could hang a picture on a wall when his knees were coiled and he was sitting by raising his *qi* and leaping up into the air. Master Cheng Tinghua could travel many hundreds of miles at night. With his bare hands he would catch birds. These are not empty words. These skills have been handed down today. Just observe Cheng Xiangting, Jiang Xinshan, Wu Junshan, all masters who have received the mysteries of Bagua. This is real skill. They did not get there in a day and a night. When we study the martial arts, how can we not be anxious to start the true investigation. If you have the will, then study. Why not start now?

A DISCUSSION OF THE MARTIAL STUDY OF THE DAOIST SKILL OF COMBINING STILLNESS AND MOVEMENT INTO ONE.

Chaos first opened up. *Qian* and *Kun* began to settle out. Everything pure and light makes heaven. Everything turbid and heavy make earth. What are heaven and earth? They are the *qi* of *yin* and *yang*. *Yin* and *yang* together create and transform all things. People make the spiritual force of all things. They uphold and spread only what is reliable.

The body is half *yin* and half *yang*. The spirit is half divine and half demonic. If we cultivate the Dao then we can become completely divine. If we wound and destroy we must become demonic. It is easy not to cultivate the Dao. The path is very difficult. The way is steep. Therefore cultivate the Dao. We must first have a strong body. When the body is strong, the soul is easy to awaken. If you desire a strong body, without martial arts you cannot get the skill. The martial arts and Daoist skills are two sides of the same coin. One is outer and one is inner. One is movement and one is stillness. First seek stillness in the middle of movement. Then seek movement in the middle of stillness. This is cultivating the martial arts and Daoist arts together.

The body and soul are practiced together. Movement and stillness are combined. There is no inside or outside. The two become one. The Daoist arts are very precise and very obscure. (There are not many books on this subject.) Because martial study trains the sinews and bones and nourishes the *qi*, it requires special attention. Movement trains the sinews, bones and skin. Stillness allows for the passage of the *qi* inside. Without causing there to be stillness you are naturally still. Therefore it is said that there is stillness in movement.

Daoist skills train stillness in the body. They calm the spirit. From the region of the vast nothingness, they seek to create the pivotal force of the pre-natal. The *qi* is drawn along the *Ren* and *Du* channels. It follows the natural turning of heaven and earth. The spirit is connected to the two eyes. They make the combined jewels of the sun and the moon. The mind is still and the spirit fixed. They lead movement with mystic power. Without causing there to be movement there is naturally movement. Therefore it is said that there is movement in stillness. Contemplate these principles. Undergo hardships without distress. Draw near it without being destroyed. You can study heaven and earth simultaneously in the body. Therefore martial arts and Daoist skills ought to be together raised and together discussed.

A General Discussion on Bagua Quan

In doing the practice method of Baguazhang, one must be continuously connected everywhere. There is no posture that does not combine the principles of stillness and movement. There is One *yin* and one

yang; one movement and one stillness. There are left and right practice methods. They employ changing the form. The feet must fall levelly. The inside foot goes straight. The outside foot hooks. When first practicing, the distance between the steps must be small. They must be equal. Look at the rabbit. Its body has the bad practices of suddenly rising and suddenly falling.

The hook step and the swing step must be pure. Do not get a twisted step. The body, waist, legs and knees, each part, must expand and contract and follow together. When you begin to practice, go slowly. After a while the *dantian* fills with *qi*. When it becomes natural, then you can go faster. Therefore, it is an internal skill. The first emphasis is on the *qi*. When the *qi* is flowing circularly, then the body's one hundred veins unfold liberally. The hands and feet will be agile.

About the method to circulate the *qi*: Be careful how you practice of it. It is a gradual process. Breathe through the nose. It is important to avoid using the mouth. Importance is paid to the leg method in the martial arts. Therefore have the hands strike 30% and the feet strike 70%. The victorious man is completely in his feet. One needs to know the energies of light and turbid. Observe that it is proper to be fast, and not proper to be slow. Baguazhang has the three skills of the upper, middle and lower basins. First practice using the upper basin, walking a large circle. When you get good, then practice the middle basin. After several years you may practice the lower basin skill. Combine it with walking, piercing, twisting, overturning, spinning turning, and changing. It will then be different from all the others.

THE SKILLS OF BAGUAZHANG

The martial skill of Baguazhang uses turning the circle to make the foundation. The body has three forms. With directions you will be able to complete them. They are dragon, monkey and eagle. Walk like a dragon. Turn like a monkey. Change like an eagle. Use the Treading Mud Steps, the scissors shaped legs and be secure like sitting in a sedan chair. Within it are included the 72 Secret Feet. Inside are concealed the Intercepting Legs. It has the skills of 1,000 changes and 10,000 transformations. Then there is the study of the assembly of the heart, mind and spirit.

Moreover this art uses horizontal and vertical energies. It does not distinguish the overflow and carry off energies. First refine turning the big circle. Then use the palm method. One palm guards the inside. One palm must guard the outside. Both palms together are inside the circle. The feet must fall levelly. The inside foot stretches to walk. The outside foot hooks inwards. On the hand, the thumb opens up. The tiger's mouth must be round. The other four fingers are arranged. The center of the palm must be empty. It is shaped like an ox's tongue. The outgoing hand is like a tongue licking all this.

An Explanation and Pictures of the Target Hitting Method in Bagua Quan

The techniques of Bagua Quan are many and distinct from other fighting systems. This art has one fixed routine method. It may be hard or it may be soft. It may be controlled and it may be simplified. The name of this fist is suspect. Look at your opponent's body structure. And consider how you will use the art to attack. The enemy's body may be big and strong, or maybe his body is small and quick. Look for his cleverness. How are his spirit and energy? Practice fighting to get the secrets of the art, or you will not get them. Use movement to do it, do not separate.

To start, stretch out one hand. Be ready to perceive what you have and do not have. In the Chinese Martial Arts there is no discussion of inner arts and outer arts. There are all kinds of martial arts. See the name and follow the art. You must have a special place. Do not forget energy or you will be fragmented. Moreover practice fighting with men; the more, the better. Know him and know yourself. Otherwise, in 100 fights you will not have 100 victories.

Know that the twisting energy and the spirit pervades everything. Cleverness must be quick. The body is agile and quick and nimble. Estimate if they have great strength, then full and empty techniques may get the victory over him. The hand goes out, but he cannot see the hand. The hand reaches, but he is not able to move. Display the method of mysterious ingenuousness.

Borrow energy and use energy. Rising energy must be quick, not slow, like the body's small bones are quick. See his hand. If comes towards you high, then you meet it high. If it comes in low then you follow it low. He is on the left and I am on the right. He is in the front and I am in the back. Stick continuously and use listening energy. If he uses propping energy, then he cannot issue energy. He will fear the strike and be unable to move. If his center line is held in error, I then contract my body tightly and then expand my body to issue energy. You certainly can strike and knock him 10 feet away. Use whole energy.

The changes of Bagua are infinite. The seizing method is completely within the many techniques. Teacher's say that, in literature, you will be able to know the principles of Heaven and Earth. Martial Bagua follows *qian* and *kun*. I get all of the eight trigrams. The different names are slightly explained with few words.

SPRING AND AUTUMN KNIFE with pictures

In the old days of my country, the advent of cavalry made spears and knives important. There were 18 long weapons: Lance hammer, bow, crossbow, whip, mace, sword, saber, ax, crescent bladed halberd, dagger axe, halberd, awl, rod, spear, rake, mallet, spiked trident.

The spear is the king of the weapons. The Big Knife is the leader of the weapons. In the Three Kingdoms Period, Guan Fuzi's knife method was famous. It moved all below heaven. It was called the Night Vision Spring and Autumn Knife. It is also called the Spring and Autumn Knife and the Green Dragon Stops the Moon Knife. In modern times this type of knife is also known. The single saber, double saber, stabbing saber, waist saber, precious saber, elephant tusk saber, hooked saber, etc. are all types of knives. Nowadays the army uses the two hand saber. It is quite sharp. It completed the company's training.

The splitting saber has ten words. The art of the saber is long and short, big and small. The practice method is not the same. The name of the family is the name of the practice routine. The parts of the saber are called haven earth, prince, relative and commander. The back of the saber makes heaven. The blade makes earth. The tip makes the prince. The hilt is the relative. The handle is the commander. The saber cuts in eight ways: Evading, slicing, splitting, chopping, stirring, slicing, rising, and picking. When practicing with the saber, the eyes follow the blade.

Walking is open like a tiger coming down a mountain to seize food. Practice will make the heart even and harmonize the *qi*. Do not hang your head or bend your waist. If the enemy is in front of you, meet the enemy, twist your hand and cut. Avoid being frightened or anxious. It is like a man is in front of you but there really is no man. Look at the enemy's techniques, all the way up and all the way down. Near the weapon one must change. Then use the weapons techniques. With the fist arts it is not the same. It is slightly different on one point. You have to take care not to grievously injure your partner. This then is the Spring and Autumn Moon Stopping Knife. The first set is shown below.

1. Open the Form.

The left hand holds the knife. The right hand rises overhead. The *qi* sinks to the Sea Bottom. Frequently practice in this manner.

2. Sea Bottom Thread the Needle.

First the right leg steps up. The left leg then steps past. Simultaneously split the knife down.

3. Raise the Flag, Observe the Wind.

From above, the left foot returns to the body. The knife rises up. Then move the right leg past the body. The knife, from below, rises up. Raise the left leg.

4. Overturn the Body, Split the Head.

From above, the knife sticks to the left side of the body and goes downwards. Again it returns upwards. Simultaneously the left leg first does a cross step. Then the right foot steps up. The left leg moves to a cross step. The knife then returns to the body and splits downwards.

5. Turn right, Slice the Cheeks.

From splitting downwards, first swing the right foot

out horizontally. Turn right. The body and knife follow the turn. Simultaneously the right foot then drops. The knife blade faces outwards.

6. Turn Left and Split the Head.

The left foot again steps up. Again the right foot steps up and turn to the left. The knife splits downwards.

7. General Guan Raises His Long Robe.

From the above form, again overturn the body. First, step with the left leg. The right leg swings horizontally. Then turn back the body. The waist sinks down. The knife circles the body and from below the body stabs straight out.

8. Stop the Spear, Hook and Hang.

From Raising the Robe, overturn the body and the knife. The left hand then pushes the handle forwards.

9. Advance Step, Sweep the Head.

Then the right leg steps up. The rear handle returns and hangs. The knife then slices the head.

10. Welcome Wind Touches the Spot.

The right leg kicks out. Walk the circle turning to the right. Using Bagua stepping, walk one complete circle and stop.

11. Overturn the Body Block the Waist.

From above, then slide the handle across and split. The right leg steps up. Again change the handle and block the waist.

12. Turn the Ball, Cut Up into the Crotch.

From above, the knife then sticks to the right side of the body, hangs and returns. Again it sticks to the right leg with the blade facing upwards. It rises up to cut.

13. Change the Image, Welcome Wind.

From above, first swing out the right leg. The knife faces up returns and hangs. Again the left foot steps up across and swings out. The knife sticks level with the body.

14. Green Dragon Reaches with its Claws.

The right foot steps up. The knife stabs out levelly. Again raise the right leg.

15. Raise the Knife and Sever.

Then move the body and raise the knife. Both shoulders sink. Drop the left foot.

16. Wavy Step, Return, and Intercept.

From above, turn the circle left back to the origin. The knife drops down and slits. The left foot then steps back to make a cross stance.

17. Flowing Step Cross Split.

From the first step, the knife and then the body rises. From below, cut up with the knife. Circle the body, turn and walk. Three cuts up then stop. Then do the flowing step and cross split.

18. Quick Horse, Advancing and Retreating.

From above, the knife and then the body turn right. The knife returns to the rear of the body. The left hand stretches out.

19. Raise the Knife, Close the Form.

From above, the left foot first swings horizontally. Again the right foot steps up. Turn left with the body. The knife blocks the waist. From above, stick to the right leg and cut up. The knife and then the right leg moves back. The left leg swings out horizontally and hangs. The handle levelly stabs out and again returns to the body. Split the head. The knife sticks to the right leg and returns. Then rise up to end the form.

(See the next two pages for the photos of the remaining photos of the Spring and Autumn Knife Form)



Photo 1



Photo 2

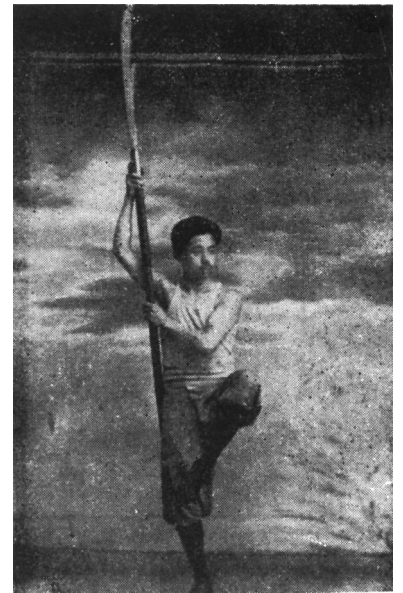


Photo 3



Photo 4



Photo 5



Photo 6



Photo 7



Photo 8



Photo 9



Photo 10



Photo 11



Photo 12

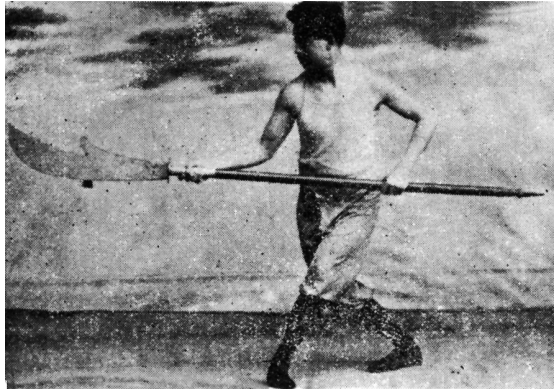


Photo 13



Photo 14



Photo 15



Photo 16



Photo 17



Photo 18



Photo 19

The Fundamentals of Ba Gua Broadsword

Throughout Ba Gua Zhang's relatively short history, the broadsword has been the weapon of choice for many of the Ba Gua stylists who worked as bodyguards and caravan escorts. Most notably, Li Cun Yi (李存義) comes to mind as one of the most prominent Ba Gua stylists who became famous for his use of the broadsword in both fighting bandits and fighting against the Foreign Armies in the Boxer Rebellion. His skill at this weapon was so high, he earned the nickname "Single Saber" Li.

The broadsword is very useful as a Ba Gua practitioner's weapon because it is a medium length weapon which can also be very effectively used at short range. Ba Gua fighters are known for their skill at employing inside fighting tactics. Because the broadsword is a single edged weapon, the Ba Gua practitioner can put his hand, forearm, or body against the dull side and express power through the weapon while he is at a very close distance to the opponent. The Ba Gua practitioner uses quick, short blocking maneuvers and his footwork to get inside the opponent's weapon and then employs the circle walking footwork, or short power expression through the sword to cut the opponent.

In this article we will discuss some of the fundamental Ba Gua broadsword exercises taught in Park Bok Nam's system of Ba Gua and then give a couple of examples of inside fighting techniques using the broadsword.

When training to fight utilizing methods of the internal styles of martial arts, it is important that the practitioner learn how to accomplish his task with the smallest amount of motion possible. With small, exact, precise motions, the practitioner will be fast and efficient in his executions. The study of internal martial arts fighting is a process of learning how to efficiently employ the factors of distance and angle and generate a tremendous amount of power through very small body articulations. The practice of the broadsword, or any weapon, is no different. Swinging the sword like a tennis racket is a very external and inefficient way of employing this weapon. When the Ba Gua practitioner employs this weapon in fighting, all of the motions are very small, quick, and short and the practitioner always keeps the sword in front of the body to protect himself.

In Park Bok Nam's system of Ba Gua there are a great number of fundamental drills and exercises the student will study in order to learn how to effectively control the broadsword. All of these exercises are first practiced statically, then with footwork, and then in various Ba Gua broadsword straight line and circle walking forms. In this article we will discuss just a few of these exercises as a brief introduction.

In Park's school, the progression of these broadsword exercises is similar to the progression found in the empty hands study as outlined in *The Fundamentals of Pa Kua Chang Volume I and Volume II*. First the body is

conditioned in terms of flexibility and coordination. The movements of the beginning level exercise are large and expansive in order for the body to gain an increased level of flexibility. In the empty hands training this process was initiated with the *fan zhang* exercises shown in *The Fundamentals of Pa Kua Chang Volume I* and *The Pa Kua Chang Newsletter, Vol. 2, No. 3*. In the broadsword training this begins with a set of exercises which use similar turning and twisting motions to loosen up the torso while learning how to control the sword. The first of these exercises are as follows:

Exercise #1:

- 1) Begin with the feet together and the sword up at eye level, the blade facing upwards, as shown in photo 1 on the next page.
- 2) Twist the torso to the right while swinging the blade back towards the rear. The blade should face directly rearward. See photo 2.
- 3) Begin to twist the torso back to the front as the sword continues to move in a circular arc as shown in photo 3. The cutting edge of the blade always faces away from the center of the arc and the butt of the sword leads the motion of the arc.
- 4) As the torso twists back to the front and begins to twist to the left side, the sword continues to navigate its circular arc and comes up in front of the body and crosses to the other side as shown in photo 4. The blade continues to face away from the center of the arc.
- 5) Twist the torso as far to the left as possible while the sword continues to circle back to the left. See photo 5.
- 6) Begin to twist back to the front as the sword moves downward. See photo 6. Continue changing right and left for many repetitions.

In this exercise it is important to keep the cutting edge of the blade facing away from the center of the arc of the sword and have the butt of the sword leading the motion and the blade following as if the blade is cutting through the air in the direction of the motion. Do not allow the sword to turn sideways so that the knife edge is not cutting through the air. Also, allow the turning and twisting of the body to move the sword. Do not try and use the arm too much. The angle between the arm and the sword does not change very much as the sword moves through the circular arcs. The arm remains relatively inactive in this particular exercise.

This exercise is primarily used to loosen the hips, waist, spine, and upper torso and back, so allow those areas to twist as much as possible. The shoulders should always remain relaxed. A common problem students run into in this exercise is that they try to use the shoulder to move the sword instead of allowing the motion of the hips to motivate the motion of the sword.



Photo 1



Photo 2



Photo 3



Photo 4



Photo 5



Photo 6

Basic Broadsword Exercise #1



Photo 1



Photo 2



Photo 3

Basic Broadsword Exercise #2

Exercise #1 Variations:

There are two primary beginning level variations of the exercise described above which are practiced in Park's system. The first is to reverse the direction of the sword's arc so that tip of the sword lead the motion and the back of the sword is facing away from the center of the arc. While the body and torso moves in the exact same manner in this variation, you will find that the shoulder will be moving through a different range of motion and thus this exercise helps loosen up the shoulder area in a slightly different way.

A second variation to the first exercise is to make the motion smaller and faster. When the motion becomes smaller, the exercise shifts from being a flexibility exercise of the hips, spine, and upper torso, to being an excellent flexibility and strengthening exercise for the wrist. In the large motion exercise, the wrist was held relatively stable, and the center of the sword's arc was the shoulder. In this variation, shift the center of the sword's arc to the wrist. The hips still turn back and forth to motivate the movement of the sword, however, the turning side to side is short and quick and the right arm stays in front of the body instead of traveling a wide arc as in the first exercise.

The importance of wrist flexibility and strength in the execution of broadsword techniques cannot be overemphasized. Executing this variation helps to develop the wrist in both speed and flexibility. The next two exercises we will discuss in this article also focus on developing the wrist in the context of broadsword executions.

Exercise #2

In this exercise the practitioner learns to utilize a quick snapping of the wrist in conjunction with a lateral motion of the lower portion of the sword in order to train a primary sword blocking technique which is utilized in Ba Gua broadsword fighting. The exercise is performed as follows:

- 1)** Begin in the "dragon posture" (see *Fundamentals of Pa Kua Chang, Volume I* or *Pa Kua Chang Newsletter, Vol. 1, No. 6* for a detailed description of this posture). The sword is held out in front of the body along the centerline with the blade angled slightly forward. The left hand is by the right wrist. See photo 1 above.
- 2)** Quickly and crisply move the hand along a lateral direction towards the left and slightly but crisply snap the wrist. The tip of the sword and the meaty part of the blade stay in about the same position (in front of the face). The lateral motion of the hand moves the butt of the sword laterally and the quick snapping of the wrist rotates the blade so that the flat part of the blade is now facing forward. It is important that this move be crisp and sharp, that the wrist motion provide a quick, powerful rotation of the blade, and that the meaty part of the blade stay in front of the face. See photo 2.
- 3)** Now quickly and crisply move the butt of the blade laterally to the right and again, snap the wrist so that the blade rotates. The meaty part of the blade remains in front of the face. See photo 3. The left hand remains

by the right wrist throughout this exercise. Repeat the exercise many times.

Learning how to quickly and crisply snap the wrist in order to rotate the blade, while keeping the meat of the blade covering the face, is an important aspect to efficient sword blocking, jabbing, parrying and subsequent counterattacking. Like all exercises in Park's system, these movements will later be added to specific footwork drills. This exercise, which is related to the elbow blocking exercise in Park's bare-handed training program as described in *The Fundamentals of Pa Kua Chang, Volume II*, teaches the practitioner how to develop the use of subtle wrist power in executing broadsword moves.

Exercise #3

In the second variation of the first exercise wrist flexibility was developed by allowing the sword to rotate around the wrist thus allowing the wrist to increase its range of motion. The second exercise developed some very quick, sharp training of wrist power in the snapping motion of the sword from side to side. In this next exercise a forward and backward type of wrist power is developed. The exercise is practiced as follows:

- 1) Begin from the same position as discussed in the previous exercise. See photo 1.
- 2) Crisply flick the wrist downward allowing the sword

to slice down towards the floor. The hand and arm stay in the same position, this is strictly a wrist motion that is moving the sword. See photo 2.

3) Crisply snap the wrist back so that it brings the sword quickly up into a vertical position as shown in photo 3. Again, the hand and arm stay stable. The only motion which guides the movement of the sword is the wrist action. Repeat the exercise many times.

In learning all of the exercises which we have discussed thus far, Park recommends that the student work with three different broadsword weight variations. He recommends that when students are first learning these exercises the start out with a very light weight sword. The light sword is worked with until the student's wrist develops some basic strength and flexibility and the student learns how to execute the motions properly. It is best to start with a light weapon at a slow pace, then gradually build up speed and power. Once the student has conditioned the wrist through the use of a light weapon and slow movements, he can then progress to a medium weight weapon and add power and speed to the exercise. After sufficient development at this level, the student can then move on to a heavier weapon. Because Park recommends that all exercises are repeated hundreds of times so that the student will develop a habitual body response, or "muscle memory," of the motion, use of a weapon that is too heavy for the practitioners body condition could injure the wrist. This is why Park recommends the light, medium, heavy weapon approach.



Photo 1



Photo 2



Photo 3

Sequence of Training

Before embarking on the exercises of the broadsword training program, the student's in Park's school will have already gained some experience with "wrist power" by practicing the open hand palm training sequence as described in Volumes I and II of *The Fundamentals of Pa Kua Chang*. In Park's Ba Gua, "whipping power" is prevalent in all open hands and weapons applications. To produce this whipping power, all of the body's joints need to be supple and proper mechanics of motion developed. Once students have studied the palm training methods of Park's system, they will usually find that practice of the broadsword exercises increases their physical development and mental understanding of the elements of whipping power, especially in the area of the wrist. Therefore, practice of the open hand sets lay a foundation for the weapons training, and the weapons training supplements and enhances the open hand training.

Once the student has transitioned through all of the various broadsword foundational exercises, he is then required to combine those exercises with footwork drills, both linear and circular. After the student shows a degree of skill in the coordination of the basic sword movements as they are combined with basic footwork, several different straight line and circle walking forms are taught. Next the student is taught a deeper level of Ba Gua broadsword application by embarking on circle walking "pole training" with the broadsword. Here the student learns how to employ circle walking footwork of various types (yin yang footwork, spirals, small circles, figure eights, etc. as described in *The Fundamentals of Ba Gua Zhang, Volume II*) with the broadsword in hand. Training with the broadsword while moving amongst the poles helps the student learn how to apply the broadsword methods in combination with circular footwork. The goal of this training is to teach the student how to remain constantly mobile while continuously cutting the opponent with the sword. Park says that once the broadsword is set in motion, it never stops. It always continues to flow.

Embracing the Moon at the Chest Palm

Before we begin to discuss a few broadsword applications, we will present one of the open hand palm training exercises which greatly aids the practitioner's use of the broadsword when fighting at short range. When wielding a broadsword, in order to remain efficient, one cannot "swing" the broadsword like a baseball bat or tennis racket in order to strike with power, this too slow and inefficient. In Park's Ba Gua there a number of different ways broadsword striking and cutting power is derived, three of these methods are discussed in this article: wrist power, use of footwork, and use of the open hand against the back of the sword. The "Embracing Moon at the Chest Palm" exercise aids in the understanding of the third method.

This strike primarily employs the "dragon back" striking mechanics (see *The Fundamentals of Pa Kua*

Chang, Volume I for a detailed discussion of this method). In the open hands version, this strike is a double handed strike where one hand is used to support the other, almost like a Tai Ji "press." This exercise teaches the student how to use the dragon back mechanics of the spine with a "store and release" technique of the arms. The motion of the back and the arms in combination with a supple wrist action provides a great deal of power with relatively little motion, thus making this a very good "inside" fighting technique. The exercise is preformed as follows:

- 1) Bring the right hand up in front of the face and the left hand up under the right elbow. See photos 1 and 2.
- 2) Begin to curve the right hand inward (palm facing towards you) as you bring the left hand up along the right forearm with the left palm facing the right forearm. See photos 3 and 4.
- 3) Execute the dragon back technique with the spine. As the power comes up the back, allow it to whip out the arms. The arms press outward and at the last moment, the right wrist snaps forward as the left hand supports it from behind. See photos 5 through 7.
- 4) Repeat the exercise on the opposite side. See photos 8 through 14.

The motion of this exercise is almost as if you are squeezing a big rubber ball between your arms and chest and trying to press it inwards into an elongated sphere against its wanting to spring back out into a round shape. As the dragon back whips out the arms, you visualize that you cannot hold the force of the ball back any longer and the ball springs back to its original round shape.

As a variation to this exercise, you can press the left palm against the right forearm when executing the strike. Instead of flexing the wrist to get power, the forearm rotates crisply as the strike is applied. This is similar to one of the executions of this technique with the broadsword in hand. As we will show an example which follows, once you have moved in close enough to cut the opponent, the power is applied with the left hand against the back of the sword and the sword penetrates into the opponent. The right hand wrist is crisply turned with the application of power so that the blade cuts in and then scoops up.

The above mentioned type of application is best employed to the opponent's arms. The crisp forward power drives the sword blade to the bone and up the arm while the crisp upturn of the sword through the action of the right hand peels the flesh up from the bone. Instantaneously after the power is applied with the left hand through the dragon back mechanic as described above, the sword can then be guided with either the footwork or right hand motion so that it continues to slice elsewhere on the body. Once the Ba Gua practitioner starts cutting with the broadsword blade, the blade continuous to continuously cut without pause. As the practitioner circles, slices, and changes, the blade never leaves the opponent's body.



Photo 1



Photo 2



Photo 3



Photo 4



Photo 5



Photo 6



Photo 7



Photo 8



Photo 9



Photo 10



Photo 11



Photo 12



Photo 13



Photo 14

Embracing the Moon at the Chest Striking Exercise

Basic Broadsword Application Examples

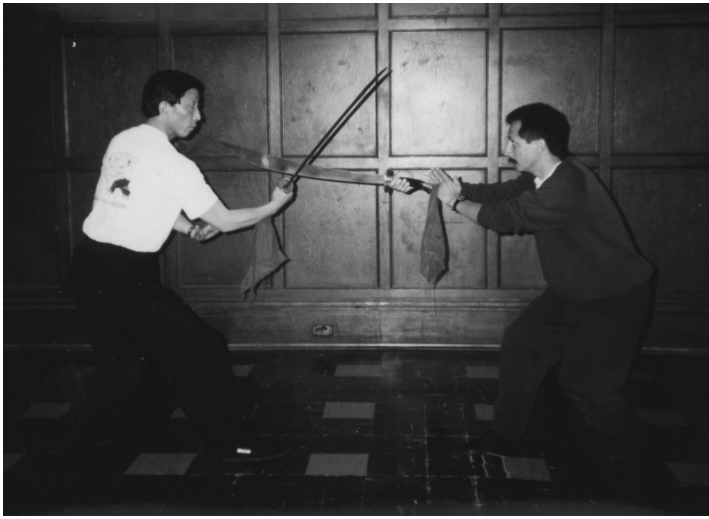
In this section we will present two Ba Gua broadsword applications which exemplify some of the principles of motion and power generation which have been discussed previously in this article. The examples we have chosen are simple and straight forward. Ba Gua broadsword application, when combined with the various circle walking methods can become quite intricate and these techniques are beyond the scope of this article. Before these more advanced methods can be discussed it is imperative that the reader have experience with the advanced circle walking pole training as described in *The Fundamentals of Pa Kua*

Chang, Vol. II.

Example 1

The first of our examples will illustrate the use of the blocking method presented in the exercise 2 of this article followed by the power generation method described in the previous section.

Photo 1: In photo 1, the attacker comes at Park with a straight jab of the sword. Park deflects the strike using the blocking method of exercise two. Keeping the meat of the sword in front of his face, he blocks by quickly moving the butt of his sword laterally to the left and crisply flicking the wrist. The "power" of this



Example 1: Photo 1



Example 1: Photo 2



Example 1: Photo 3



Example 1: Photo 4

block is not so much in the lateral movement as it is in the flocking and rotating of the sword with the wrist. Again, it is imperative that the tip and meat of the sword stay in front of the face.

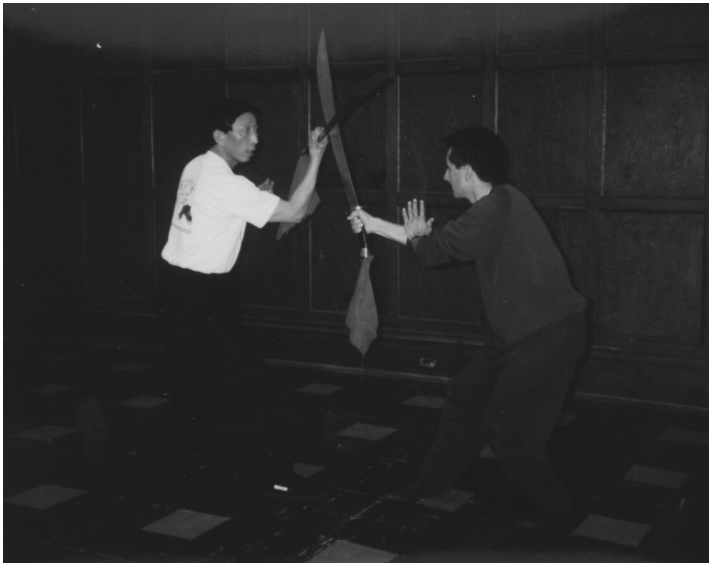
Photo 2: Park moves in by executing a jump step forward. His wrist turns the sword so that the edge faces the opponent and his left hand comes in behind the sword, resting on the back of the blade. The sword rides in close to the opponent's sword as Park steps in. As Park's sword reaches the opponent's arm he presses the sword against the arm and executes the dragon back short power technique to cut into the opponent's arm and press the sword up along the opponent's arm cleaving the flesh off the bone as the sword moves straight forward guided by the power of the left hand.

Photo 3: At this point Park continues to press the sword into the opponent with the left hand while the right hand pulls back and away. This causes the blade to slice across both of the opponent's arms.

At this point, as a variation to what is shown in

the photographs, Park could begin to walk the circle to the opponent's left side while maintaining the pressure with his left hand on the back of the sword. The circle walking footwork would facilitate the sword slicing across the opponent's arms or neck, depending on how the sword was guided by the right hand. While walking the circle, the left hand will remain behind the sword to apply the cutting pressure. Also, by keeping the left hand on the back of the sword, Park would be ready to once again, at any time, execute the dragon back application of power to cut deeply into the opponent's flesh. For instance, one possibility is for Park to begin walking the circle after the application shown in photo 2, allowing the blade to slice across the front of the opponent's neck and around the left side. Once Park reached the opponent's flank, he could then turn into the opponent, execute the dragon back mechanic and slide up into the base of the opponent's skull, carving away the meat of the neck with the application of power and the flick of the right wrist.

Photo 4: As the sword finishes slicing across the opponent's arm, Park's left hand continues forward and



Example 2: Photo 1



Example 2: Photo 2



Example 2: Photo 3



Example 2: Photo 4

Park executes a palm strike to the opponent's face.

Example 2

In the next example Park will show how the circle walk might be used in executing a broadsword attack.

Photo 1: The opponent executes a high-to-low, slashing attack. Park withdraws his sword to block in a maneuver similar to the circular arc practiced in exercise #1 shown at the beginning of this article.

Photo 2: Park uses his wrist and body motion to crisply move the sword blade towards the opponent and he begins to walk the circle. His left hand is behind the sword and applies pressure as the sword cuts into the opponent's arms.

Photo 3: Park continues to walk the circle while maintaining pressure with the left hand and slicing the opponent's body as he walks.

Photo 4: As Park reaches the opponent's flank, he then quickly changes direction using the *Ba Gua kou bu* footwork and slices back in the other direction across the opponent's back. During the change of direction the meaty part of the sword never leaves the opponent's body. Park uses his wrist and body motion to insure the motions of the sword are very small and quick and the opponent does not have a chance to counter.

Li Zi Ming's Ba Gua Matched Chopping Broadsword Set

Part 1

By Zhao De Yuan and Wong Tong
Translated by Tim Cartmell



Li Zi Ming works with the Ba Gua Broadsword

The Ba Gua Matched Chopping Broadwords is a two person set included in the Ba Gua school of swordplay. The set is divided into left and right, each containing four sections. The special points of the form are: It is structured for practicality, there is a balance of hard and soft, the body follows the turning of the sword, the spirit and intent are united, the form flows like moving water, the movements are united and without breaks, and the practitioner feels open and relaxed.

In order to study and practice this sword set, it is necessary to first have a foundation in the walking and turning methods of Ba Gua Zhang, otherwise, it will be difficult to grasp the essence of the broadsword method.

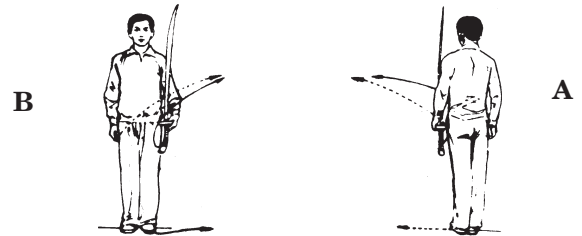


Illustration 1



Illustration 2

Section One:

1) Preparatory Posture:

A and B stand 3 meters apart. Stand with the feet together and the sword in the left hand. The edge of the blade is angled outward slightly. The right arm hangs naturally. The tongue touches the roof of the mouth. Hold the chest naturally and lift the back. Sink the shoulders and drop the elbows. The intent is held in the *dan tian*. Press upward with the head with the *qi* of the entire body united as one. Look straight ahead. (Illustration 1).

2) Beginning Movements

A and B turn left simultaneously, with the left foot moving forward and to the left a step into a left toe-in stance. At the same time, the left arm moves in an arc from inside to outside, lifting the sword upward. The right arm rises simultaneously with the right hand covering the outside of the handle. The hands are of the height of the eyebrows. Look straight ahead (illustration 2).

3) Waving a Flag:

A and B shift their weight over their left legs. The right foot moves out to the right in an arcing toe-out step. The upper body turns toward the right. At the same time, pass the sword to the right hand without

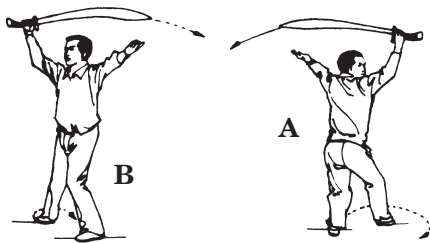


Illustration 3

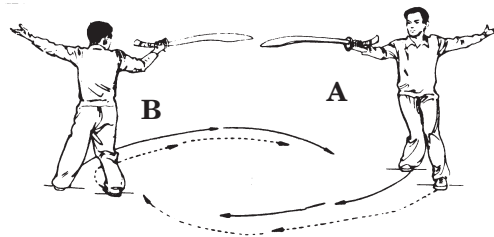


Illustration 4

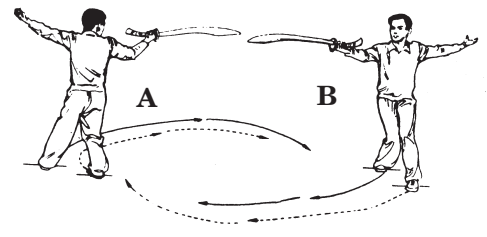


Illustration 5

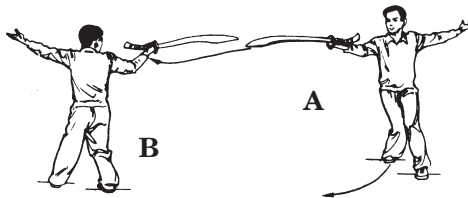


Illustration 6

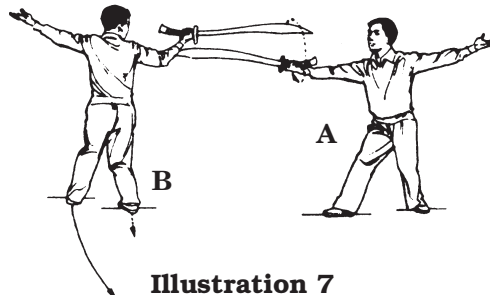


Illustration 7



Illustration 8

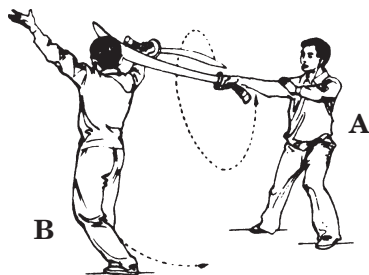


Illustration 9

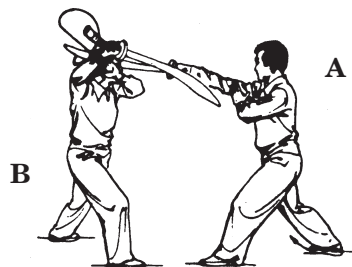


Illustration 10

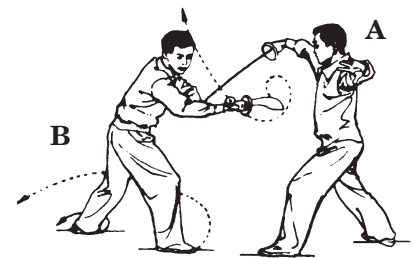


Illustration 11

moving the left arm. Holding the sword in the right hand, turn it toward the right with the body. Now extend the sword out to the right, level with the ground. The edge points upward. Look at the tip of the sword (illustration 3).

Continuing with the above, A and B step up with their left feet, extending both arms out to the sides so they are level with the ground, with the palm facing upward in the flag waving position. The tip of the sword points at the partner with the edge turned upward. Each looks at the other. Walk one circle with the Ba Gua mud sliding step, in about 6 or 8 steps (illustrations 4 through 6).

Special points: When toeing out, open the step and wrap with the hips. When toeing in, relax the hips and close the knees. When walking the circle, cover the crotch by wrapping the hips, rub the knees and brush the ankles, otherwise, the body will lose its balance and will not stand steadily.

4) Single Weighted Stance (3/7 step) Lift the Wrist:

Partner A: Continuing from the above, step up with the right foot forming the single weighted stance, at the same time, lift the sword under B's wrist. Your left hand does not move. Look at B's wrist (illustration 7).

Partner B: When you see A's blade cutting upward, follow the curve of the circle and step back with your

left foot into the single weighted stance. At the same time, twist your right arm outward so that your sword circles around A's sword from the top, cutting up from underneath A's wrist. Your left hand doesn't move. Look at A's wrist (illustration 8).

Explanation: During actual application, A and B's steps may be adjusted as the situation demands, thereby maintaining agility.

5) Advance Step and Intercept Arm:

Partner A: When you see B's sword cutting upward, step forward quickly with your left foot; simultaneously, sink your right elbow and lift the lower arm, carrying the blade over B's wrist. Your blade should circle over the top of B's wrist, thus intercepting his right forearm. Your left hand covers near your right elbow. Look at B's right forearm (illustration 9).

Partner B: When you see A's blade moving to intercept, quickly turn your body and advance a step; simultaneously, swing your blade down with the turn of the body, then turn the blade over and cut upward, intercepting A's forearm from below. The left hand covers near your right elbow. Look at A's right forearm (illustration 10).

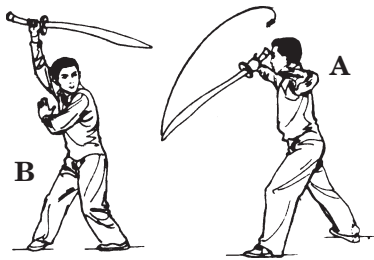


Illustration 12

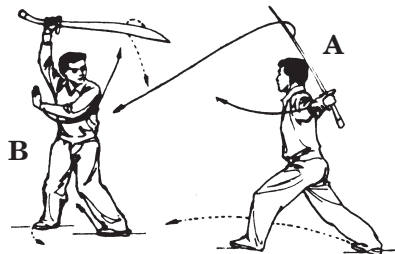


Illustration 13

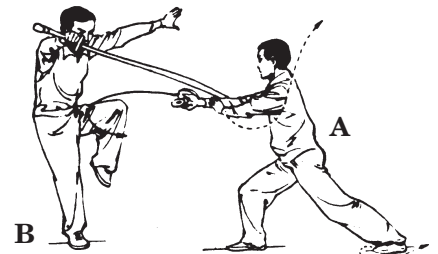


Illustration 14

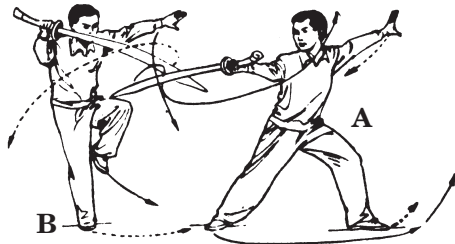


Illustration 15



Illustration 16

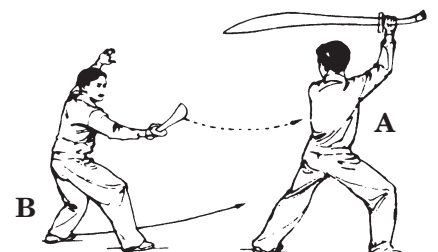


Illustration 17



Illustration 18

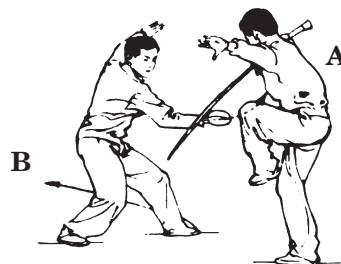


Illustration 19

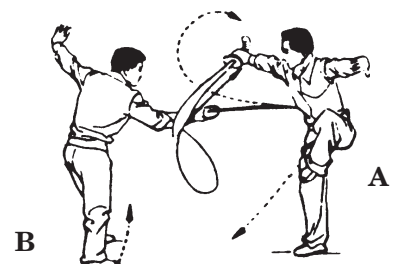


Illustration 20

**6) A: Advance Step and Intercept Arm
B: Toe-in and Test the Sword**

Partner A: When you see B's knife moving to intercept, step out quickly with your right foot to the right a half step; simultaneously, lift your right arm and turn the blade over and cut down intercepting B's right forearm. At the same time, press out to the left with your left palm, the palm facing outward. Look at B's right forearm (illustration 11).

Partner B: When you see A's blade moving to intercept, turn your body to the left, stepping around with your right foot, forming a right toe-in stance. Simultaneously, sink your right wrist, and move the sword in an arc from low to high (the blade moves above your head) as you step and turn your body. The edge points upward. Your left hand follows the movements and moves into position beneath your right armpit, fingers pointing upward, the palm facing outward. Look at A (illustration 12).

**7) A: Advance Step and Obstruct the Waist
B: Overturn the Body and Intercept the Wrist**

Partner A: When you see B's blade move away, turn over your wrist and slice upward at a slanted angle (illustration 13), simultaneously stepping up with our right foot. Following, push the blade forward

to cut B's waist. Your left hand closes inward to cover inside your right forearm. Look at your blade (illustration 14).

Partner B: When you see A pushing his blade toward your waist, toe-in your right foot and lift your left knee as you turn your body to the left. Turn your body to form a "Golden Cock Stands on One Leg" stance. At the same time, your right arm follows the movement and cuts downward, intercepting A's right wrist. Your left hand presses out to the left at shoulder level, the palm facing outward. Look at A's wrist (illustration 14).

**8) A: Lift the Blade and Turn the Body
B: Advance Step and Obstruct the Waist**

Partner A: When you see B's blade moving to intercept, quickly shift your weight to your right foot and swing your left foot outward, turning your body 180 degrees to the left rear. Simultaneously, sink your right wrist, sweep the blade upward and toward the left until it is over your head, the tip pointing to the rear, the edge up. Pull the left hand in to cover beneath the armpit, the palm facing outward. Look at B (illustrations 15 through 18).

Partner B: When you see A lifting the blade and moving away, step down with the left foot and chase A

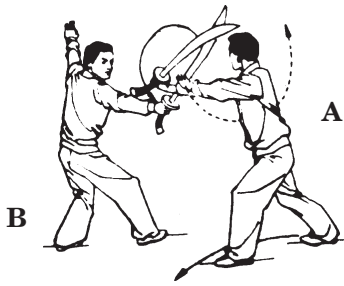


Illustration 21

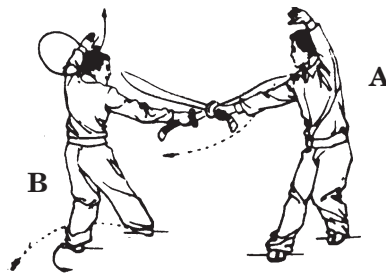


Illustration 22

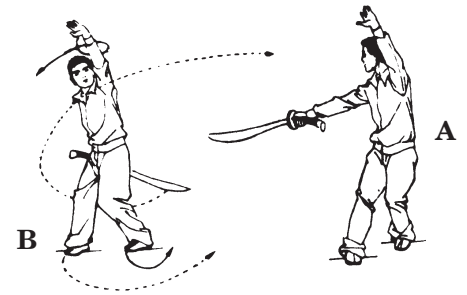


Illustration 23

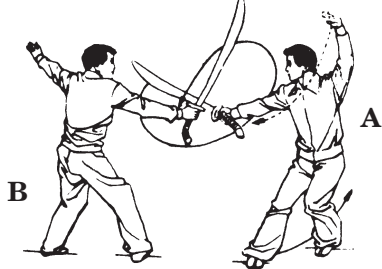


Illustration 24

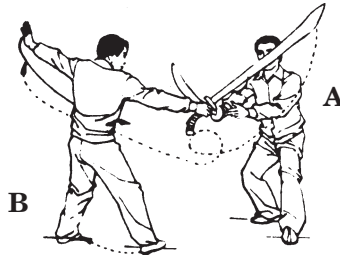


Illustration 25

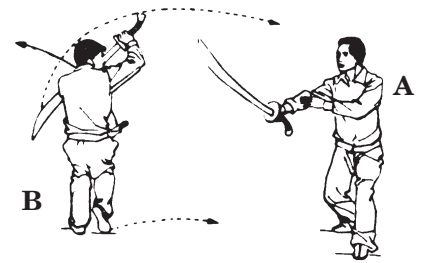


Illustration 26

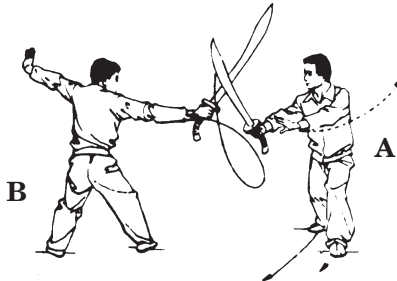


Illustration 27



Illustration 28



Illustration 29

with advancing steps. Simultaneously move the right hand outward, turning the wrist over and swinging the blade in an arc in front of the body. The tip faces outward, the edge faces forward. Push the blade forward toward A's waist. The left hand presses outward. Look at A's waist (illustrations 15 through 18).

**9) A: Overturn the Body and Intercept the Wrist
B: Loop and Split the Head**

Partner A: Continuing from above, when you see B's blade approaching, quickly twist your body left and lift your left leg, pulling in your heel to protect your groin. Simultaneously, cut forward and down to intercept B's right wrist. Press out to the left side with the left palm at shoulder height, the palm facing outward. Look at B's wrist (illustration 19).

Partner B: When you see A moving to intercept, step back and to the left with your left foot. Step forward with your right foot, forming a right toe-in stance. Simultaneously follow with the sword, push the blade toward A's waist, continuing the motion, sink your right wrist and swing the blade up in front of your body until it is vertical, then chop downward towards A's head. Look at A (illustrations 20 through 21).

**10) A: Dodge Left and Intercept the Wrist
B: Drag the Blade and Turn the Body**

Partner A: Step the left foot down to the front quickly. The right foot follows, stepping forward a step and forming a right toe-in step. The left hand presses out to the left, with the palm facing outward and slightly upward. Turn the right wrist over and cut inward in an arc from the right, intercepting B's right wrist. Look at B's right wrist (illustrations 20 through 22).

Partner B: When you see A's blade moving to intercept, quickly turn your left foot outward and step around to the left with a right toe-in step. Sink the right arm and turn the palm to face upward at an angle. Look at A (illustration 23).

**11) B: Overturn the Body and Split the Head
A: Dodge Right and Intercept the Wrist**

Partner B: Continuing from above, turn the left foot outward and step around with the right foot toed-in as you turn your body to the left. Simultaneously swing the blade over and chop down at A's head, your left hand presses out to the rear. Look at A (illustration 24).

Partner A: When you see B's blade chopping down, slide your right foot to the rear in an arc. Simultaneously swing the blade in an arc upward, turning the edge inward, intercepting B's right wrist.

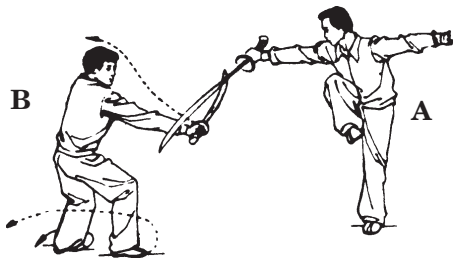


Illustration 30

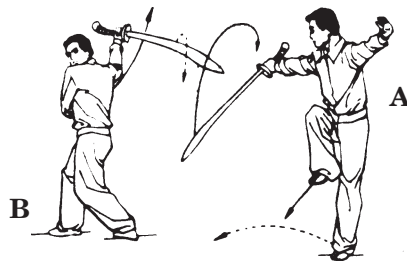


Illustration 31



Illustration 32

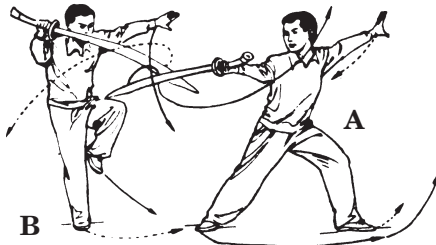


Illustration 33

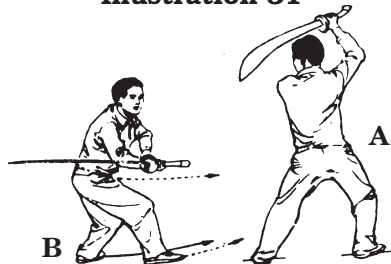


Illustration 34

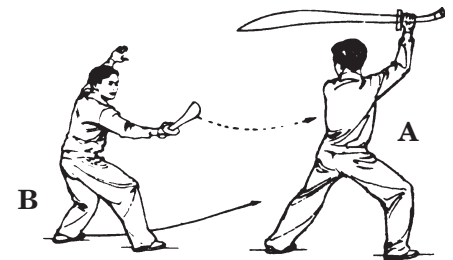


Illustration 35

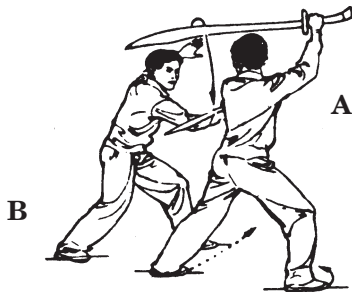


Illustration 36

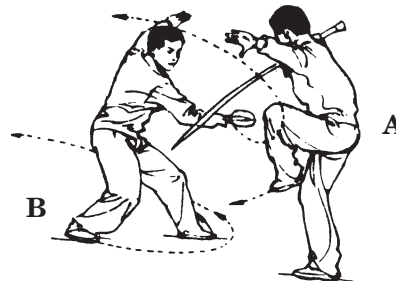


Illustration 37

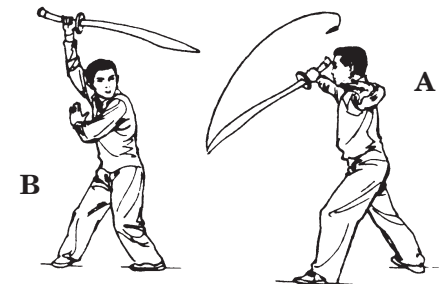


Illustration 38

The left hand covers near the right wrist. Look at B's right wrist (illustration 25).

**12) B: Loop and Split the Head
A: Dodge Left and Intercept the Wrist**

Partner B: Continuing from above, turn the blade over as you pull your right leg in beside your left, forming the "Ding" step as you lift the blade (illustration 26). Continuing, step forward and to the right with your right foot. Swing the blade over from the left down toward the right in an arc, chopping at A's head. Press the left hand out to the left at shoulder height, the palm faces outward. Look at A (illustration 27).

Partner A: When you see B's blade chopping downward, step forward with your left foot a half step and dodge the cut. Continue by stepping up with your right foot. Simultaneously, turn your blade in an arc at the side of your body intercepting B's right wrist. Your left hand presses out toward the left and upward, the palm faces upward. Look at B's right wrist (illustration 28).

**13) B: Turn the Body and Obstruct the Waist
A: Lift the Knee and Intercept the Wrist**

Partner B: When you see A's blade moving to

intercept, quickly step out to the right side with your right foot, your left foot following a step. At the same time, turn your body right, sink your right arm, cut directly towards A's waist. The left hand closes in to cover inside the right forearm. Look at A's waist (illustration 29).

Partner A: When you see B's blade cutting toward your waist, quickly step back a half step toward the left with your left foot, continuing, lift your right knee forming the "Golden Cock Stands on One Leg" stance. Simultaneously, press your left palm out to the left at shoulder height, the palm faces outward. Sink your right elbow, turn your wrist and move the blade in a vertical arc at your right side, intercepting B's right wrist. Look at B's right wrist (illustration 30).

**14) B: Turn the Body and Lift the Blade
A: Step Forward and Obstruct the Waist**

Partner B: When you see A's blade moving to obstruct, turn your left foot out quickly and step around to the left with your right foot, turning your body to the left. Simultaneously, sink your right wrist and lift the blade above your head, the tip points to the rear, the edge faces upward. Your left hand stays near your right ribs with the palms facing outward. Look at A (illustration 31).

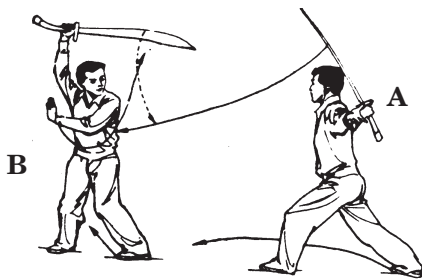


Illustration 39

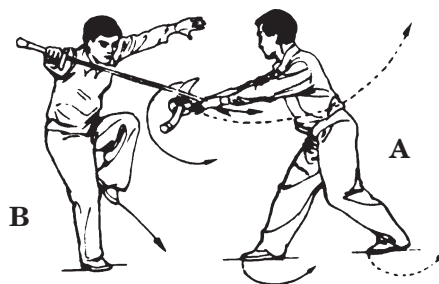


Illustration 40

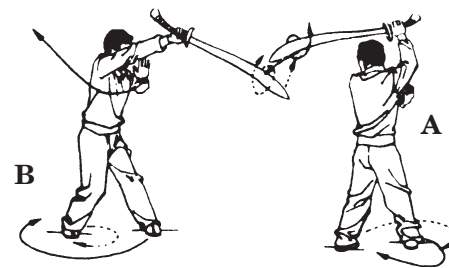


Illustration 41

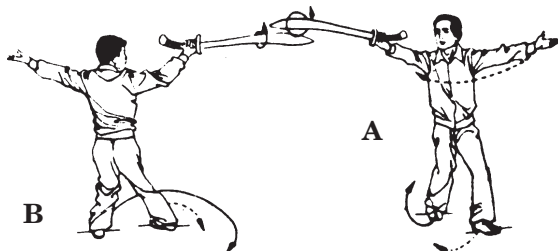


Illustration 42

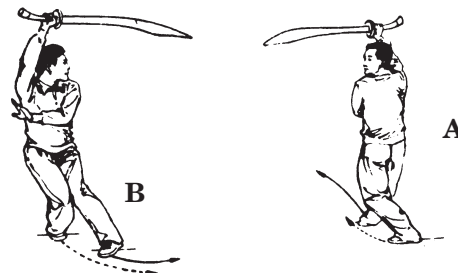


Illustration 43

Partner A: When you see B lifting his blade and moving away, step down quickly with your right foot and step up with the left, shifting the weight to your left foot. Simultaneously, turn the right arm outward, turn the wrist until the blade is level and cut in at B's waist. Press your left arm out toward the left, the palm faces outward. Look at B's waist (illustration 32).

15) B: Overturn the Body and Intercept the Wrist

A: Turn the Body and Raise the Sword

Partner B: When you see A's blade cutting toward you, quickly turn your body to the left rear and lift your left knee to form the "Golden Cock Stands on One Leg" stance. Simultaneously, cut down with the sword from above your head down the front of your body to intercept A's right wrist. Your left arm presses out to the left at shoulder level, the palm faces outward. Look at A's wrist (illustration 32).

Partner A: When you see B's sword moving to intercept, quickly turn your body to the left. Simultaneously step around toward the left with your right foot, toeing the foot in. Following, move the left foot outward. Sink your wrist then cut upward with the sword at the right side of your body. The tip points to the rear, the edge faces outward. Extend your left arm out to the left at shoulder level. Look at B (illustration 33).

16) B: Advance Step and Obstruct the Waist

A: Lift the Blade and Turn the Body

Partner B: When you see A lifting the blade and moving away, step down with the left foot and chase A with advancing steps. Simultaneously move the right

hand outward, turning the wrist over and swinging the blade in an arc in front of the body. The tip faces outward, the edge faces forward. Push the blade forward toward A's waist. The left hand presses outward. Look at A's waist (illustrations 34 through 36).

Partner A: When you see B's blade moving to intercept, quickly shift your weight to your right foot and swing your weight to your right foot and swing your left foot outward, turning your body 180 degrees to the left rear. Simultaneously, sink your right wrist, sweep the blade upward and toward the left until it is over your head, the tip pointing to the rear, the edge up. Pull the left hand in to cover beneath the armpit, the palm facing outward. Look at B (illustrations 34 through 36).

17) A: Overturn the Body and Intercept the Wrist

B: Turn the Body and Raise the Sword

Partner A: When you see B's blade cutting toward you, quickly turn your body to the left rear and lift your left knee to form the "Golden Cock Stands on One Leg" stance. Simultaneously, cut down with the sword from above your head down the front of your body to intercept A's right wrist. Your left arm presses out to the left at shoulder level, the palm faces outward. Look at B's wrist (illustration 37).

Partner B: When you see A's sword moving to intercept, quickly turn your body to the left. Simultaneously step around toward the left with your right foot, toeing the foot in. Following, move the left foot outward. Sink your wrist then cut upward with the sword at the right side of your body. The tip points to the rear, the edge

faces outward. Extend your left arm out to the left at shoulder level. Look at A (illustration 38).

**18) A: Advance Step and Obstruct the Waist
B: Overturn the Body and Intercept the Wrist**

Partner A: When you see B's blade move away, turn over your wrist and slice upward at a slanted angle (illustration 39), simultaneously stepping up with our right foot. Following, push the blade forward to cut B's waist. Your left hand closes inward to cover inside your right forearm. Look at your blade (illustration 40).

Partner B: When you see A pushing his blade toward your waist, toe-in your right foot and lift your left knee as you turn your body to the left. Turn your body to form a "Golden Cock Stands on One Leg" stance. At the same time, your right arm follows the movement and cuts downward, intercepting A's right wrist. Your left hand presses out to the left at shoulder level, the palm facing outward. Look at A's wrist (illustration 40).

19) A and B: Lift the Sword and Test the Sea

Partner A: Continuing from the above, turn out the left foot and step around with the right foot toed-in while quickly turning your body to the left. Simultaneously sink your right wrist and move the sword up above your head. The tip faces the rear and the edge faces upward. Your left hand covers near your right ribs with the palm facing outward. Look

at B (illustration 41).

Partner B: When you see A lifting his sword and moving away, put your left foot down to the front forming a toe-in step. Your right arm twists inward so that the tip of the sword moves forward, chasing A. The left hand covers near the right wrist. Look at A (illustration 41).

20) A and B: Flag Waving Posture

Continuing from above, A and B simultaneously step around with their left feet, toed-in, turning their bodies to the right. Simultaneously, each points the tip of his sword toward the other. They turn their right forearms inward and poke the tips of their swords forward. With the edges of their swords pointing upward. This is the flag waving posture. They extend their left hands out to the left side, with the palms facing upward. Each looks at the other (illustration 42).

21) A and B: Test the Sea Posture

Partner B: Turn the right foot out, turn the body to the right at the same time toe-in the left foot. Twist the right hand outward and lift the sword above your head and to the front. The tip of the sword points at A, the edge points upward. The left hand covers near the right ribs with the palm facing outward. Look at A (illustration 43).

Partner A: Repeat the same movements as B, except first toe-in the left foot, and then step out with the right.



Li Zi Ming Style Ba Gua practitioners Matt Hillman and Marc Melton practice the two-person broadsword set with the large Ba Gua broadswords

Khan Foxx's Book of Six Harmony Eight Method Boxing (Liu He Ba Fa Quan)

I firmly believe that the only way to get good at martial arts is through hard work, dedication, and long hours of practice. However, development of the internal arts requires more than just a lot of hard physical work, it also requires a deep study of the principles of the arts and how they relate to that practice. The principles guide the practice so that there is a structure, a system, and an involvement of the self beyond simple motions of the physical body. Every teacher of internal martial arts will tell you about the importance of the mind and the intention and its harmonization with the body during practice and application of the arts.

I believe that the deeper an individual understands the principles which his art is based upon, the more efficient the practice will be because the intellectual understanding of the process aids the approach, the attitude, the mental focus and intention during practice. In 1987, the experience of a deeper intellectual knowledge and understanding aiding the physical practice really hit home for me when I read Khan Foxx's manuscript on *Liu He Ba Fa* (六合八法). Foxx's book is the most thorough approach to explaining the principles of the "six harmonies and eight methods" of internal martial arts practice that I have ever encountered. His insights on the Chinese language, the Chinese mind, the composition and meaning of the Chinese characters which define the principles, and his thoroughness of discussion on the principles themselves helped my martial arts practice tremendously.

Five years later, when I began publishing books on martial arts, Khan Foxx's book was the one I had at the top of my list of books I wanted to publish. It had effected my practice so deeply, that I wanted to publish it so that others might benefit from Khan's work. I knew that the book had never been published publicly. Foxx had only given xeroxed copies of the manuscript to friends. As always happens in the martial arts world, those friends gave copies to their friends, and so on, and so a number of people ended up with xerox copies of the manuscript. Happily, I was one of those who got a copy (Foxx wrote the manuscript in 1980).

The problem with me publishing this book in 1992 was that I could not find Khan Foxx anywhere. I tried every martial arts contact I knew. I got some phone numbers for him in San Francisco, but every one I tried was old and had been disconnected. The only one that worked ended up being connected to a fax machine. Not one to give up easily, I sent a fax to the number asking if Khan Foxx was there. I got no reply.

While asking around about Foxx, everyone I talked to that knew his work in writing articles for the martial arts magazines encouraged me to try and find him and publish his book. Most of them said that his articles on

Yi Quan and *Liu He Ba Fa* were among the best martial arts articles they had ever read. However, I was getting frustrated because I couldn't publish the book without Khan Foxx's permission and he was nowhere to be found. After three years of periodically searching for the man, I didn't have a clue of his whereabouts.

About six or eight months ago I get a phone call at the office. I answer, as usual, "High View Publications." The voice on the other end says, "I would like to order one of your catalogs." I reply, as usual, "Can I have your name and address." The voice on the other end says, "My name is Khan Foxx, and my address . . ." I couldn't believe it! I told him that I had been trying to track him down for years. He told me he had been living in Tailand. No wonder I couldn't find him! I never thought to look in Tailand.

Anyway, to make a long story short, we talked about publishing his book and he said that he would be happy to let me publish it. We thought about reformatting the whole book and presenting an updated version, but since Kahn still spends a lot of his time in Tailand and did not have the spare time to devote to the project, we decided to publish the original manuscript. To save time, effort, and money, we have decided to present it in a velo-bound format on xeroxed sheets. The presentation is not fancy, but the information is great.

Foxx begins his book with a general description and introduction to the various styles of Chinese internal martial arts. His explanations of basic differences between Tai Ji, Xing Yi, and Ba Gua are wonderful. I thought they were great when I first read them almost ten years ago and I have used his analogies every since when I am asked to explain the differences. He then gives a short history of the *Liu He Ba Fa* style and discusses the meaning of the *Liu He Ba Fa* characters (Foxx's details about the Chinese characters which are used to describe all of the principles in the book are outstanding). The meat of the book is a detailed explanation of the six combinations and eight methods which apply to all internal boxing. I think that anyone who reads his explanations will gain valuable new insights into these principles, regardless of your experience level. The last section of the book describes and shows photos of the internal exercise of *Liu He Ba Fa* and the *Liu He Ba Fa* ball practice (supplementary equipment training). These exercises and drills boil the *Liu He Ba Fa* movements down to their essence and their practice can be of great advantage to any internal martial artist.

I am proud to be able to present this book and I recommend it highly. This book is now ready for sale at \$14.95. Call us at 1-800-413-8296 if you would like to receive a copy.

The Passing of Two Gao Style Ba Gua Zhang Seniors

Last Fall, two of the most senior lineage holders in the Gao Yi Sheng (高義盛) lineage of Ba Gua Zhang past away. Gao Yi Sheng's last living student He Ke Cai (何可才 - Ho Ho Choy in Cantonese - see *Pa Kua Chang Newsletter*, Vol. 2, No. 3) passed away on November 2 in Hong Kong at the age of 86 and Wang Shu Sheng (王書聲), a student of Gao Yi Sheng's student Liu Feng Cai (劉鳳彩), passed away in December at the age of 78 (see *Pa Kua Chang Journal*, Vol. 4, No. 2).



He Ko Cai

He Ko Cai was born in 1910 in Guang Dong Province. In 1936 he moved to Tianjin and began study of Ba Gua Zhang with Gao Yi Sheng in 1938 and continued to study with Gao until 1944. In 1944 He left Tianjin and moved back to his home in Guang Dong. In 1950 he moved to Hong Kong and was one of the first to bring the art of Ba Gua to Hong Kong.



Wang Shu Sheng

Wang Shu Sheng was born in 1918 in Hebei Province. In his youth he studied Ba Ji Quan. In 1943 he moved to Tianjin and began studying Ba Gua with Liu Feng Cai in 1947. Wang was one of Liu's top five students and was close to his teacher until his teacher's death in 1987.

Luo De Xiu to Tour the United States

Gao Style Ba Gua Zhang instructor Luo De Xiu of Taipei, Taiwan, will conduct a series of Ba Gua seminars in the United States beginning on 30 March 1996. Luo, who has been featured in *Inside Kung Fu Magazine*, the *Pa Kua Chang Journal* (see Vol. 3, No. 5, and Vol. 4, No. 2) and the *Journal of Asian Martial Arts*, has conducted several other seminar tours here in the United States over the past few years and has always been well received by seminar participants. Luo is a very open teacher and enthusiastically teaches his system of Ba Gua. He can be seen on two of High View Publications Ba Gua Zhang videos, *The Principles of Ba Gua Zhang Fighting*, and *Gao Style Ba Gua Zhang*.

So far, Luo's schedule is as follows:

Date	Location	Contact
30-31 March	Berkeley, CA	Bernard Langan (510) 465-9884
6-7 April	Westminster, CA	Tim Cartmell (714) 896-9531
13-14 April	Denver, CO	Mark Brinkman (303) 333-1122
20-21 April	Morgantown, WV	Mark Brinkman (303) 333-1122
4-5 May	Philadelphia, PA	Robert Levin (215) 473-7275

If any other group wishes to host a seminar with Luo, his schedule is flexible and he is willing to travel to your location if you want to invite him. If your school, group, or organization would like to host a seminar with Luo, please contact Mark Brinkman at (303) 333-1122.

Luo will be traveling to teach in Israel in Aug/Sept and then he will be returning to the United States in the Fall.



Luo De Xiu

Pa Kua Chang Related Periodicals

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

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

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

The Journal of the Chen Style Taijiquan Research Association of Hawaii: Published Quarterly by Great Publishing Company, 761 Isenberg St. #A, Honolulu, HI 96826-4541

1996 Calendar of Pa Kua Chang Workshops and Seminars

<u>Instructor</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
Park Bok Nam	Chicago, IL	9 March 96	Husain Quaragholi (312) 922-0208
Luo De Xiu	See Previous Page	March-May	See Previous Page
Park Bok Nam	Boston, MA	9 March 96	Craig Dougherty (617) 325-0187
John Painter	Arlington, TX	Monthly	John Painter (817) 860-0129
Park Bok Nam	Padova, Italy	9-13 May 96	Jacopo Silicani 39-49-65-028

The Next issue of the Pa Kua Chang Journal

will feature:

- Zhang Yi Zhong interview
- More On Ba Gua Broadsword

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