

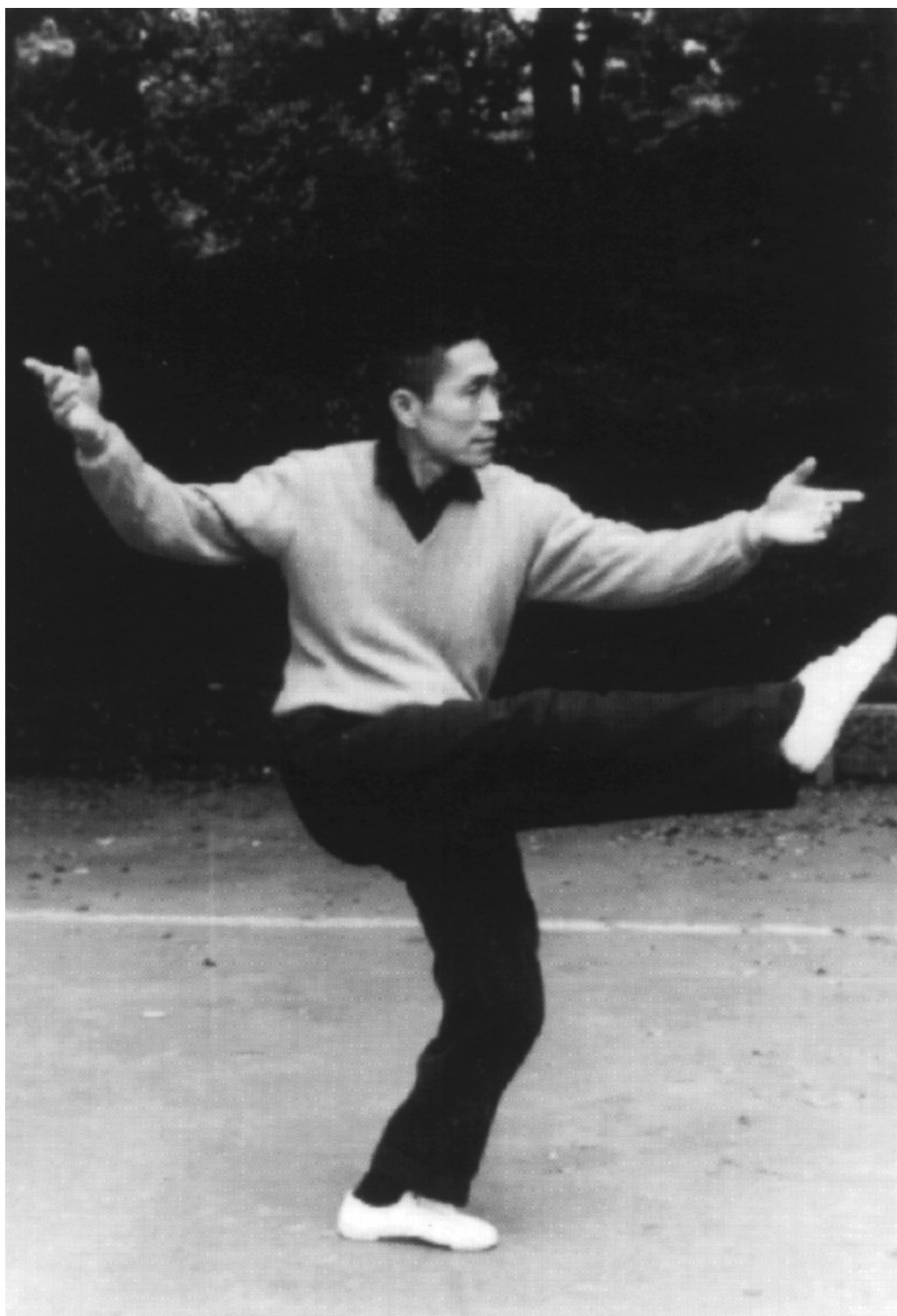


Pa Kua Chang

JOURNAL

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*Zhang Yi
Zhong
and the
"Sage Arts"*

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Broadsword



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

Call for Articles

During the past several years, the presentation of this Journal has been such that each issue has had an underlying theme. We have taken a whole issue to cover a certain lineage, Ba Gua technique (such as circle walking, or Single Palm Change) or Ba Gua weapons training. However, I believe that since the majority of the main themes have been covered (we still have a couple "theme" issues planned), we will now move into more of a column oriented format. By this I mean that in each issue we will present a variety of shorter articles on different topics. Topics we will be presenting will be: various open hand and weapons form movements, open hand and weapons applications, discussions of Ba Gua principles (both for forms practice and fighting), and Ba Gua *qi gong*. We will also still include instructor interviews and lineage and history information. If you would like to contribute articles covering any of the topics listed above, or a topic of your own design, we will welcome any submission. For instance, if you have come up with a good usage of the Single Palm Change, send it in with a description and photographs and we will print it.

One of the theme issues that we will be presenting in the near future deals with Ba Gua mechanics and training to develop power in Ba Gua. We are also soliciting articles on this topic.

Effortless Combat Throws Book and Video Now Available

The long awaited book and video set *Effortless Combat Throws* by Tim Cartmell is now available and is being very well received by those who have ordered it. We have gotten dozens of letters and phone calls praising Tim's work on this project. If you are interested in ordering this book and/or video, please use the order form included in this issue.

On the Cover

Ba Gua, Xing Yi, and Tai Ji instructor Zhang Yi Zhong practicing in Japan, 1960's

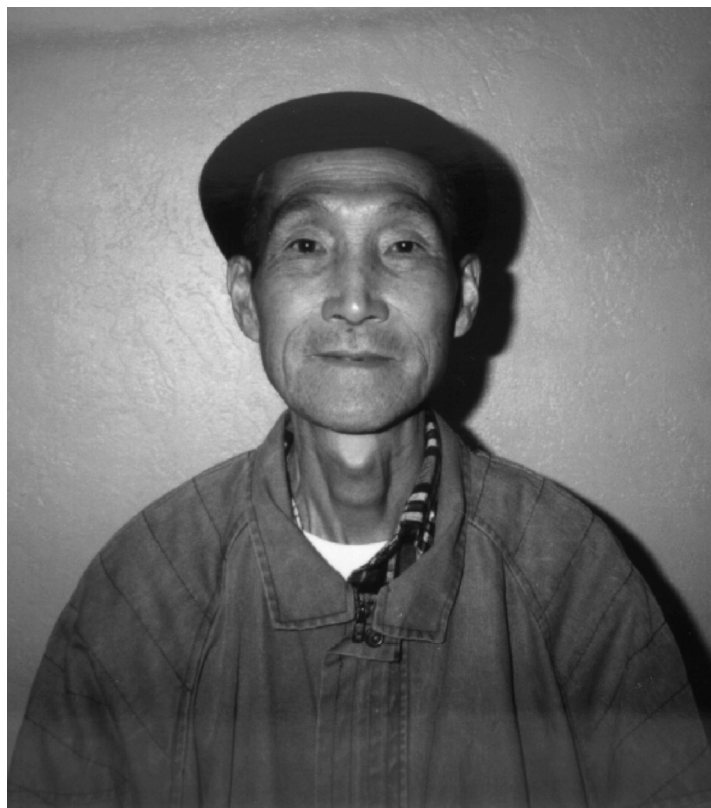
Zhang Yi Zhong and the "Sage Arts"

I think that everyone who has ever studied the internal styles of Chinese martial arts has envisioned the martial arts "master" as a highly skilled, humble, wise, old sage-like individual who is intelligent, virtuous, and of high moral character. Unfortunately, in today's world, this ideal teacher is very much the exception instead of the rule. During the past six years, I have interviewed dozens of internal martial arts teachers in the United States, Canada, Europe, Taiwan, Hong Kong, and Mainland China and I have only met a few who would come close to having a character as described above. That is why it was so extremely refreshing for me to meet Zhang Yi Zhong (張一中 - he romanizes his name as Chang I Chung). He is a man who emphasizes the development in sage-like qualities in his teaching and, more importantly, he embodies these qualities himself. Zhang is a highly skilled, intelligent, bright, humble, joyous, generous man who professes that through the study of internal martial arts one's aim should be becoming a sage, not a warrior. Being in his company is an absolute pleasurable and a completely positive experience.

I met Zhang Yi Zhong for the first time in January, 1996, however, I had heard about him for years. Every time I have ever interviewed any of Wang Shu Jin's (王樹金) early students, they have always pointed to Zhang as having been the "cream of the crop" (for more information about Wang Shu Jin, please see *Pa Kua Chang Journal*, Vol. 2 No. 2 and Vol. 5 No. 6). Whenever I tried to gain information as to his whereabouts, I would be told that he was somewhere in the United States, but I could never track him down. Luckily, last year I was put in contact with Joe Deisher, Zhang's student for the past 30 years, and was able to set up a meeting with Zhang. Although Zhang lives near Los Angeles, all of his teaching is done using Joe Deisher as his translator (they both speak fluent Japanese). Therefore, all of Zhang's teaching occurs in the Santa Cruz/San Jose area of California. Zhang has been teaching right in my backyard for years and I never even knew about it! Zhang Yi Zhong is a true treasure in the world of internal martial arts and it is of great importance that a man of his skill, intelligence, and character is here in the United States teaching these arts. I hope that this article will help expose Zhang Yi Zhong and his teaching to more practitioners in the United States. He is a rare individual and what he has to teach needs to be preserved.

Zhang Yi Zhong's Background

Zhang Yi Zhong was born just West of Shanghai, China, in 1921. His martial arts career started with the study of Shaolin while he was still in elementary school. Zhang attended middle school and high school



**Seventy-five year old Ba Gua instructor,
Zhang Yi Zhong**

in Shanghai and during that time also started studying Wu style Tai Ji Quan (太極拳). Zhang says that when he was in high school he had heard about the arts of Ba Gua Zhang (八卦掌) and Xing Yi Quan (形意拳) through the reputation of Sun Lu Tang (孫祿堂), but he did not study those arts. Another subject that Zhang studied while he was in Shanghai, which would prove valuable later in his life, was the Japanese language.

When Zhang was in his early twenties he got a job working for the Nationalist Government in Shanghai. World War II had just ended and with the Japanese withdrawal from Taiwan, the Chinese government needed to go to Taiwan and take things over from the Japanese. Zhang Yi Zhong was part of the contingent that went to Taiwan from mainland China in 1946 to help establish the Chinese government there. Zhang says that he was literally on the third ship to leave Shanghai after the end of WWII.

Historically, the internal styles of Chinese martial arts did not really begin appearing in Taiwan until 1948-1949 when the Northerners began fleeing the Communists in mainland China. Therefore, when Zhang arrived in Taiwan in 1946, the martial arts which were primarily being taught there were the Shaolin arts that had come over to Taiwan from Fu Jian Province. Zhang



**Zhang Yi Zhong with Wang Shu Jin (with cane) and a group of Wang's students in 1959.
Zhang is on Wang's left.**

said that when he arrived in Taiwan, he continued practicing his Wu Style Tai Ji on his own, however, he was still very interested in continuing his study of martial arts in Taiwan. Since there was no Tai Ji, he went around to various instructors and learned whatever arts they were teaching. He says, with a slightly embarrassed expression, that as a young man he had a dream of being a martial arts movie choreographer, so he thought it would be good to study many different styles of martial arts.

Zhang's first exposure to the internal martial arts in Taiwan came from Wang Shu Jin's teaching of Chen Pan Ling's (陳泮嶺) integrated Tai Ji system. At the time, Zhang was working for the treasury department. Next door to his office was the tax department. Zhang said that many of the individuals working in the tax department were interested in learning Tai Ji for health and so they contacted the local Martial Arts Association to see if they could get an instructor to come to the office and teach. Chen Pan Ling, who was the head of the Martial Arts Association, sent Wang Shu Jin.

When Wang showed up to teach at the government offices there were about 100 people interested in studying Tai Ji from him. Zhang said that he watched what Wang was teaching, and although he had never seen the particular form that was being taught, he thought it looked good, so he began taking the class

while continuing to practice his Wu style Tai Ji on his own.

After Zhang began studying with Wang at work, he found out that the Martial Arts Association also had a weekend gathering. Zhang began attending these gatherings to further his study with Wang Shu Jin. At one of the practice sessions, Chen Pan Ling picked Zhang out of the crowd and began showing him some corrections and teaching him some new things. Zhang said that although Wang Shu Jin was the functional teacher at these classes, Chen Pan Ling and some of the other elders would occasionally give advise and suggestions. It was at these weekend gatherings that Zhang also studied Xing Yi Quan and Ba Gua Zhang with Wang Shu Jin.

When asked about the teaching styles of Chen Pan Ling and Wang Shu Jin, Zhang said that neither of these gentleman provided a great deal of detail in their teaching. He said that both teachers were highly skilled and very strong, however, they did not analyze and provide details about what they were doing, they just did it. Asking questions of the teacher was discouraged. Zhang said that if you asked a question, the teacher would become angry, so you really had to be clever to figure things out. Zhang said that these teachers would show the movements of the forms and give a small bit of explanation, but it was up to the student to practice

hard and explore his or her own realizations about the movements and techniques.

In addition to Wang Shu Jin's Ba Gua, Zhang also studied another system of Ba Gua which was taught by a man named Wang Jia Rui (王家瑞) in Jia Yi. Jia Yi is a town in Taiwan which lies between Tai Chung and Tai Nan. Zhang said that when he met Wang Jia Rui, he was already teaching himself, however, when he saw Wang perform at a martial arts demonstration he really liked what he saw and asked Wang if he could study from him. When Zhang met Wang Jia Rui, Wang was already in his seventies. Zhang said that Wang was skilled at both Ba Gua and Tong Bei (通背) and that Wang Jia Rui's Ba Gua was more complicated than the Ba Gua he learned from Wang Shu Jin. He also said that Wang Jia Rui's teaching was more application oriented.

In 1964, Zhang Yi Zhong and Wang Shu Jin were both invited to attend a martial arts event in Japan (Wang had been traveling to Japan to teach since 1960). During the event, those Japanese who were interested in learning the Chinese styles of martial arts were pleasantly surprised to find out that Zhang could speak their language. Eager to learn more than they could absorb during a short visit, a group of Japanese martial artists asked Zhang if he would stay in Japan and open up a Chinese martial arts school. Zhang agreed to do so and spent the next eight years living and teaching in Japan. Understanding why Zhang decided to stay and teach Chinese martial arts in Japan is to understand Zhang Yi Zhong, his teaching, and his philosophy.

Teaching the "Sage Arts" in Japan

Most Chinese of Zhang Yi Zhong's generation do not have many positive things to say about the Japanese. When the Japanese invaded China in the late 1930's through the end of WWII, they were very brutal to the Chinese people. The Chinese people who lived through the tragedy still remember the brutality well and hate the Japanese aggressors for what they did to their country and their people. So why would Zhang Yi Zhong, a man who saw the Japanese brutality first hand during the war, want to live with these people and teach them his martial arts just 20 short years after his country was at war with Japan?

Zhang's long time student, Joe Deisher, who met Zhang while Zhang was teaching in Japan in 1967, says that the main reason Zhang wanted to teach the Chinese internal arts in Japan was to show the Japanese that gaining strength and power through aggression was not the way to live life or solve conflict. Deisher further explains that the Chinese character, *wu* (武), (the "martial" in "martial arts") combines the symbol for "spear" (戈) with the symbol for "stop" (止). Thus the character "wu," which is central to both the Japanese and Chinese phrases for martial arts, refers to "stopping weapons." Zhang believes that "wu" of "martial arts" should not be about conquering an enemy, but about resolving a conflict. In Zhang's view, resolving the conflict does not mean that their must be a violent confrontation. The resolution can best be

reached through nonviolent means. Zhang's purpose in teaching the Japanese about Chinese internal martial arts was to show that brute force, rigidity, power and aggression were not superior to flexibility, suppleness, refined skill, and intelligent employment of passiveness. True to his teaching and beliefs, when Zhang opened his school in Japan he called it a "Sage Arts" school in stead of a "Martial Arts" school.

Zhang Yi Zhong says that it was not easy running a Chinese martial arts school in Japan in the 1960's. Many of the Japanese martial artists, proud of their martial tradition, came to Zhang's school challenging his abilities and questioning what he meant by calling his school "sage arts." Zhang certainly met these challenges, but he never viewed a challenge as a conflict where one person needed to "defeat" another. In conflict, if one person is determined to prove himself superior to the other, he might do so, however, the conflict is really not fully resolved. The person who was defeated might go away, but he will probably still hold resentment. Therefore the conflict remains. The one who was "defeated" might always want to come back and try again. The "way of the sage" is to resolve the conflict in such a manner that the opposing sides both feel as



Zhong Yi Zhong practicing in Japan, late 1960's



Chen Pan Ling was the instructor who brought the Nanjing Tai Ji form to Taiwan. Because Chen was one of the individuals who developed the form, it is commonly known in Taiwan as Chen Pan Ling Tai Ji.

though they have gained something from the experience. In order to do this, one must give up the idea of being a victor, a winner, a conqueror, a warrior, and think about becoming a sage. This is why Zhang calls what he teaches the “sage arts.” He says that the study of internal martial arts is not about becoming a warrior, it is about learning the way of the sage.

Zhang explains that when someone confronts you or challenges you in some way, you have entered into a relationship with that person. You must decide what you want from the relationship. If your idea is to defeat that person by physically harming him, humiliating him, or otherwise beating him down, you do not have the attitude of the sage. If someone comes to take away your money and you think, “I must beat this person so I can keep my money,” then you have created a situation which leads to a “win-lose” confrontation. If you beat the person and keep your money, you win and he feels defeated. If he beats you and takes your money, you have been injured and have lost your money. Zhang’s solution to this confrontation would be to just give the other person your money and walk away. Zhang says, “He feels good because he has your

money, but you have really come out ahead in the long run. He will take your money and buy unhealthy food, cigarettes, liquor, and drugs. Eventually he will kill himself and you will still be healthy and happy.” Zhang continues, “Look at me, I do not own many things, I do not have much money, but I am seventy-five years old and I am very happy and healthy. I am looking forward to the rest of my life.”

Because Zhang wanted to teach the Japanese his philosophy of the “sage arts,” when other martial artists came to Zhang’s school to challenge him, he never took it as a personal challenge. The relationship he chose to have with these challengers, no matter how aggressive they were, was one of sharing and friendship. He would always meet their request for a physical demonstration of his skill and he was always able to show that he and his art deserved respect, but he also always showed compassion for his challenger. He was never brutal or excessive, even when the challengers tried cheap shots and dirty tricks. His challengers always went away feeling a bit humbled by the experience, but never felt “defeated.” Zhang always made new friends instead of enemies in these situations.

Zhang Yi Zhong taught his martial arts in Japan until 1972, when he returned to Taiwan. While Zhang was in Japan teaching, his family remained in Taiwan. During the summer, when his kids were out of school, Zhang would go back to Taiwan for one month to spend time with his family. When his daughter was old enough to attend college, she went to college in Japan, graduated with a degree in agriculture, and then moved to the United States. In 1972, his son entered the military in Taiwan, thus leaving Zhang’s wife home alone. At this point, Zhang thought it best to move back to Taiwan to be with his wife. When he returned to Taiwan, Zhang reinstated his teaching in Tai Nan.

In 1979, Zhang moved to the United States at the invitation of Joe Deisher and a group of Tai Ji students on the Northern California coast. When the group submitted the paperwork to apply for Zhang’s VISA to bring him to the United States as a martial arts instructor, as part of the VISA granting process, the American Embassy sent a young burly Chinese man to visit Zhang and verify his qualifications as a martial arts instructor. The man met Zhang and, with appropriate courtesies, told Zhang he had to test his ability as a martial artist. He said, “We have to know that you are real.” The man tested Zhang’s skill and was fully satisfied that Zhang was a martial artist. Later, when Deisher checked with the federal office through which the VISA was issued he was told that there was no doubt in their minds that Zhang was a fully capable martial artist. Zhang was issued a VISA to enter the United States as a professional martial arts instructor.

Zhang Yi Zhong’s Teaching Method and Philosophy

Zhang Yi Zhong teaches the internal martial arts, what he calls the “qi arts” in order to give his students culture, a model for relationships, and a lifestyle

philosophy. What he primarily uses as the vehicle for this teaching is the Tai Ji system which was developed by Chen Pan Ling and various other instructors at the Central Martial Arts Academy in Nanjing during the 1930's¹. He primarily learned this form from Wang Shu Jin, with Chen Pan Ling giving advise and direction on occasion. However, Zhang says that over the years he has made some slight modifications based on his personal experiences. In Ba Gua, Zhang starts students learning Wang Shu Jin's system and then later teaches them the more complex system of Wang Jia Rui.

While it is true that Zhang was a student of Wang Shu Jin and no doubt learned a lot from him, I do not get the impression that Zhang would give Wang Shu Jin the credit for the art he teaches today. The physical framework of Zhang's teaches was derived from what Wang taught, however, the depth of Zhang's teaching comes from his seventy-five years of personal experience, research, and study. Zhang has spent his entire life intensely researching and studying martial arts, health maintenance, diet, and philosophy, and continues to do so today. Zhang tells his students that they must never be content with what they have learned from him. They should always continue to study, practice, research and illuminate. He states that if his students do not take what they have learned from him and continue to take the art, culture, philosophy, and self-cultivation process beyond what he has shown them, then he will have failed in his teaching.

Zhang considers the information he passes along to his students as a base, a foundation. He says that he provides his students with a base of principles.

From these principles, integration, discovery, variation, and change emerge continually. It is a never ending process of growth and maturation. This changing and growing keeps the art alive and limitless. Zhang says that when students only copy without trying to create, the art becomes lifeless. He gives an example of two people drawing a picture of a third person. Although the two drawings are of the same object, they will not be exactly the same. He explains that the "art of drawing" lies in the differences between the two pictures because the differences define the individual interpretation and creativity. He says, "The difference is what gives it life. The art is in the difference. If the two drawings were exactly the same there would be no art." He feels that it is the same in martial arts. If two individuals interpret and execute a form or application exactly the same, there is no art, there is no life. Zhang says, "The martial arts have life in the projection of personal interpretation of principles. The principles form the root and the trunk of the martial arts tree. Individual interpretation is expressed in the leaves and twigs. The leaves and twigs can blow freely in the wind without disturbing the trunk."

Drawing from the *Yi Jing* (Book of Changes), Zhang continues with his discussion of foundational principles forming a base for limitless variation and creation by saying that although the principles of the *Yi Jing* do not change, the individual response to circumstance always changes. Zhang explains that there are three aspects to the *Yi Jing*: One is that which does not change, the



Zhang Yi Zhong, is seated far right (next to the small boy) at the 2nd Annisversary celebration of Wang Shu Jin's school in Changhua, Taiwan, 1957



**Zhang Yi Zhong practicing Tai Ji in Japan,
late 1960's**

next is that which continually changes, and the third is simplicity. The fundamental principles form the aspect of "that which does not change." Individual interpretation and constant change in response to circumstance forms the aspect of "that which continually changes." Lastly, Zhang says, "simplicity is the essence of skill and taste. The *Dao* adheres to simplicity, that which is complex does not follow the *Dao*."

To illustrate the nature of simplicity in practice, Zhang referred to a question posed by a student at a seminar Zhang had taught on the afternoon I met with him. The student had asked about using the mind to move the *qi* in the body. He asked about the mind moving *qi* from the *dan tian*, along the body's energy pathways, out to the limbs. Zhang's response was that all of that mental imagery is far too complicated. It is not in accordance with the principle of simplicity. Zhang said, "Clear your head and don't think about all of that stuff! Your energy will follow its natural course if you relax your mind and place your intention on your hands. Where there is sickness, it will naturally be cured. Where there is no sickness, it will naturally be strengthened. Because it is simple, it is natural. The more complex it gets, the less natural it is!"

Zhang Yi Zhong's Thoughts on Diet

Zhang Yi Zhong believes that in order to have a strong energetic basis for the practice of internal martial arts, one must maintain a well managed diet. He feels that the foundation for *qi* in the body is diet, and thus those who are practicing the "*qi* arts" should be very concerned about diet. The strength of your energy and the health of your body will be a direct reflection of your diet. Zhang maintains a very strict diet which he has devised based on years of personal research and experimentation. The following are some guidelines that he recommends concerning diet (this is an excerpt taken from a "Dietary Information Guide" printed in the *Tai Chi Natural Health Club Newsletter* which is produced by Zhang Yi Zhong's group in Santa Cruz, California):

1. Eat whole, natural, unprocessed foods. Whole foods are found in as close to their whole natural state as possible. Vegetables, grains, nuts, seeds, legumes, and fruits can be prepared with very little altering or processing, retaining nutritional benefits. These foods can be creatively and attractively prepared to please the most discriminating palate.

2. Eat for Minerals and Vitamins. The vitamins and minerals obtained from the foods you eat work to maintain the proper functioning of the internal organs. They are essential for normal metabolism. The relaxation and rotation of the waist and abdomen in the Tai Chi practice nurtures the internal organs. Vitamins and minerals also nurture the "vital organs." Good food sources for minerals and vitamins are vegetables (especially green), whole grains, sea vegetables, seeds, nuts, and unrefined salt.

3. Eat early in the day. Give your system a little time to wake up before you "break-fast." A main meal of the day around 10-12:00, or "brunch" will give you the nourishment you'll need to move through the day. A lighter meal later in the day should be sufficient for the evening "wind down." Eat several hours before you go to bed. This gives the organs time to rest and regenerate during your sleeping hours. If you eat right before bed, much of your body will still be working all night digesting food.

4. Eat lightly, chew well. No matter how wholesome your diet is, it is important to not over eat. Overeating burdens the organs, making digestion, assimilation, and elimination inefficient as well as uncomfortable. Chewing well not only lets you savor the taste of good food, but aids in the digestion and assimilation of food. The enzymes in the saliva mix with the food and start the digestive process immediately.

5. Eat Alkaline. Clean blood and good circulation are important factors of preventative and abundant health. The pH of the blood is slightly alkaline. Keeping the acid/alkaline balance of the blood relatively stable and slightly alkaline provides the best environment for the

cellular building blocks to function effectively. Foods that lean toward acid in the body are meat and refined foods, especially refined carbohydrates. See #2 for foods that lean towards alkaline.

“Make any changes in your diet gradually. Be sensitive to your body. Understanding why and what you’re doing and experimenting slowly and carefully is the most sensible and safe way to make lasting changes!”

The Dao adheres to simplicity, that which is complex does not follow the Dao.

Most of the above mentioned information is not news to anyone who has read or studied any number of health food diets. However, after reading the above guidelines, I wanted to find out more about Zhang’s ideas on diet for two reasons: one, I knew that his personal diet was much stricter than the guidelines listed above would indicate, and two, I was very interested in this alkaline versus acidity concept after Zhang had mentioned it to me several times during our interview. In order to discover more about Zhang’s ideas on diet, I met with his student Joe Deisher to explore the diet theories in more detail.

Joe told me that in order to fully appreciate Zhang Yi Zhong’s study of diet, the story really needs to go back to his life in Shanghai before World War II. Prior to WWII, Shanghai was becoming, in many ways, a very Westernized city. Visiting Shanghai today, one will notice that many of the buildings that were constructed early in this century have a Western style architecture. When Zhang Yi Zhong was a young man living in Shanghai, it was popular to eat Western food, study Western science, and visit Western doctors when one got sick. Zhang Yi Zhong studied Western science (chemistry), visited Western trained doctors, and ate Western food, however, even when he was in his twenties, he was careful about what he ate. His friends in Shanghai would tease him and say that he was going to grow up to be a dietitian.

Even though Zhang was careful about what he ate as a young man, his deeper study of traditional oriental diet did not begin until years later after Zhang had moved to Taiwan and had children. When one of Zhang’s children was very young, the child became ill. Like most educated people in Taiwan, Zhang and his wife took the child to a Western trained doctor. The doctor could not find the source of the child’s illness and could not help the child get better. The problem continued for three months and then suddenly went away. Zhang was curious about how the illness could have just disappeared. When discussing the situation with his family, his mother-in-law admitted that three days prior to the child’s recovery, she had taken the child to a traditional Chinese Medical doctor. Zhang said, “How could this man cure in three days what

the Western doctor could not cure in three months!” Determined to find the answer, Zhang went and visited with the Chinese doctor. What the Chinese doctor had done was simply alter the child’s diet according to the theories of Chinese medicine.

Prior to this event with his child, Zhang, like many of the Chinese of his generation, had written off the old Chinese ideas as being less advanced than Western science. The incident with his child and the discussion with the Chinese doctor made him wonder. At that point in his life he decided to begin studying the old Chinese traditional theories on diet and health maintenance. However, instead of simply reading about the old theories and believing them, he used Western scientific research, personal experimentation, and his background in chemistry to try and figure out why the old theories worked. He wanted to discover the underlying chemistry for the ancient dietary advice. For instance, in one source book Zhang read that “the sages do not eat the five grains.” Through experimentation and research, Zhang found that the chemistry of seed crops is such that they are very energy rich. Individuals who are older, or not physically active, do not engage in the amount of physical activity that is required to burn this energy and thus they waste strength in digesting these foods.



Zhang Yi Zhong practicing Ba Gua, 1996

It would be analogous to running your car with the carburetor mix set too rich.

Zhang discovered that for older people, or people who do not do a lot of hard physical labor, high carbohydrate food weakens the *qi* because of the extra energy needed for digestion. This is what the classics meant by “the sages do not eat the five grains.” Zhang is not alone in his pursuit of modern day explanations to ancient dietary concepts. A number of Western trained doctors and scientists in Japan have also merged technology and science with tradition and there are many published works in Japanese pertaining to these topics. Zhang, who is fluent in Japanese, studies all of the documented results of this research in Japan that he can obtain.

Zhang’s advice for those studying the internal martial arts is to eat a mineral rich diet because minerals manage the body’s electrolytes. When Zhang began to study the body’s biochemistry and its relationship to food and internal energy cultivation, he was interested in exploring the electrical side of body chemistry. He discovered that if the body is kept a slight bit alkaline, it runs an abundance of electrons. The abundance of electrons in the body keeps the body energetically charged instead of energetically depleted. Things that tend to create an acidic state in the body are diets high in meats and refined carbohydrates, tension, stress, and bad moods. Things that keep the body alkaline are mineral rich diets, and a relaxed, clear mind. Zhang

believes that the internal martial arts practice aids in keeping the body relaxed, posture correct, and the mind clear while the proper diet helps maintain a biological foundation for the practice.

The problem most individuals have in following a diet which is high in minerals is that the majority of mineral rich food, such as seaweed, is not very tasty. Zhang’s answer to this was to study ways of preparing the mineral and vitamin rich foods so that they would taste good. He says the study of culinary arts is the same as the study of martial arts. The crude aspects of the art are easy to learn, while the highly refined and subtle aspects are very difficult to master. In martial arts it is very easy for someone to learn how to use brute force and club their opponent with their fist, however, it is not so easy to learn the refined and subtle motions and applications of internal boxing. But in the end, practice of internal boxing will be much better for one’s health and longevity. Zhang is fond of using a similar analogy in the use of weaponry. He says that the straight sword is called the “sages weapon” because it takes a great deal of skill in order to be able to wield one correctly and effectively. The broadsword is called the “peasant’s weapon” because it is very easy to learn how to hack at someone with a broadsword. Cooking is the same. It is very easy for someone to throw a slab of meat on the grill and have it come out tasting good. However, it is not so easy to make a meal of seaweed and raw or pickled vegetables and have it be as palatable. Zhang has learned how to eat very simply and still enjoy the food he eats.

In addition to the dietary guidelines outlined previously, Joe Deisher adds the following suggestions to those wanting to try to explore Zhang Yi Zhong ideas on food:

1. Make changes gradually. Give your biochemistry time to adapt. Life tends to be a conservative phenomena; don’t hurry, don’t hesitate.
2. Begin thinking about food and eating: Do you eat to live or live to eat? Do you eat for your palate or your stomach? What are the internal and external consequences of what you eat? Do you eat for your bones? your brain? your consciousness? your beliefs?
3. Abandon eating chemicals. Eat organically.
4. Make sure your water source is clean and mineral rich.
5. Move away from eating meat, fish, and animal products (milk, eggs, etc.); protein and fat are way over-rated as dietary necessities.
6. Include sea vegetables in your diet and whole sea salt for flavor; there are no better sources of organic minerals.
7. Breathe as though your life depended on it; deeply, unhurriedly, steady.
8. Recognize fruits as entertainment for the mouth, they are mostly sugar and water.
9. Let go of heating your food. Take a look at pickling foods. Heat changes the enzymes and diminishes the



Zhang Yi Zhong demonstrates one of his favorite Ba Gua applications on his student, Joe Deisher

food value.

10. Eat lightly, live lightly.
Fleshy bulk, be it muscle or fat,
is a burden to the *qi*.

Joe Deisher's Relationship with Zhang Yi Zhong

An article about Zhang Yi Zhong would not be complete without discussing his relationship with his long time student Joe Deisher. They have been together for nearly thirty years, all of Zhang's instruction in the United States since 1979 has been through Joe Deisher's translation, and, true to Zhang's teaching, Deisher has taken what Zhang has given him and explored it on his own terms, arriving at some very interesting theories of his own about the relationships between internal arts practice, the mind, the emotions, culture and lifestyle. In this section, we will discuss Zhang's history with Deisher and then talk about some of Deisher's interpretations and explorations of Zhang's teaching.

Joe Deisher and Zhang Yi Zhong met in Japan in 1967. Deisher had moved to Japan in 1964. He went there specifically to study the game of Go and learn Aikido. Deisher had been a math major in college and the mathematical strategy of Go intrigued him. He had not studied Aikido prior to going to Japan, but what he had heard of the art gave him an interest in pursuing its study. One of the things that drew him to Aikido was a quote by its founder, Morihei Uyeshiba, which stated, "If you cannot keep an open heart when a person is swinging a sword at your head, you will not be able to cope with him." The meaning of this quote is that Aikido is an "open hearted" self-defense system.

While Deisher was in Japan he taught English two hours a day, five days a week to make enough money to support himself. He also studied the Japanese language along with his study of Go and Aikido. He eventually became very proficient in the language, earned a black belt in Aikido, and earned a similar "dan" ranking in Go.

During his second year in Japan, Deisher went to an "all-Japan" martial arts exhibition (in April 1966). Zhang Yi Zhong demonstrated his Tai Ji Quan at the exhibition and Deisher was very impressed with what he saw. This was not the first time he had seen Tai Ji. Deisher had taken a trip to Taiwan in 1965 and studied a bit of Yang style Tai Ji while he was there. After watching Zhang's demonstration in Japan, he was interested in studying what Zhang had to teach and so he went and, in the traditional manner, "stood on his doorstep." Joe went to Zhang's studio about once a month and simply watched the class. In June of



Zhang Yi Zhong with Joe Deisher, his student for nearly 30 years. Joe began his practice of the Chinese internal martial arts with Zhang in Japan in 1967

1967 Zhang invited him to practice.

Deisher says that Zhang began the instruction with a set of basics such as simple standing and arm swinging exercises (moving from side-to-side while rotating around the body's center). He said that the standing practice was first performed with the arms hanging down by the sides. Deisher says that Zhang believes that a beginner is not ready to assume the standing postures which involve holding the arms up; they will always hold too much tension. Zhang starts beginners with the simple standing practice while the arms are relaxed so that they can learn how to relax the body and explore the skeletal structure while holding the correct body alignments. After a set of simple basics, Zhang moves his students directly into the Chen Pan Ling Tai Ji form. However, every class began with at least ten minutes of standing meditation.

I asked Joe Deisher why he wanted to study from Zhang Yi Zhong. He already knew some Tai Ji, he was already studying Aikido, why learn something new? Deisher said that it was not the form that he wanted to learn from Zhang, he wanted to study with Zhang because he was impressed by the man. He was impressed by Zhang's kindness, righteousness, open heartedness, and self-discipline.

Deisher said, "Zhang was living a disciplined life, living with the correct attitude and teaching by example, not preaching at his students. He treated everyone with kindness, even those that came into the school to challenge him. He had the openheartedness which Uyeshiba spoke of in his quote about Aikido. Whenever he demonstrated an application of Tai Ji, whether it was during a challenge, or to a

student, Zhang would create a situation which clearly demonstrated that the opponent was open, he would make the connection, but he would never apply enough power to injure the person. It was his kindness and righteousness that attracted me to him.”

True to the teaching of his tradition, Joe Deisher has not only taken from the art which he studies, he has given back to it as well. He explains that Chen Pan Ling and the group which developed the Nanjing Tai Ji form were able to take the essence of proper physical structure and naturally efficient body motion and synthesize it in creating the Tai Ji form. Zhong Yi Zhong took that physical knowledge and added to the transmission by diligently researching and passing along his ideas about diet. From this base of knowledge, Joe Deisher has moved on to explore the emotional energetics of internal arts practice. Like his teachers exploration of diet, Deisher has studied and continues to study the dynamics of emotional energy and its relation to physiology.

Deisher says that through the self-cultivation and self-management process of the internal martial arts, a person can learn take an emotional state, be it fear, anger, joy, sorrow, grief, etc., and use the energy of that emotion to energetically charge the body instead of energetically deplete the body. The key is in recognizing that the emotion is an internal energy state and not try and attach it to an external object. If you say, “I feel angry because . . .,” it is a mistake. You are then attaching your emotion to an external object. Deisher recommends that people learn to stay with the emotion long enough to convert the energy into a positive thing. The tough part is learning how to stay with the emotion long enough to convert the energy state. People tend to want to look outside to attach or blame the state on something external, that is the easy way out. The hard way is in looking inside for the source of the emotional state and transforming that state into a positive energy. Learning how to cultivate oneself by looking internally and developing internal awareness during martial arts practice is a way to begin the energy transformation process.

Deisher has a very wide ranging view of the benefits of internal arts practice. He sees this practice as a way to develop the spirit, increase the fields of imagination, provide a basis for cultural advancement, and offer a lifestyle philosophy. He says, “In this country, we have educated people, but not a traditional culture. People cannot survive long without a culture. What we have developed in the place of a traditional culture is a culture by coercion. Ours is a culture based on controlling people by scaring them into doing the right thing, this is not the way to produce a smooth and functional society. What is needed is a philosophical base that will help people loose their fear.” Deisher continues, “A lot of things in life you have to figure out for yourself. You provide your own answers to your lack of knowledge from your philosophy. If there is no philosophical base, no root, no stable reference from which to make decisions, people can feel as though they

are lost.” Deisher believes that the Daoist philosophy and approach to culture can work in our country because it is clean enough that it can be presented without entanglements².

The internal martial arts and its accompanying philosophy can provide a stable reference from which people can make decisions and gain experience. Deisher says, “If this stuff works on a battlefield, it will work anywhere.” He continues by saying that, “If you have a root, you can absorb the pushes and pulls of everyday life. You will have slack, cushion, play, and flexibility. This applies to the physical body, diet, and lifestyle.” As an example Deisher said that if you maintain a balanced and stable diet and there were an occasion where you did not get something to eat for a period of time, the stability of your healthy body would allow your body to continue to function normally until you got something to eat. You would not be susceptible to the wide mood swings experienced by people who have an unstable diet.

Zhang's Paradise

In closing my interview with Zhang Yi Zhong, his last comment was, “Paradise is within us.” He explained, “Thinking belongs to the earth element. The “Yi” of Xing Yi Quan relates to the earth, the stomach, and the spleen. If my thinking is correct and I accept natural things, then my stomach is clean, my thinking is clean. If I eat correctly, my visceral earth is also clean. A place of earth which is clean and pleasant to live is paradise. The good earth (paradise) is in oneself; in one's thinking; in one's stomach. You do not have to go to China or India, eat cleanly and think cleanly and paradise will be inside of you. A pleasant place to live is in me. I don't have to go anywhere.”

Endnotes:

1) The Nanjing integrated Tai Ji form, also commonly known as "Chen Pan Ling's Tai Ji." Was developed by a group of Tai Ji instructors who were teaching at the Nanjing Central Martial Arts Academy and its associated Provincial schools. The Central Academy had instructors from all of the major systems of Tai Ji on their teaching staff. However, they did not want the students to have to learn all of these various styles and forms as part of the curriculum. To solve the problem, they brought all of the instructors together to create one form which integrated the various characteristics of all the Tai Ji styles. Chen Pan Ling was one of the individuals who helped create the form. This form incorporates the rough outline of the Yang style, the small frame of the Wu style and the characteristic twisting of the Chen style.

2) The Daoist which is referred to here is the philosophical Daoism of Lao Zi. This Daoism does not have the ritualistic and ceremonial entanglements of the religious, folk, or pop Daoism.

Defending Yourself with Internal Martial Arts

by James Dees

As students of the martial arts we must wonder from time to time whether or not our training methods will be effective in the event we are forced to defend ourselves or our families against attack. A few hundred years ago in China, the bodyguard/caravan guard business was booming as many outlying rural areas did not have the protection of a large police force to ensure the safety of the residents and merchants who would travel through those areas. As a result, the martial artists of the day were given the ultimate proving ground for their training. Without the benefit of firearms, those charged with the security of others had to rely on their ability to fight without weapons, or with medium to short range weapons, combined with their abilities in movement. So, one could imagine that theory and practicality would merge, and the training of the martial artists in those days would have to be effective. Their lives depended on it. It was during times like these that many of the classic martial art texts were written.

Now that we are in different times with modern police forces equipped with firearms, the martial artist of today makes his living by teaching in an air-conditioned studio, a local park, and through writing as well as video. The heroes of days past like Sun Lu Tang have been replaced by Jean Claude Van Damme (what does that say of our society?). Anyway, when a student goes to select a school/style to join he/she presumably has a reason in mind. For example, I want realistic self-defense, or conditioning, or to win trophies in a tournament. All are valid reasons as long as you are honest and don't try to fool yourself with the purpose. Equally important is that the school or teacher be knowledgeable and responsible enough to honestly represent what he has to offer.

In this article, I would like to discuss and reassure the reader that the internal martial arts of China are excellent, if not superior, in terms of real self defense in today's street encounter. I have studied many different styles over the years and have had the benefit of some good training. The best has been the past five and a half years studying the internal arts. How do I know it works? I am a Deputy Sheriff in Broward county, Florida where I have been assigned to the unincorporated area of Ft. Lauderdale for the past 5 plus years. We have the dubious honor of being number one in violent crimes per capita in the U.S. according to the FBI. Three of my friends that still work this District have been shot while working here and many more of my friends have scars. Some have died. I have been in many real fights and I take my training seriously. I have chosen the internal arts to help me in developing skills that are effective on the streets. They will serve you well too.

Many more qualified than I have explained the differences between internal and external martial arts. Suffice it to say that the internal arts develop and nurture *qi* through relaxation and a structure that facilitates its flow. There is not the reliance on muscle that is common in external methods. This reliance on structure, *qi* flow and relaxation almost naturally forces the practitioner to rely on principles as opposed to techniques for which external styles are famous. It is my opinion that a good foundation in the principles of fighting will allow any technique to work provided that it is employed naturally and no other principles are violated. A sound foundation in principles and a good knowledge of strategy will serve the student well when it comes to a real fight. What are these principles I am referring to?

My internal martial art training was received at the Chinese Boxing Institute International under James Cravens (see Vol. 5, No 3 of this journal). Here we are guided by ten principles which are as follows:

1) ROOTING: rooting is a term used to describe a relaxed body for the purpose of increased stability, and mobility. This is the base of our hanging posture in which we suspend the body from the top of the head thereby straightening the spine to allow an unrestricted flow of chi through the spine. Also, this powerful yet mobile base tends to deceive our opponent as the upper body is quite relaxed and ready to yield while the rooted base is very powerful.

2) YIELDING: yielding is the instinctive reaction of not resisting force. While there are many ways of not resisting, our method seeks to remain in the fight and improve our position by yielding enough to avoid a force vs. force confrontation but not to completely disappear so that we are out of position to attack. Yielding can actually help us improve our positioning to attack relative to our opponent.

3) UNITARY THEORY: unitary theory teaches one to use the whole instead of a portion. With the aid of the ground, we are able to use our body as a unit instead of a segmented portion and generate tremendous power with what appears to be minimal effort. A unitary boxer never needs to load to strike. He may instantly strike from whatever his position may be.

4) BODY STATE: body state is a principle which is quite elusive and always in need of fine tuning. This is the relationship between the muscular tension in the body and our internal energy. The most frequently used

term when one begins to examine body state is sink and relax. By sinking and relaxing into a rooted posture one is very stable, however this does not mean that you sacrifice mobility. A relaxed body is much quicker to act and has greater ability to project force.

5) SIX-NINE THEORY: six-nine theory is crucial when we actually discuss fighting. Quite simply, this is retaining the ability to change. Under this theory, every action that you take should leave you in position to continue your attack or defense in a fluid manner without being overextended or vulnerable to attack.

6) CENTEREDNESS: **centeredness** deals with the acute awareness and protection of your own center as well as the awareness of your opponent's center and your relation to it.

7) FORWARD PRESSURE: forward pressure refers to a mental commitment to close the gap at the right time and seize your opponent's center to finish him. On a physical level, it involves establishing touch and reading the opponent's energy from a covered posture with an eye towards protecting your center and seizing his.

8) LINE AND ANGLE: **line** and angle is the study of efficiency and economy of motion in terms of both offense and defense.

9) PROJECTION: projection is the study of creating energy within the body and delivering it into your opponent. Here we examine the use of the ground, unitary as well as body state theories.

10) MIND HIT: mind hit is of great importance. Here we must control our mind and emotions to remain calm and focused in the moment. We study the disruption of our opponent's mind and seek to protect our mind from his. The mind is our best weapon.

I believe that no matter which of the internal arts you study, be it Tai Ji, Ba Gua, or Xing Yi, you would be well served to train with these principles in mind. It has been said that every technique will work and every technique can be countered. When the foundation of your training is based on principles it will not matter what technique you use. Do what is natural and you will be surprised.

All right, you are a student of the internal arts. You have a good foundation in your form and you are now able to move in accordance with sound principles like those mentioned above. Are you ready to fight an opponent larger and stronger than you? What if he is also a skilled fighter? Do you need more than a Tai Ji long form and pre-arranged exercises? More than circle walking and a good single and double palm change? More than a linking fist form and joint hands? I believe that you do. While the aforementioned skills are great and essential, I believe that to be a good fighter you need more. You need a good working knowledge

of strategy, the ability to control distance through footwork, nontelegraphic skills, and some experience in combination development.

Concerning strategy there are three that are universal to any style be it external, internal or just a street thug. They are offense, yield and counter, and stop hit.

Offensive: The offensive strategy involves attacking your opponent first, at the best possible time, and relies on getting the jump on him and maintaining strong forward pressure. This aggressive approach is generally



Photo 1a



Photo 1b

Offense: photo 1a shows myself and an opponent squared off. I attack with a forefist as shown in photo 1b. I try to accomplish this without telegraphing my intent.

successful, especially if the fighters are of relatively mediocre skill. The fighter who opts for an offensive strategy generally wins as the advantage of a surprise attack that continues with intensity often overwhelms the opponent who is either defeated quickly or gives up.

Yield and Counter: Yield and counter, sometimes called block and counter, is very popular and works for many people. Now, why did I not use the more common term "block and counter"? Because block implies too much resistance to force. Specifically, a block can range anywhere from a complete confrontation of the incoming blow where you overpower it and deflect it with your superior force to a light touch of the incoming limb as you evade the attack by subtle movement of your body which improves your tactical position to launch your own attack. Now that that has been explained, it should be noted that this strategy has more than one beat to its rhythm. The first beat is provided by your opponent who is attacking. It may be a punch, kick or anything launched at you. Once he attacks you, counter by initially yielding by evasion/deflection in such a way that you do not sacrifice positioning to counter attack. Remember that the crux of this strategy is the multi-beat rhythm. You do not have to physically block anything. For example, if my opponent attacks with a forefist to my head and I step diagonally forward and to the side striking him with a wing arm after his punch goes by, this is still yield and counter.

Stop Hit: The stop hit strategy is rarely used. As a result of its infrequent employment, it could be quite effective if you can pull it off. Basically, stop hit can be broken down into three categories: offensive, simultaneous, and defensive. All forms of stop hit are characterized by the interruption of the opponent's momentum.

Offensive Stop Hit: Offensive stop hit results when you read a telegraph in your opponent's movement that indicates to you that he is beginning to implement an offensive strategy. This telegraph can be as subtle as a weight shift or as obvious as the drawing back of a clenched fist. In either case, you immediately act on your perception and strike him first thereby interrupting his attack prior to its conclusion. For example, my opponent and I are squared off and I observe his facial muscles contract as he clenches his right fist and starts to raise it, I immediately strike with a forefist to his nose and stop hit him and interrupt his attack.

Simultaneous Stop Hit: Simultaneous stop hit occurs when you read your opponent's intention to attack and launch your stop hit and hit him as he is hitting you. This hit may be partially deflected. There is still only one beat here. An observer may conclude that you both attacked at the same time. The momentum of the attacker will have been broken by the stop hit. At this point, whoever is able and in the best position to change quickest may gain the advantage. The stop hitter will likely be the least



Photo 2a



Photo 2b

Yield and Counter: photo 2a shows myself and an opponent who is about to attack me with a forefist to the face. As he attacks, I yield with foot work and, by angling my body to stay oriented toward his center, as I strike him with a wing arm as shown in photo 2b.

surprised, however, by the collision.

Defensive Stop Hit: Defensive stop hit is the result of the same conditions as previously mentioned regarding the detection of a telegraphic attack. There is still only one beat here. The main difference is that the attack was so quick that you were barely able to evade or deflect his projection and the stop hit landed at the last possible moment. For example, the opponent explodes with a forefist and I instinctively yield by moving my head back

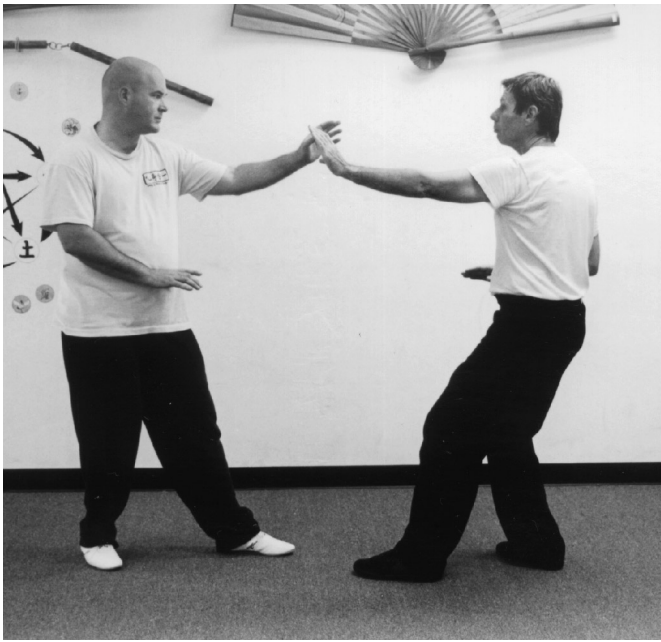


Photo 3a



Photo 3b

Offensive Stop Hit: photo 3a shows me facing an opponent just prior to his attack. He telegraphs his intention by shifting his weight and raising a clenched fist. As soon as I detect his intent, I explode forward with a forefist to his face before he can complete his attack as shown in photo 3b.

as I shift my weight back. As I am going back, I swing with a hooking punch with my lead hand. My opponent is striking forward as I am leaning back. My hooking punch strikes him in the head. The difference between this and yield and counter is that there is only one beat here. If I had yielded and sprung back to strike him it would have been more than one beat and therefore yield and counter. Since this was a single beat, it is considered a defensive stop hit.



Photo 4

Simultaneous Stop Hit: photo 4 illustrates my opponent initiating an attack but he does so in such a way that I do not react as quickly to his action. I launch my stop hit and we hit each other. He is likely to be surprised by the collision whereas I expect it. I will probably be able to change better as I was mentally prepared for the hit and his momentum was interrupted.

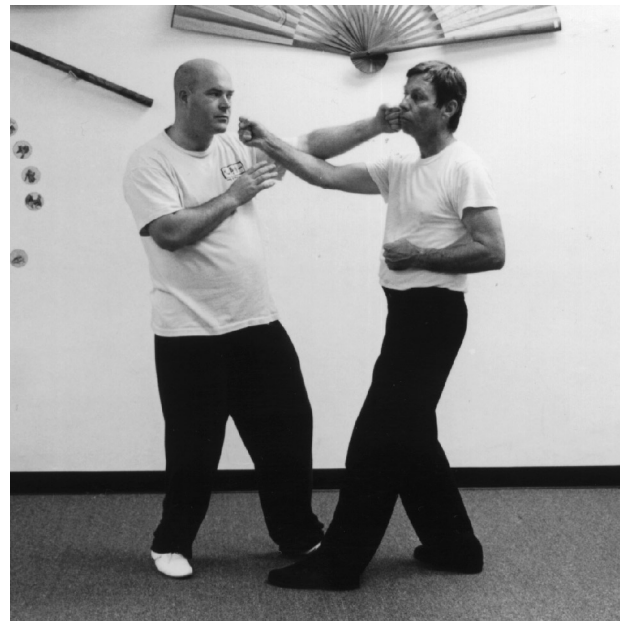


Photo 5

Defensive Stop Hit: photo 5 results from the same conditions regarding the reading of my opponent's telegraph as in the simultaneous stop hit; I read it at the last possible moment. His forefist races toward my head and I instinctively move my head back and to the side as my hooking punch lands.

Footwork: The ability to control distance through effective and deceptive footwork is also a key to effective fighting. As most of you are Ba Gua practitioners, I am clearly preaching to the choir on this one. The circle walk and changes are excellent for developing footwork. However, do not neglect your training by failing to supplement your form with drills that work an explosive take off. Many find trouble in remaining rooted after a strong push from the ground to launch themselves forward. Remember you must stay down. I have seen many people, myself included, try to work into critical distance to launch my attack only to blow it by rising up out of root as I launched myself forward with a strong push. The key, I was taught, is the angle of the bubbling well of the rear foot in relation to the *dan tian*. If the angle is too small you will be launched up. If the angle is too great you will lose power. I find for me the optimal angle to be about 45 degrees from the *dan tian* to the bubbling well of the rear foot. It would behoove you to experiment with this.

At the Chinese Boxing Institute International, James Cravens will periodically check this by an interesting drill. We tape off a ten foot line on the floor and he times us. From the still position and from moving in place, he times our ability to move the *dan tian* from one line to the next. Initially quite humbling, with the minor corrections I mentioned above you would be surprised how quickly you can move. At 6ft and 225lbs I am not built for speed. But, I am able to move my *dan tian* 10 feet in .75 seconds. I have seen those little skinny guys do it in .54 seconds. Now imagine if you are leading your attack with a whip hand, clearly that will land in less than .5 seconds even for a slow

poke like me. You can do the same with a little practice. Just play with the angle between the *dan tian* and the bubbling well of your rear foot and you will see what I mean. This is a useful skill to develop.

As you recall from the discussion of the strategy of stop hit, the ability to read the body language of your opponent can give you a great advantage. It is quite logical then to realize that if you develop the ability to conceal your intentions through the development of nontelegraphic skills, and to conceal your intentions through movement, you are less vulnerable to your opponent. One exercise I was taught to develop this is to isolate the action and relax. For example forefist, your partner hold a focus mit and you strike it. If you telegraph, he will move the mit. Your partner must tell you what the telegraph was and help you eliminate it. Once you can do it well, increase the distance to work speed and the nontelegraphic aspect of the strike. Also, strike from motion and see the difference. You need to know what your abilities and limitations are at given distances. This helps you know when you need to move closer as well as when you are at a vulnerable distance where you must either attack or increase the distance for your safety. This drill can be modified to improve/develop whatever your favorite methods are. But, remember the principles are the focus.

Once you have developed the principles and some nontelegraphic ability, you should consider working combinations. The one punch mentality is not wise as you may not finish your opponent immediately. So, you should always continue to fight until your opponent can no longer hurt you. Whatever combinations you employ, they should be natural and not cause you to

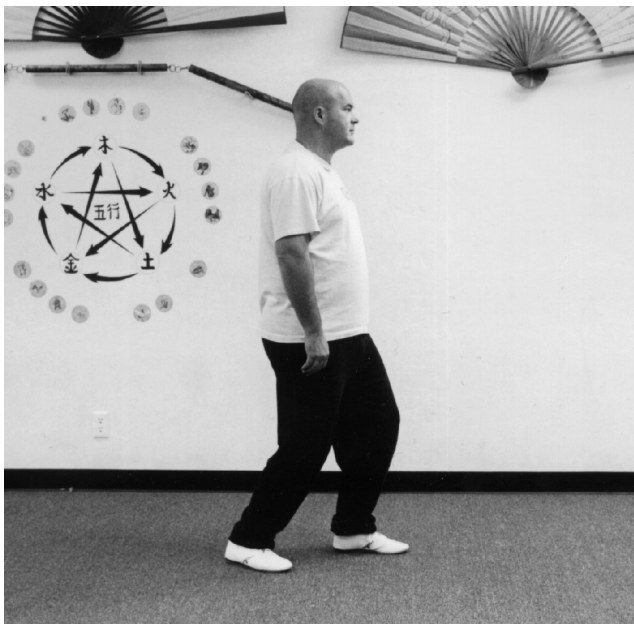


Photo 6a

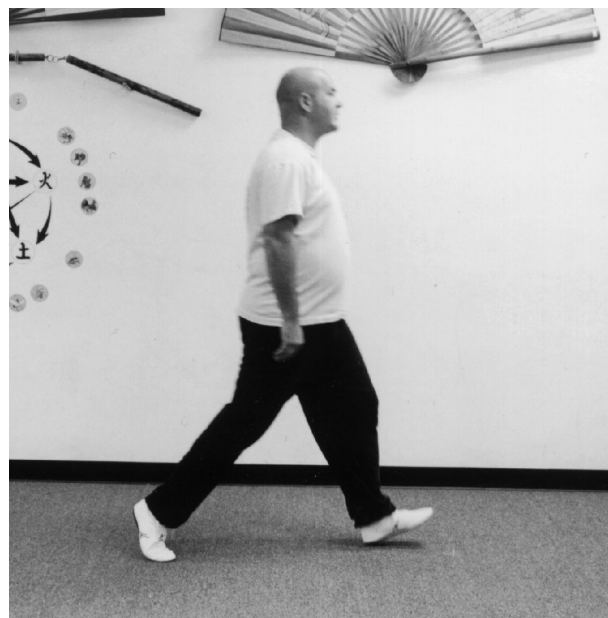


Photo 6b

Footwork: photo 6a shows a small angle between the *dan tian* and the bubbling well of the rear foot. This angle tends to diminish the power of the launch and raise one up out of root as seen in photo 6b.



Photo 7a

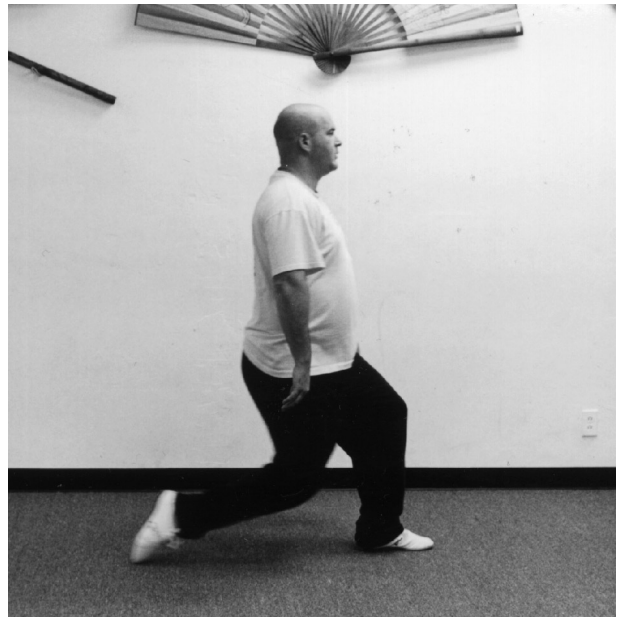


Photo 7b

Footwork: photo 7a shows an approximately 45 degree angle between the *dan tien* and the bubbling well of my rear foot which I personally prefer to maximize the initial power of my takeoff with out compromising a verticle posture and coming way out of root. This is shown in photo 7b.

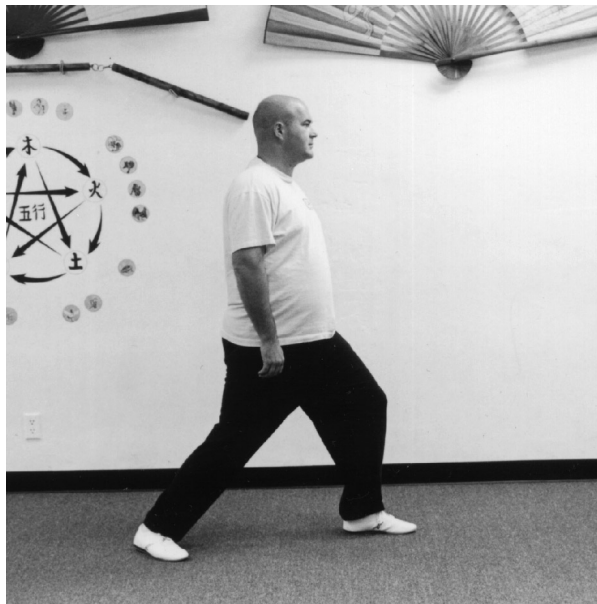


Photo 8a

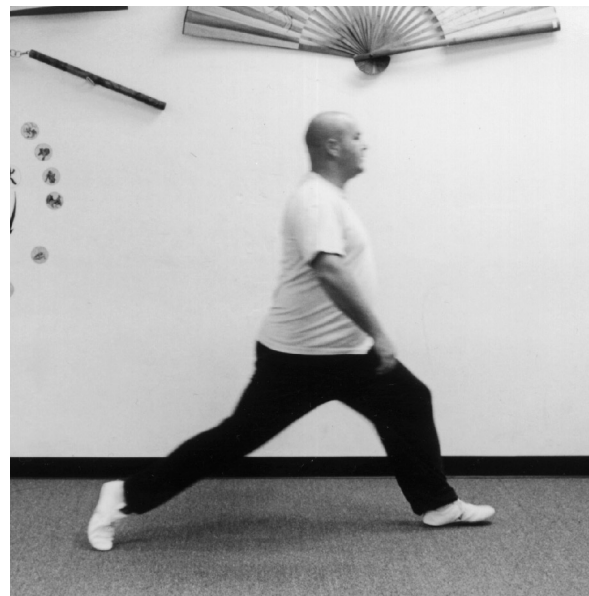


Photo 8b

Footwork: photo 8a shows too great an angle between the *dan tien* and the bubbling well of the rear foot. This results in a loss of power during the takeoff as shown in photo 8b.



Photo 9a



Photo 9b

Nontelegraphic development: photo 9a shows me concentrating on silencing my body and focusing on explosively striking the mitt without any unnecessary movement. When done correctly, your partner is unable to move the mitt before you hit it. Photo 9b shows what happens when your partner reads a telegraph prior to your strike.

violate any of the fundamental principles. Always be able to change and do not put all your eggs in one basket. Take advantage of movement and the opening will naturally be there. However, just as in *qin na*, do not force it...relax and let it happen naturally. So, how does one develop combination work? Simply be aware of what your body is capable of and its mechanics. For example, all Tai Ji people will remember the simple

folding exercises. I push with my hand and it is deflected. I fold and continue with my elbow. The elbow is deflected, so I fold and strike with my shoulder. Wing chun people are familiar with bong sao and how it acts as a swinging gate. These are simple examples of understanding how the body works. It would benefit all of us to discover more of what our bodies are naturally capable of while remaining faithful to sound principles of boxing.

The general topics that I have so briefly mentioned, principles, footwork, nontelegraphic development, and work on the development of combinations are all integral parts of effective fighting. When the average person sees an internal martial artist perform his form, the observer only sees physical movement and fails to appreciate the integration of our principles in motion. It has been said that Xing Yi is very simple on the surface yet profound in its teaching. This is because of the underlying principles that are the foundation of the art. This foundation is the same in any of the internal arts. While Tai Ji is very well known for its suppleness and yielding, the same characteristics are found in Xing Yi. Ba Gua is well known for circular movements. Is not an element of Xing Yi *heng quan* (crossing) where circular footwork can be found? If you have ever read the classic texts of the three major internal arts you will be amazed that they are all saying basically the same thing. Rely on sound internal principles, structure and relax et al. These things that you develop while practicing the internal arts realign your body for superior balance and centeredness. You get a calm mind and body that are critical in combat. When it comes right down to it, it will not matter very much what form you practiced yesterday when you are attacked or must defend another. The only thing that matters will be your ability to function under pressure in accordance to the principles of boxing previously mentioned, your ability to move and control distance, your speed, strategy and timing. The person who has invested his time in practicing the internal arts will be much better prepared to deal with today's violent street element than one who relies on mere muscle and technique.

The end.

About the Author:

I have been studying martial arts since I was about 10 years old and have skipped around many styles over the years.. After graduating from college, I entered the United States Marine Corps where I earned a commission and served as an infantry and reconnaissance platoon commander. Currently, I am a law enforcement officer in south Florida assigned to road patrol where I have the additional duty of being a field training officer. Also, I have been featured on the TV show COPS which originated in the district where I work. I am a student of James Cravens and study at the Chinese Boxing Institute International. I can be reached at the school (954) 938-6992. Or, e-mail JDHSINGI@aol.com.

Ba Gua and Xing Yi Linked Combat

by John D. Bracy

In recent issues of the *Pa Kua Chang Journal* there has been discussion of teachers of Xing Yi and Ba Gua teaching both arts in concert. Teachers from Taiwan, China, and the United States were included in these discussions. One article described Cheng Ting Hua (程庭華) as the first person to study both arts. In some articles, Sun Lu Tang (孫祿堂) was described as researcher, writer, and master of both. Another story featured Xu Hong Ji (許鴻基) as a specialist of the internal arts whose repertoire included both arts.

These arts, although using divergent methods, are of the same larger family and share underlying principles of internal power and mechanics. This article will introduce an approach to how these arts might be studied and applied together for self defense applications.

Ba Gua, with its characteristic coiling and distinctive circle walking methodology develops into an evasive and highly maneuverable art. Its principles are like that of a fighter pilot who is able to outmaneuver the enemy and come suddenly from behind, quickly turning the odds in his favor. Contrast this to the Xing Yi proficient, whose pugilistic skills center on his ability to effectively apply devastating power from a short distance, without telegraph.

The common ground between these two arts are their relaxed, natural approaches to combat, weight shift/balance principles, and power directed from the waist. Ba Gua takes advantage of all parts of the hand (open and closed) as well as elbows, forearms, shoulder and head-butting, while using the entire body. Xing Yi concentrates on the hand as the primary weapon to deliver compactly directed strikes. These two approaches, when coupled together, create an ideal self defense system.

Cross Hybridization

One key to linking these two arts is to focus on the strong points of each and practice them together. In my experience, this develops skill to switch from one to the other without breaking flow and rhythm of movement. Loss of momentum should be avoided by not overextending the Ba Gua or Xing Yi weapon and allowing the components of Ba Gua and Xing Yi to blend together naturally.

Power should be maintained throughout the defense and counter attack through use of linear "spring like" tension held at the lower torso (dan tian). This central governing position coordinates movement and power. Tension in the body center is kept as a coiled spring, relaxed and tenacious, not locked. Thus from this "spring principle," the entire body maintains the ability to conform to an attack and immediately respond and

strike changing from Ba Gua to Xing Yi and vice versa as needed. To apply this principle it is important to keep this interconnected tension as a whole and not utilize moves in isolation. This loose and relaxed tension allows the intermixing of Ba Gua and Xing Yi attacks where the looseness, coiling and evasive tactics of Ba Gua incorporate the closing with the enemy and delivery of powerful strike tactics of Xing Yi.

Included with this article is one example of how these methods can be studied together.

About the Author: John Bracy is Director of the Hsing Chen School of Martial Arts in Orange County, California. He began martial arts training in 1967. In 1981 he was introduced to Ba Gua Zhang by Ho Shen Ting of Taipei, Taiwan. In 1988 he became a student and 5th generation lineage holder under Liu Xing Han of Beijing, China. He is presently working on several Ba Gua books and video tapes.

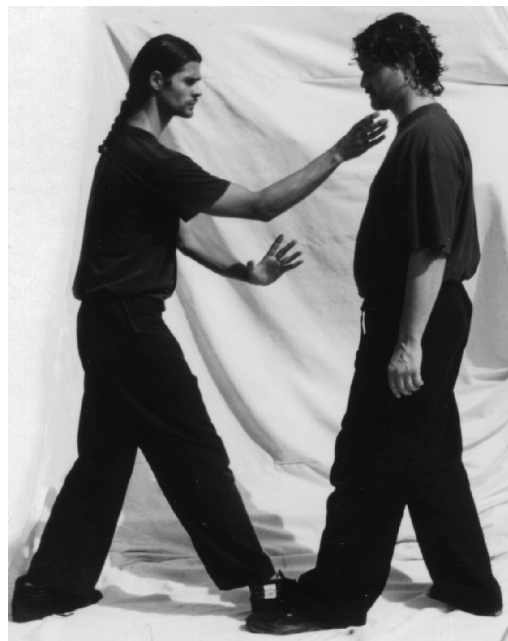


Photo 1

Photo 1: Attacker grabs towards defender's throat



Photo 2

Photo 2: Defender side steps and deflects at attacker's right elbow.



Photo 3

Photo 3: Xing Yi corkscrew punch initiated over attacker's right arm.



Photo 4

Photo 4: Corkscrew punch strikes right side of attacker's jaw

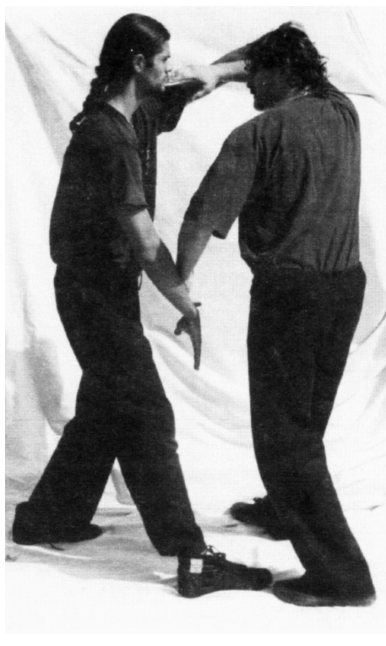


Photo 5

Photos 5 and 6: Attacker initiates second attack, a left hook punch. This is matched by defender using a right Ba Gua step and checking with the right arm.



Photo 6



Photo 7

Photos 7 and 8: Ba Gua single change under the opponent's left hook



Photo 8

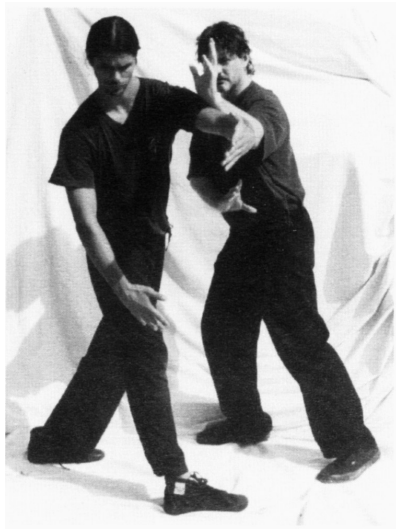


Photo 9

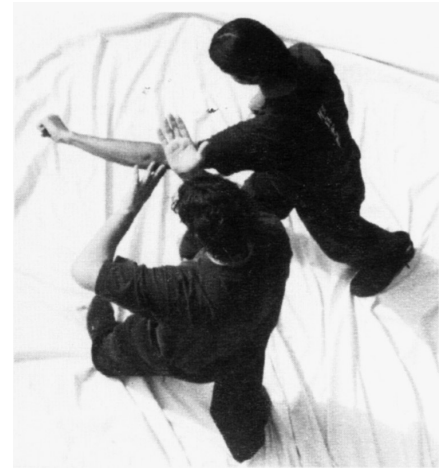


Photo 10

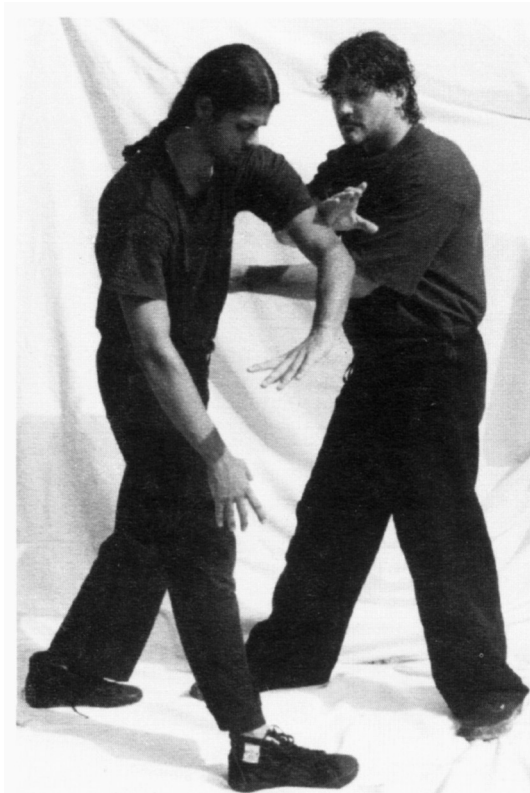


Photo 11

Photo 9: Close the left Ba Gua guard position to the outside of the attacker's left arm.

Photo 10: The defender's right arm stays in check as he prepares for a left Xing Yi crushing fist.

Photo 11: Defender executes a crushing fist to the attacker's left side.

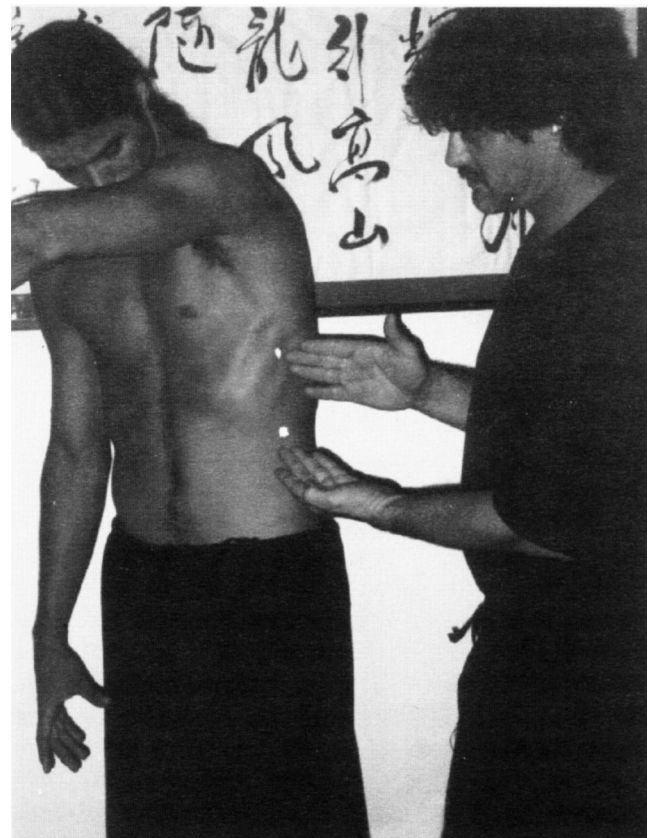


Photo 12

Photo 12: Show are valuable targeting points to the attacker's torso. The higher point is the "Da Bao" point at the terminal end of the thoracic nerve. The lower point is at or near the "Zhong Men," below the floating rib.

Li Zi Ming's Ba Gua Matched Chopping Broadsword Set

Part 2

By Zhao De Yuan and Wong Tong

Translated by Tim Cartmell

This is part two of a two part article on Li Zi Ming's Ba Gua Broadsword two-person set which began in the previous issue of the *Pa Kua Chang Journal*.

(Continuing from the "Test the Sea Posture")

1) Test the Sea Posture:

A&B: Form the "Test the Sea" posture, both legs are naturally bent, close the knees to protect the groin, the *qi* is held in the *dan tian*, rub the knees and move the lower legs as you step, walk around the circumference of the circle each partner opposite and facing the other (figure 1).

2) A: Advance Step and Stab the Wrist

B: Step up and Overturn to Cut the Wrist

A: Step toward B with your right foot a half step, following quickly with a left step. As you step, stab forward at the bottom of B's right wrist. The edge of your sword points upward. Use force as you cut forward slicing B's wrist in an intercepting movement. Your left hand doesn't move. Look at the tip of your sword (figure 2).

B: When you see A's blade approaching, step out quickly with your left foot, moving outside A, your right foot quickly follows the left with a half step. As you step, your right arm twists inward, as you lift your elbow and turn the sword over, you move your right wrist clear of A's sword. Circle your blade around A's blade from the top, cutting up under A's right wrist to intercept his attack. Lift your left hand from the front of your body up to the left with the palm facing upward. Look at the tip of your sword (figure 3).

3) A: Step up and Intercept the Inside Wrist

B: Bend the body, Steal

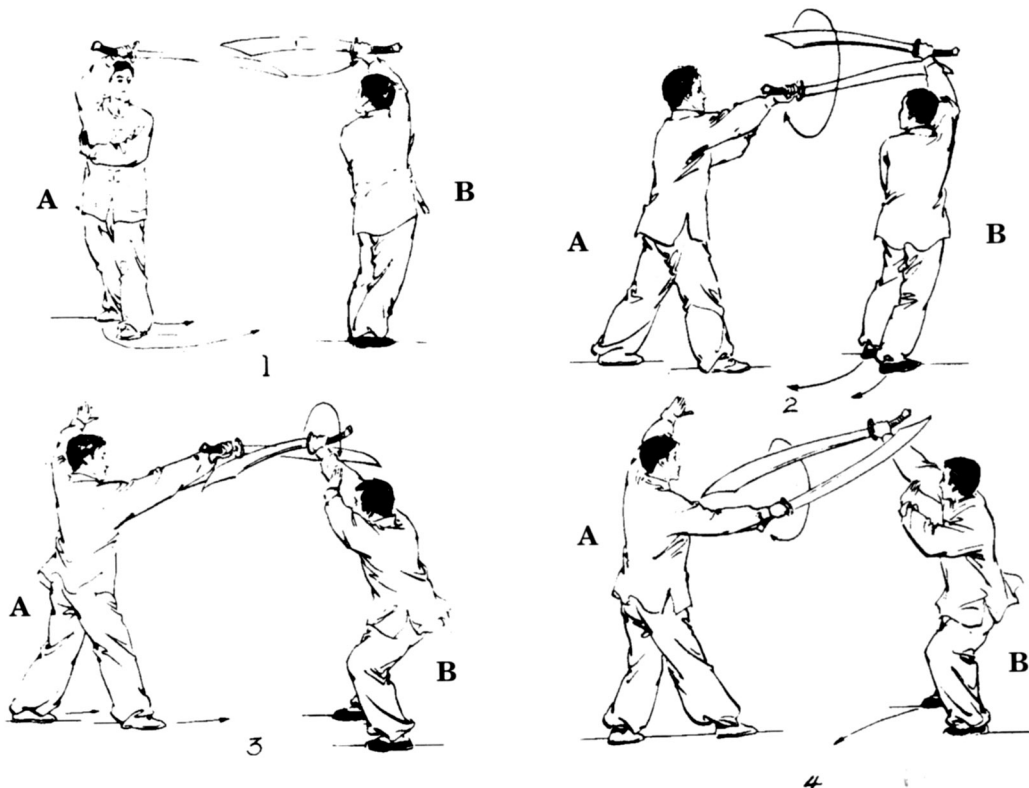
a Step and Outside Wrist Cut

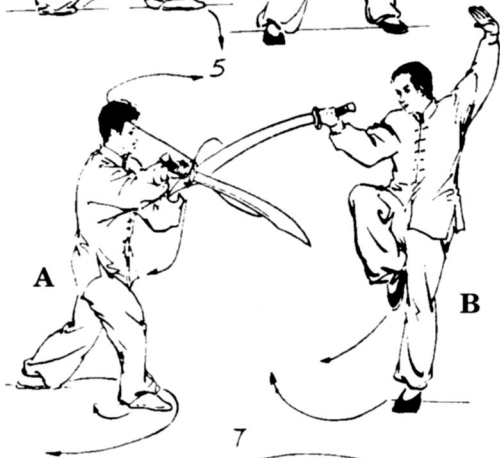
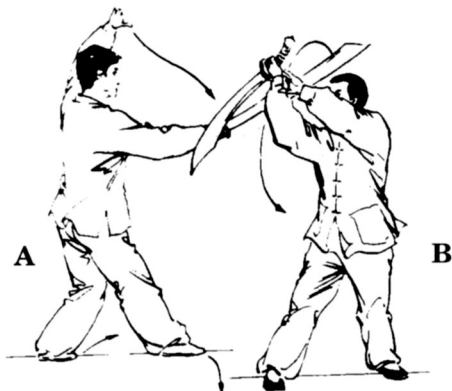
A: When you see B's blade approaching, step up quickly with your right foot towards B's chest, forming a toe-in step, your left foot follows quickly with a half step. As you step, sink your right elbow and bend the arm until your forearm is vertical, turning the right wrist outward, moving your arm to avoid B's blade, your blade will circle over B's blade and will then chop down, intercepting B's right wrist. Look at the tip of your sword (figure 4).

B: Step up quickly with your left foot outside of A, your right foot advances a step past your left quickly. Turn your right arm outward and sink the elbow as you turn the wrist over, thus avoiding A's cut. Circle your blade under A's blade in an arcing movement, cutting up from under A's wrist, look at A's wrist (figure 5).

4) A: Right Advance Step Sideways and Obstruct the Waist

B: Follow Step Lift from Below and Intercept the Inside Wrist





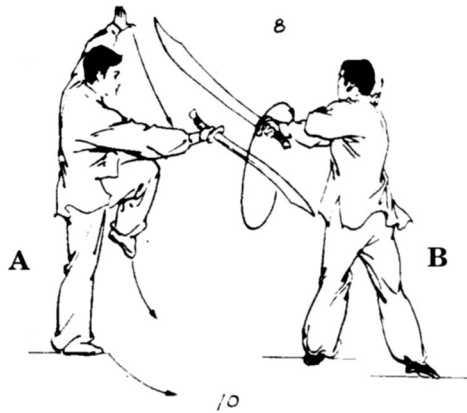
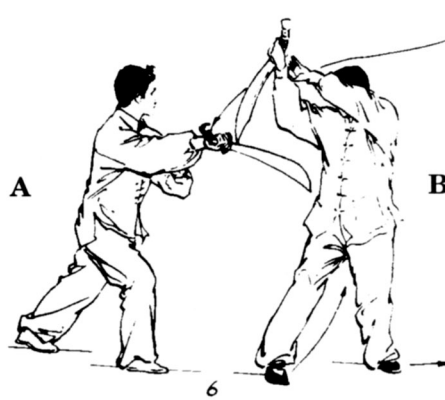
A: When you see B's blade approaching, step out to the right with your right foot a half step. As you step, sink your right elbow and thrust your right arm inward, thereby dodging B's cut. Immediately following, turn your wrist, and with the blade level, (parallel with the ground) and the edge forward, cut toward B's waist, your left hand pushes forward and touches your right forearm. Look at B's sword (figure 6).

B: When you see A's blade approaching, quickly step back with your left foot, pull in your hips and waist and raise your right knee, thereby dodging A's cut. As you step, extend your right arm turning the forearm outward and snap your sword forward to intercept A's right inside wrist (cut at an oblique angle). Extend your left hand up and out toward the left at a slant. Look at A's wrist (figure 7).

5) A: Turn and Walk Right

B: Advance Step, Push the Sword and Sweep the Waist

A: When you see B's blade approaching, quickly turn



out your right foot and turn your body to the right. The blade follows the body's turn, with the right edge facing upward and the tip pointing at B, you dodge B's cut. Quickly follow by stepping around with a left toe-in step. Your head comes out from under your right arm as you continue turning right. Bend the right elbow and turn your right arm outward so that the edge faces upward at a slant angle. Turn the head around and look at B (figure 8).

B: When you see A turning and walking away, quickly step the right foot down, step up with the left foot and rotate your right arm inward so that your blade is parallel with the ground. With the edge of your sword pointing forward, make a sweeping cut at A's waist. Lower your left arm and push it forward until the hand touches your right forearm, look at A's blade (figure 8).

6) A: Overturn the Body and Cover the Wrist

B: Turn Right, Circle the Shoulder and Chop the Head

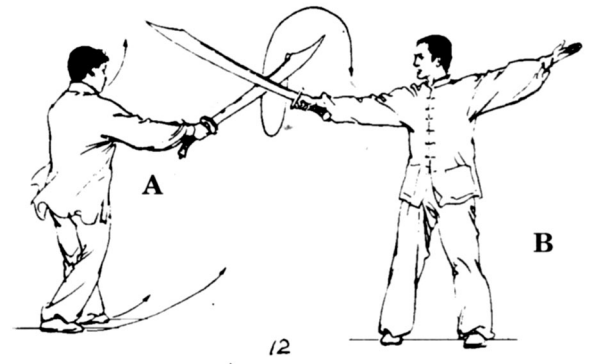
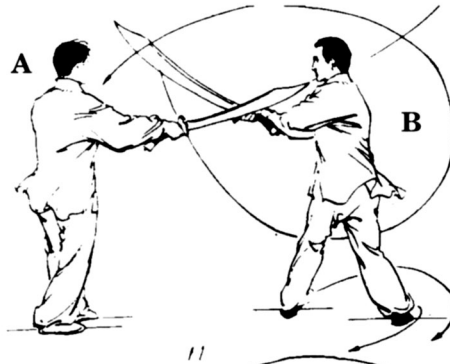
A: When you see B cutting toward your waist, quickly step out (toe-out) with the right foot a half step and lift the left knee. Pull in the hips and waist and turn your body to avoid B's cut. At the same time, turn your right arm outward and cut downward to intercept B's right wrist. Press upward with your left hand. Look at B's right wrist (figure 9).

B: When you see A's blade approaching, step out quickly with your right foot a half step toward the right, follow by stepping forward with the left foot. As you step, turn your right arm outward a little and sinking your wrist and dropping your arm, you will avoid A's cut. Continuing the motion of your right arm, swing the sword around in front of your body in a vertical circle. The sword chops down toward A's head. Your left hand presses up over your right shoulder toward the back of your head. Look at A's head (figure 10).

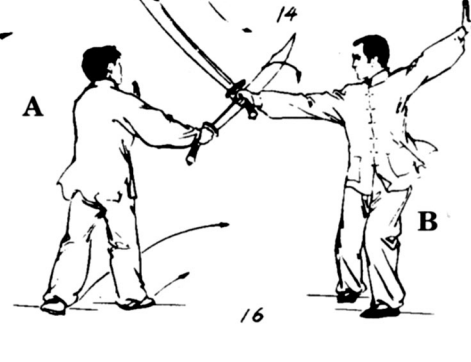
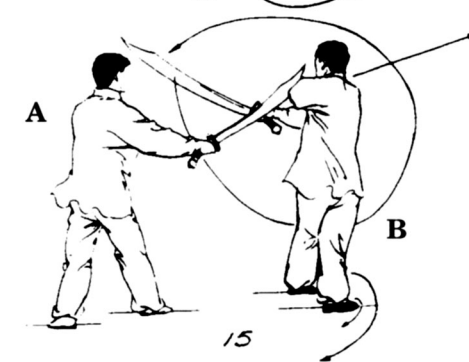
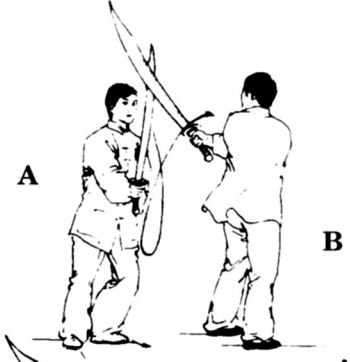
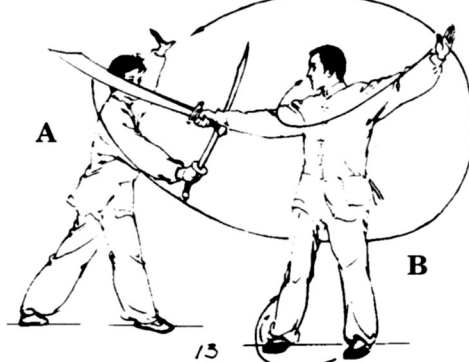
7) A: Dodge Left and Intercept the Inside Wrist

B: Turn Right, Overturn the Body and Chop to Block

A: When you see B's sword chopping downward, quickly step down with your left foot toward the right, following your right foot stepping out to the right. This will enable you to move your body to the right and avoid B's cut. As you step, twist your right arm inward and turn your wrist, moving the sword in a small arc so that it chops down to intercept B's right wrist. Your left hand closes into touch your right forearm. Look at B's wrist (figure 11).



B: When you see A's blade approaching, quickly toe out your right foot and then step around, toeing in your left foot. Sink your wrist and swing your right arm downward, turning your body to the right 360 degrees, thereby avoiding A's cut. As you turn, swing the sword around in front of you in a vertical circle, then chop downward toward the top of A's head. As your body turns, your left hand extends outward to the side. Look at A's head (figure 12).



8) A: Dodge Left, Advance Step and Chop the Wrist

B: Turn Right, Circle the Shoulder and Chop the Crown

A: When you see B's blade chopping downward, step out quickly with your left foot toward the left, then step forward with the right foot, dodging B's blade. As you step, turn your right arm inward and turn the wrist over. Swing the sword in an arc and chop down on B's right forearm. Your left hand extends upward to the left at a slant angle. Look at B's wrist (figure 13).

B: When you see A's sword chopping down, quickly toe-out your right foot, then step around with your left foot toward the right with a toe-in step. Sink your right wrist and drop the arm. Turn right and dodge A's cut. As you turn, swing the sword in a circle in front of your body, chopping down at the crown of A's head. Your left hand moves across your chest and presses up over your right shoulder toward the back of your head. Look at A's head (figure 14).

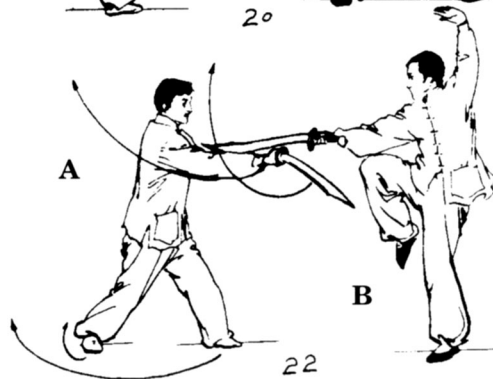
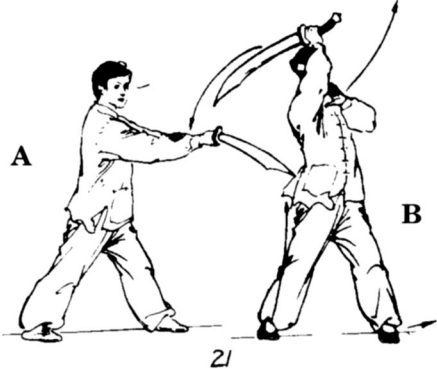
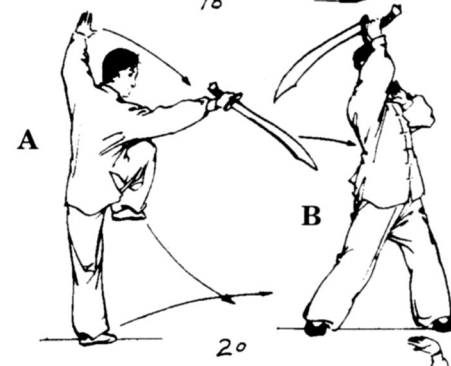
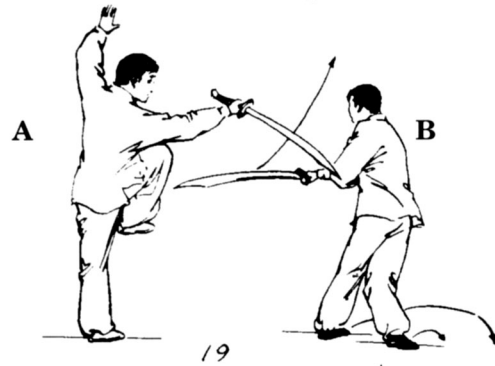
9) A: Dodge Right and Intercept the Inside Wrist
B: Turn Right, Overturn the Body and Chop the Head

A: When you see B's blade chopping down, step out to the right quickly with your right foot. The left foot follows a half step. Turn your body to the right and dodge B's blade. As you step and turn, turn your right arm outward and turn over the wrist. Turn the blade over, making a small circle. Chop down on the inside of B's wrist to intercept. Close the left hand in and press the right forearm. Look at B's wrist (figure 15).

B: When you see A's blade approaching, quickly toe out your right foot, turn your body to the right 320 degrees as you step around with your left foot toed-in. Sink your right wrist and drop your right arm, thereby dodging A's cut. As you step and turn, swing the sword in a vertical circle in front of your body, chopping down toward the top of A's head. Your left hand follows your turning body and presses up and out to the side. Look at A's head (figure 16).

10) A: Dodge Left, Advance Step, and Chop the Wrist

B: Scoop the Moon from the Bottom of the Sea and Obstruct the Waist



you retreat, turn your right arm outward, snap your wrist and chop down with force inside B's wrist to intercept. Look at B's wrist (figure 19).

B: When you see A's blade approaching, moving quickly, follow the flow of A's sword and turn out your right foot toward the rear, turn your body to the right and step around with a left toe-in step. Lift the sword upward as you turn, the edge faces forward with the tip pointing at A. As you turn, move your head from under your right arm, and continue turning toward the right. Turn your head all the way around to look at A's blade (figure 20).

12) A: Advance Step, Push the Sword to Sweep the Waist

B: Turn Right, Overturn the Body and Cover the Wrist

A: When you see B turn right and retreat, quickly step down to the front with your right foot, your left foot follows, taking a full step forward. The sword follows the forward

A: When you see B's blade chopping down, quickly take a half step toward the left side with your right foot, then step forward with your left. Dodge your body to the left to avoid B's blade. As you step, twist your right arm inward and turn your wrist over. Chop down to intercept B's right forearm. Press your left hand out to the left side. Look at B's wrist (figure 17).

B: When you see A's blade approaching, quickly toe-out your right foot, and sinking your body, turn to the right. Follow with a left toe-in step. As you step and turn, sink your right wrist and elbow, turn your right arm inward and turning over your wrist, hold the blade in a horizontal position. Cut across at A's waist as you turn your body. Press your left hand down to touch your right forearm. Look at B's blade (figure 18).

11) A: Step Back, Lift the Sword and Intercept the Inside Wrist

B: Turn Right, Overturn the Body and Walk

A: When you see B's blade cutting across, quickly step back with your left foot, pull in your hips and withdraw your waist, lift your right knee and dodge B's cut. As

motion and pushes forward, sweeping across B's rear waist, lower your left hand and push it forward until it touches the inside of your right forearm. Look at B's blade (figure 21).

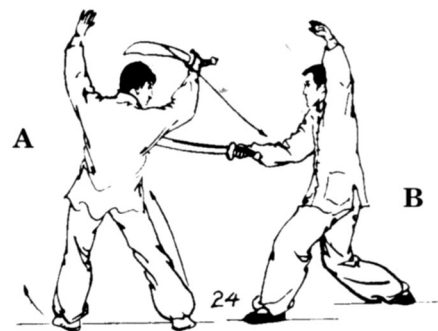
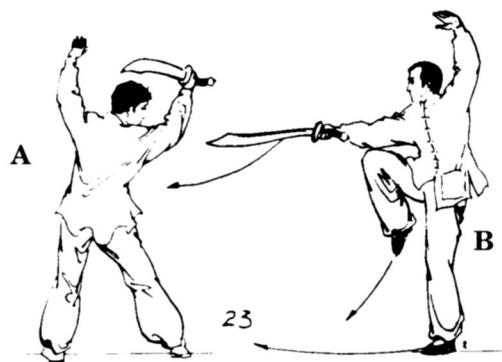
B: When you see A's sword sweeping forward, quickly take a half step back with your left foot, pull in your hips and withdraw your waist while lifting your right knee in order to dodge B's cut. As you withdraw, turn your body to the right, twist your right arm outward and extend the arm forcefully, cutting down to "cover" and intercept A's right wrist, your left hand supports upward at an angle. Look at A's wrist (figure 22).

13) A: Turn Right, Overturn the Body and Walk.

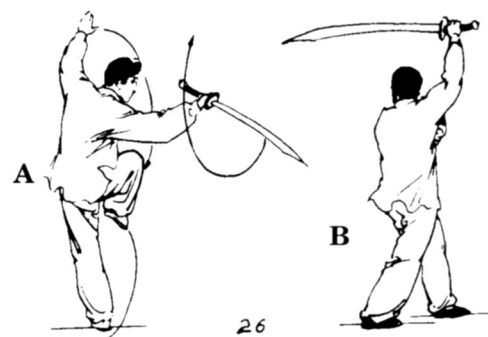
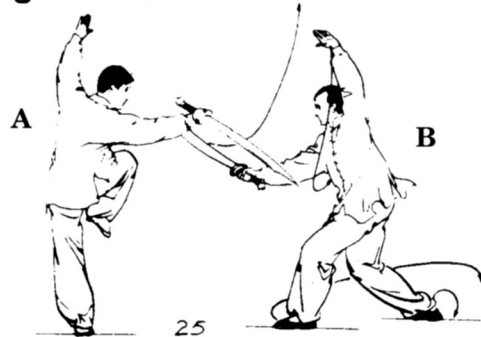
B: Advance Step, Push the Sword and Sweep the Waist.

A: When you see B's blade approaching, quickly toe-out your right foot toward the rear, turning your body to the right, your right arm twists inward as you turn your wrist out. The sword follows the right turn of your body with the edge pointing upward and the tip pointing

at B. You dodge B's cut and follow immediately with a left toe-in step to the rear. Your head moves from under your right arm. Continue turning your body to the right. Bend your right elbow and twist the arm outward with the blade level. The edge faces upward. Turn your head around and look at B (figure 23).

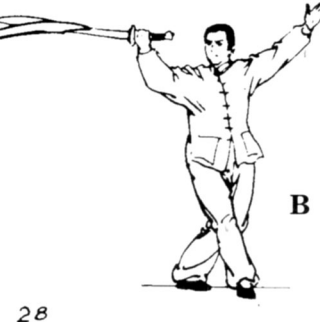
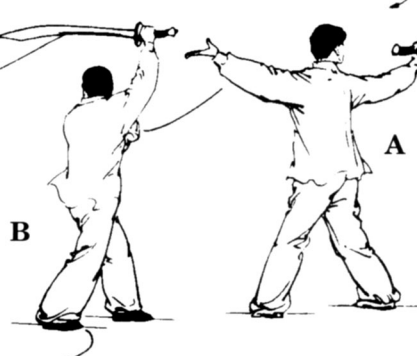
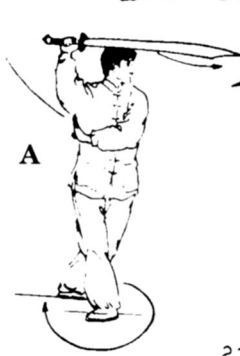


B: When you see A turn and move back, quickly step down forward with your right foot. Continuing, step up with your left foot. As you step, push your sword forward and make a sweeping cut across A's rear waist, your left hand doesn't change. Look at A's sword (figure 24).



14) A: Turn Right, Overturn the Body and Cover the Wrist

B: Turn Right Overturn the Body, and Walk.



A: When you see B's blade approaching, quickly step back with your left foot a half step. Pull your hips and withdraw your waist, lift your right knee and dodge B's blade. As you step, turn your body to the right and turn your right arm outward as you extend it forward. Use power and cut down on B's right wrist to intercept. Your left hand presses out to the left. Look at B's wrist (figure 25).

B: When you see A's blade approaching, quickly toe-out the right foot toward the rear, turn your body to the right and step up with your left foot. Twist your right arm inward and turn the wrist over. Lift the sword as it follows the right turn of your body. The edge faces upward and the tip points at A. Your left hand moves in front of your chest and presses back under your right armpit. Turn your head and look at A (figure 26).

15) A and B: Wave the Flag

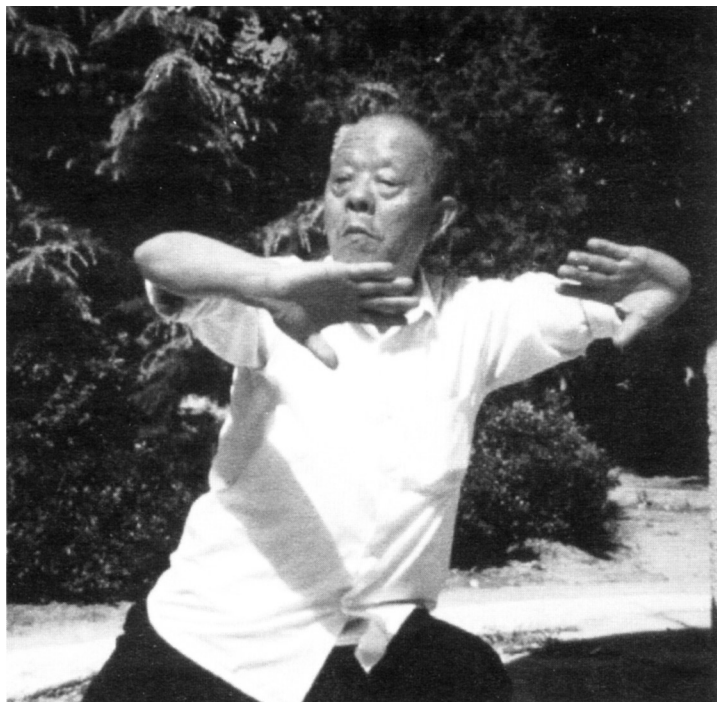
A: 1) When you see B turn right and retreat, quickly step down toward the right with a toe-out step. Turn your body to the right, your right hand twists inward as you turn the wrist over and lift the sword upward. The edge faces upward and the tip points at B. Your left hand moves across the front of your chest and presses back under your right armpit. Turn your head

and look at B (figure 27).

2) Continuing from the above, step up with the left foot toed-in and turn right 180 degrees. Your head moves out from under your sword. Turn your right arm outward and move the blade around the back of your head, then stab toward B. The edge faces upward, your left hand moves from under your right armpit and extends out to the side with the palm up. Look at the tip of your sword (figure 28).

B: Following the curve of the circle, toe-out your right foot toward the rear, turn your body 180 degrees to the right. Twist your right arm outward with the edge pointing upward. Stab toward A moving the blade over the top of your head. As you turn, extend your left arm out to the left, at shoulder level with the palm up. Look at the tip of your sword (figure 28).

Yin Fu Style Ba Gua Instructor Xie Pei Qi to Visit United States and England



Yin Fu Style Ba Gua Zhang practitioner Xie Pei Qi

Ba Gua Zhang instructor Xie Pei Qi (解佩启 - see *Pa Kua Chang Journal*, Vol. 4, No. 1, Vol. X, No. X, and Vol. X, No. X) will be touring the United States this summer as a guest of the Association for Traditional Studies. Association director, Andrew Nugent-Head, sent the following press release concerning this summer's events:

"The Association for Traditional Studies is pleased to be bringing 76 year old Yin style Bagua practitioner Dr. Xie Peiqi to the United States and Europe for this summer's Chinese Culture Lecture Series tour. Dr. Xie Peiqi, who has been practicing Bagua for almost sixty years, is the last individual to have learned both the entire martial and healing aspects of Yin Style Bagua. He was the chosen disciple of Men Baozhen (门宝珍), who was the chosen disciple of Yin Fu (尹福), Dong Haichuan's (董海川) first and longest student and for whom this style of Bagua is named after. Dr. Xie also had the opportunity to learn from Ma Gui (马贵), who was another of Yin Fu's senior students as well as a student of Dong Haichuan, and from the daughter of Dong Haichuan's student Fan Zhiyong (樊志勇), who specialized in Dong's Buddhist Qigong methods. Traditionally a closed system with few students, Dr. Xie began to teach Yin style Bagua openly ten years ago after his two chosen students died unexpectedly in an accident, leaving no heirs to the Yin style lineage. Today, Dr. Xie believes strongly that no knowledge should be kept secret, as unless his knowledge is passed on, the full system of Yin style Bagua, like many other of China's traditional arts, will be lost. To that end, Dr. Xie began working with the Association for Traditional Studies to document the entire Yin style Bagua

system in book and video format, as well as holding open classes in Beijing, China. This summer, as part of its annual Chinese Culture Lecture Series, the Association is pleased to be bringing Dr. Xie to the West for lectures and workshops in Yin style Bagua's martial and healing arts.

The Chinese Culture Lecture Series brings traditional practitioners to the West in order to share what China's arts have to offer at a personal, individual to individual, level. Summer '96 will run from the end of June to the end of September in cities across the U.S. and in London, England. Dr. Xie will be offering a variety of lectures, workshops, demonstrations, and classes focusing on the topics of Chinese Medicine, Qigong for healing, the martial aspects of Yin style Bagua, and integrating China's traditional philosophy with the physical body. All lectures and workshops will be translated and assisted by Andrew Nugent-Head, the China director of the Association for Traditional Studies, who has been working with China's traditional arts in Beijing since 1987."

Calendar of Events

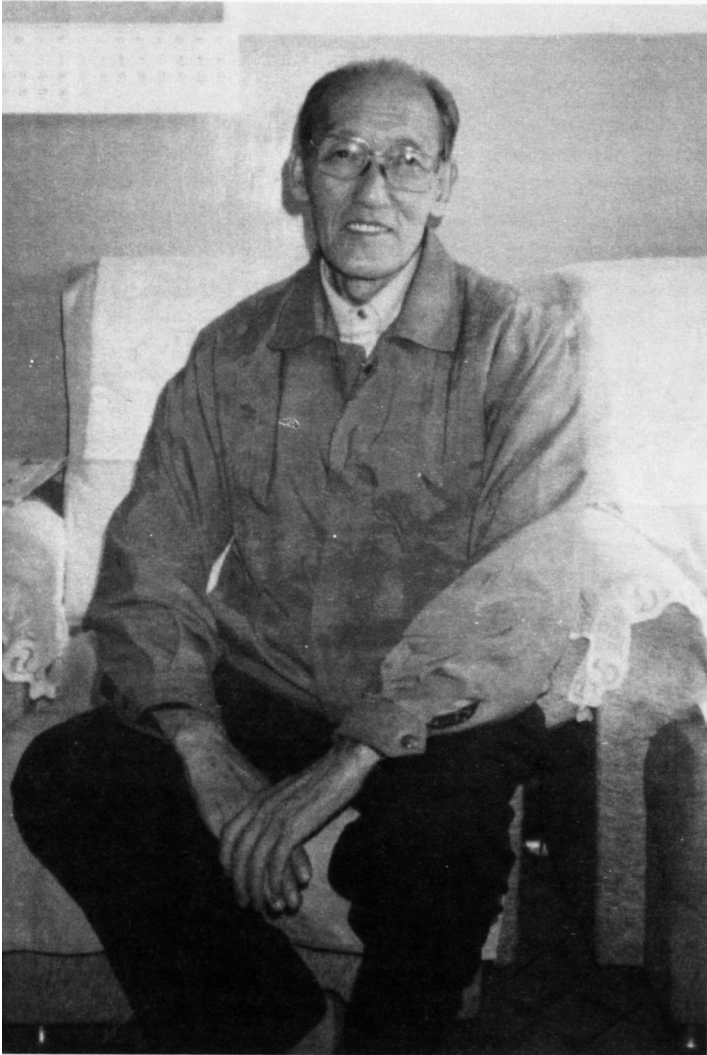
(scheduled as of April 15, 1996)

- June 25-27:
San Francisco, California
- June 28:
San Francisco, California
- June 29-30:
San Francisco, California.
- July 12-14:
Scottsdale, Arizona.
- July 19-21:
Boulder, Colorado.
- August 2-4:
Boston, Massachusetts.
- August 6-8:
Boston, Massachusetts. .
- August 13-15:
Northport, Long Island, New York.
- August 19-23:
Rhinebeck, New York.
- August 28-September 1:
London, England.
- September 6-10:
London, England.
- September 22- 27:
Big Sur, California.

Contact the Association for Traditional Studies for the latest information on workshops not scheduled at the time of press or changes in currently scheduled workshops. Detailed information on exact locations, dates, and workshop and lecture contents can be obtained from:

The Association for Traditional Studies
601 Van Ness Ave., #E3519
San Francisco, CA, 94102
415-337-4129

Father of Modern Wu Shu, Li Tian Ji, Dies in Beijing at age 81



Li Tian Ji at home in Beijing, China, Fall 1992

Last month we received the news, through Bow Sim Mark's Chinese Wushu Research Institute, that Li Tian Ji (李天驕), one of the greatest promoters of martial arts in mainland China, had passed away.

Li Tian Ji was born in 1915 and was taught his martial arts mainly by his famous father Li Yu Lin (李玉琳 1885-1965). Li Yu Lin's first teacher was Xing Yi Quan instructor Hao En Guang (郝恩光), a Xing Yi student of Li Cun Yi (李存義). While Li Yu Lin was studying with Hao En Guang, he also had the opportunity to receive some personal instruction from Li Cun Yi. In an interview I conducted with Li Tian Ji in Beijing, October of 1992, he told me that when he was a very small boy, he actually met Li Cun Yi. After Hao En Guang's death, Li Yu Lin impressed Sun Lu Tang (孫祿堂) with his skill and Sun accepted him as a student.

Li Tian Ji said that since his father was already an accomplished martial artist when he began studying

with Sun Lu Tang, Sun just went over the fine points with Li in order to raise his skill level. Li Yu Lin was also good friends with Yang Cheng Fu (楊澄甫) and learned Yang style Tai Ji from him, although they did not have a student-teacher relationship.

When Li Tian Ji was 7 years old, he and his elder brother began studying martial arts with their father. In 1926, his father went to Tianjin to teach at the Zhong Hua Wu Shi Hui (Chinese Warrior's Association), one of the biggest martial arts schools in Tianjin. In order to improve the skills of his sons, the next year Li Yu Lin brought them to Tianjin. In Tianjin, Li Tian Ji was able to study with Li Yao Ting, Wang Jin Jun, and Sun Lu Tang. After teaching in Tianjin, Li Yu Lin went to teach in Shanghai, then Shandong, then Manchuria, then Beijing. Li Tian Ji followed his father, arriving in Beijing in 1955. Li Tian Ji lived in Beijing for the remainder of his life.

In 1930, Li's father was asked to teach at the Shandong Martial Arts Academy, which was founded by Li Jing Lin (李景林). Li Jing Lin was famous for his sword skill. People called him "magic sword" Li. He had learned his Wu Dong sword from Song Wei Yi (宋唯一). The earliest know book on Wu Dong sword was published by Song Wei Yi in 1920. Li Jin Lin, who was a famous and powerful Warlord General, made significant contributions to the research, promotion, and expansion of the popularity of Wu Dang sword. He routinely invited the most well known sword masters in China to gather at his house to research and study sword techniques and skills. Two prominent internal martial artist who attended Li Jin Lin's research sessions were Fu Zhen Song (傅振嵩) and Li Yu Lin. When these highly



Li Tian Ji presenting calligraphy to Bow Sim Mark in 1984



Li Tian Ji's Father, Li Yu Lin

skilled practitioners visited General Li Jing Lin, they both brought along their sons, Fu Yong Hui (傅永輝) and Li Tian Ji, respectively. Both of these young men were able to learn directly from Li Jing Lin.

The Shandong Martial Arts Academy was filled with people of high skill. In addition to Li Jing Lin, other instructors at the school included Hao Jia Jun, Lin Zhi Yun, Yang Fa Wu, Li Jing Lan, and Yu Wa Xing. Li Tian Ji would spend all day at the school learning from these instructors - this greatly improved his skills. Li Tian Ji became especially skilled at Li Jing Lin's Wu Dong sword. After Li Jing Lin's death, Li Tian Ji and Guo Zhi Feng practiced and improved the Wu Dong sword two-person set.

In 1927, Li learned the Yang style Tai Ji Quan. Later, he also learned the Chen, Wu, and Sun styles. In 1956, Li and some others devised the simplified 24 movement Tai Ji form which is now very popular in mainland China. Around the same time Li Tian Ji was working on the development of the simplified Tai Ji form, he also developed a standardized Ba Gua form. This form was taught at all of the Wu Shu schools in mainland China. Li Tian Ji said that he never studied any Ba Gua outside of what he had learned from his

father and Sun Lu Tang. The standardized form he developed was a mixture of his father's Ba Gua and Sun Lu Tang's Ba Gua. Li said that when he created this form, it had to be something simple that everyone could perform. This is the form that he taught to his students since the early 1960's.

When asked about Sun Lu Tang's Ba Gua, Li said that what Sun printed in his book was the "public version." What he taught in private was reserved for his close students. He also said that the most important part of Sun's Ba Gua was the circle walking practice.

On February 17th, 1996, Bow Sim Mark of Boston, MA, who studied with Li Tian Ji in Beijing, held a memorial service at her school. In a press release sent from Bow Sim Mark's Chinese Wushu Research Institute, the event was described as follows:

"Bow Sim Mark and her students spoke of the role Li Tian Ji played in the development of modern Wushu. As Deputy Secretary General of the National Wushu Association for over thirty years, he led the development of standardized forms of Chang Quan, Nan Quan, Simplified and Combined Tai Ji, Xing Yi, and Ba Gua. These became the foundation of a national Wushu college curriculum and extensive book series. Li was also instrumental in spreading Wushu throughout the world. In Japan, he was known as the "Father of Tai Ji." He helped organize the First International Tai Ji and Sword Demonstration (1984, Wuhan) and the First International Wushu Competition (1985, Xian).

"Bow Sim Mark first met Li Tian Ji in 1981 after competing with Combined Tai Ji Quan at the National Wushu Competition. He was so impressed by her technique that he invited her to spend three months at the Beijing Physical Culture Institute researching Combined Tai Ji and Wu Dong Sword. In 1984, he presented her with his own calligraphy and family heirloom sword in recognition of her work in promoting Combined Tai Ji Quan outside of China.

"As practitioner, teacher, and author, Li set very high standards for himself and his students. With his death, a new challenge has been raised for all practitioners of Wushu, to strive to meet and exceed his very high standards. We all mourn the loss of this very great man."



Bow Sim Mark and her students in Boston, MA at the Li Tian Ji memorial Service

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.

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

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Liang Qiang Ya	San Francisco, CA	6-7 July	George Xu (415) 664-4578
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