



Pa Kua Chang

Newsletter

Vol. 1, No. 3

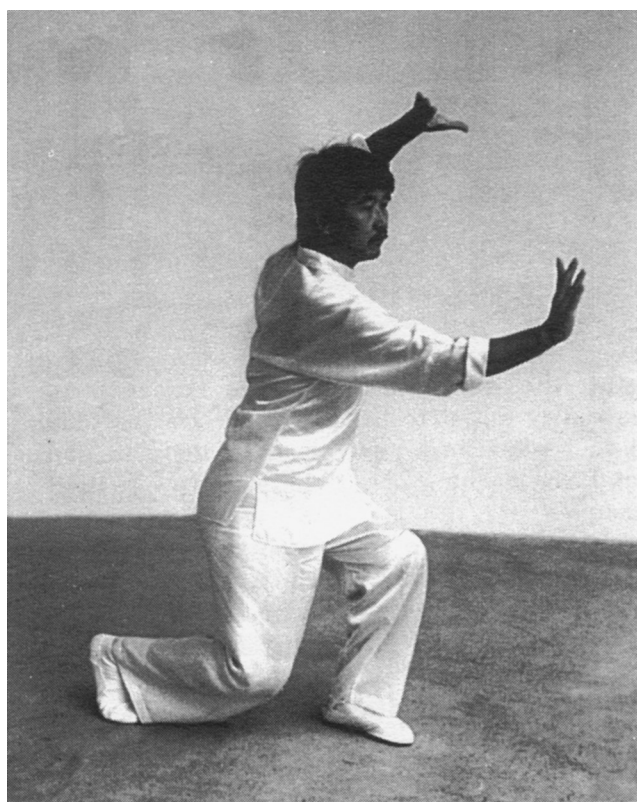
March/April 1991

Johnny Lee: Teaching Fu Chen-Sung's "Dragon Style" Pa Kua Chang

"I would rather see someone very connected, with correct alignment and full energy moving very simply than someone performing a fanciful movement, or a very famous routine, without a consistent display of all these principles" explains Pa Kua Chang instructor Johnny Kwong Ming Lee, "Without these principles it is not Pa Kua."

During an interview conducted at the United States National Chinese Martial Arts Competition in Houston, Texas in September 1990, Lee spoke openly about Pa Kua Chang principles and the dedication required to learn to apply them. "People who come to my school must learn something else first before they learn Pa Kua. They learn Northern Shaolin or Wu Style T'ai Chi first" explains Lee, likening Pa Kua Chang to martial arts graduate school. He states that Pa Kua is a very advanced art. "For a beginner it is very hard to learn Pa Kua without first building a foundation in a less complex martial art style." To become proficient the practitioner must learn to execute detailed footwork, circular movements, continuous motion, and intricate body alignments and connections. Subtle twisting and stretching alignments are required to facilitate a full body connection from the fingertips to the toes and an opening of energy channels in the body.

Lee stands up and demonstrates, "T'ai Chi is real soft. Many people try to do Pa Kua like T'ai Chi. Pa Kua is not like that. My master said that T'ai Chi is like a willow leaf and Pa Kua is like a strong steel spring. Pa Kua is continuous twisting movement. This twists, this twists, this twists," Lee explains while pointing to different areas on his body (the wrist, the elbow, the torso, etc.) while holding a posture. "You have twisting, you have forward-backward energy, you have left-right energy. Turning energy - you are turning left, turning right. The whole body is twisting, but without tension. The muscles are still relaxed. This is one reason why Pa Kua is so complex; you have all of these different subtle movements. It is like six different horses all pulling in opposite directions. Twisting provides this contrast."



**Pa Kua teacher Johnny Kwong Ming Lee of
Shreveport, Louisiana**

Lee's Lineage

Johnny Lee (Lee Kwong-Ming) studied Pa Kua Chang in Hong Kong from General Sun Paul Kung, a student of Fu Chen-Sung. Born in Shanghai, China, Lee began his study of Chinese Boxing in Shanghai at the age of 10. Approximately a year later his family moved to Hong Kong. In Hong Kong he studied Northern Shaolin style kung fu from Yip Yu Ting and also practiced Wu style T'ai Chi Ch'uan. In 1965 his teacher, Yip, passed away and Lee began looking for another. When he was approximately 18 years old, Lee saw Pa Kua Chang for the first time. Sun Paul-Kung was demonstrating Dragon style Pa Kua Chang at the Ching Wu Association



Pa Kua Chang

Newsletter

Published bi-monthly by High View Publications,
P.O. Box 3372, Reston, VA, 22090

Editor: Dan Miller

Purpose and Policy Statement

In order to keep the Pa Kua Chang Newsletter an un-biased forum for Pa Kua Chang instructors and practitioners to exchange their thoughts and ideas about the art of Pa Kua Chang, this newsletter is totally subscriber-supported and does not affiliate itself with, or receive support from, any particular Pa Kua Chang instructor or martial arts school. In order to help maintain integrity and impartiality, the newsletter will not accept paid advertisement.

The newsletter is published six times a year. Each issue features an interview with one or more Pa Kua Chang instructors from mainland China, Taiwan, the United States, 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.

We will refrain from using titles, such as Master or Sifu, in this newsletter. Every school has their own separate definition of these terms and criteria for using these titles. In order to remain impartial and show equal respect to all instructors being interviewed, we felt that omitting the titles from everyone's name was the best policy. We mean no disrespect to any of our contributors or their great teachers.

Chinese names and terms will be romanized using the Thomas Wade system of romanization except when the pinyin romanization is more familiar (in cases such as "Beijing") or when an instructor prefers his name romanized differently. Whenever possible, Chinese characters will be listed at the end of each article for the Chinese terms and names that appear in the article.

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

We solicit comments and/or suggestions.
All Rights Reserved, High View Publications.

headquarters in Hong Kong and Lee, fascinated with what he saw, was determined to learn this art.

Lee studied Fu "Dragon Style" Pa Kua Chang with Sun Paul-Kung from 1965 until he left Hong Kong to come to the United States in 1974 at the request of some students in Shreveport, Louisiana.

Sun's teacher, Fu Chen-Sung, born in 1881, was from Ma Pei village, Ch'in Yang County, Honan Province, and had started Pa Kua Chang training under Chia Feng-Meng (also known as Chia Ching-Ta) at the age of 8. Chia was a student of Tung Hai-Ch'uan. Fu studied with Chia for eight years in Ma Pei village. Fu also learned Chen's Tai Chi when Chen Yen-Hsi was invited to teach in his village.

When he was 17 years of age, Fu went to Beijing where he received instruction from Ch'eng T'ing-Hua and Ma Kuei. Ch'eng was one of Tung Hai-Ch'uan's most famous students (see Vol. 1, No. 1 for more information on Ch'eng T'ing-Hua). Ma Kuei was a student of Yin Fu; Yin was another of Tung's top students. Ma studied with Yin from the time he was 18, but later was also able to study with Tung Hai-Ch'uan himself. It is said that Ma was one of Tung's last students. Ma Kuei died in 1940 at the age of 87. Fu studied Pa Kua in Beijing for two or three years before returning to his village.

***Pa Kua can never become popular
like T'ai Chi. It is difficult and
takes a lot of dedication.
People are generally not willing to
work so hard.***

It is said that Fu defended himself and his village against 20 bandits utilizing his Pa Kua Chang skill. Word of this feat reached General Li Ching-Lin of the Nationalist Army Central Army Division. Li, a great sword master himself, invited Fu to teach his Army. Li Ching-Lin's martial arts advisor at the time was a man named Li Shu-Man who was extraordinarily talented with a spear. Li Shu-Man (also known as "God-Spear Li") and Fu Chen-Sung had the opportunity to spar at a martial arts demonstration. Li used his spear and Fu used his Four-face Pa Kua Spear - the match ended in a draw. This greatly increased Fu's fame.

When the Central Kuo Shu Kuan was established by the government of Nanking, Fu was invited to be the instructor of Pa Kua Chang and was the youngest man to be appointed chief judge in the Nanking Kuo Shu Kuan. At that time in China it was a very big honor to be a judge at a national competition.

At competitions in China, the judges usually demonstrated their martial arts skill to the competitors to show them that they were good enough to judge them. Since Fu was so young, he was typically called on to demonstrate his skill.

Once the tournament champion challenged Fu after



Fu Chen-Sung with the Pa Kua Broadsword

the competition. The two squared off and negotiated position for quite some time, neither finding the opportunity for attack. Finally Fu found an opening, moved in swiftly, and defeated the opponent with one strike.

Later Fu Chen-Sung was sent to Canton by the Central Kuo Shu Kuan in Nanking along with four other famous martial artists from the North. The Central Kuo Shu Kuan wanted to send their best martial artists to southern China to demonstrate and teach the northern styles. The Southerners, being proud of their own martial styles, continually challenged the Northerners, but could not defeat them. Out of respect for their skill, the Southerners nicknamed the northern martial artists the "Five Northern Tigers." Because of this, Fu style Pa Kua is very popular in southern China - Canton and Hong Kong in particular.

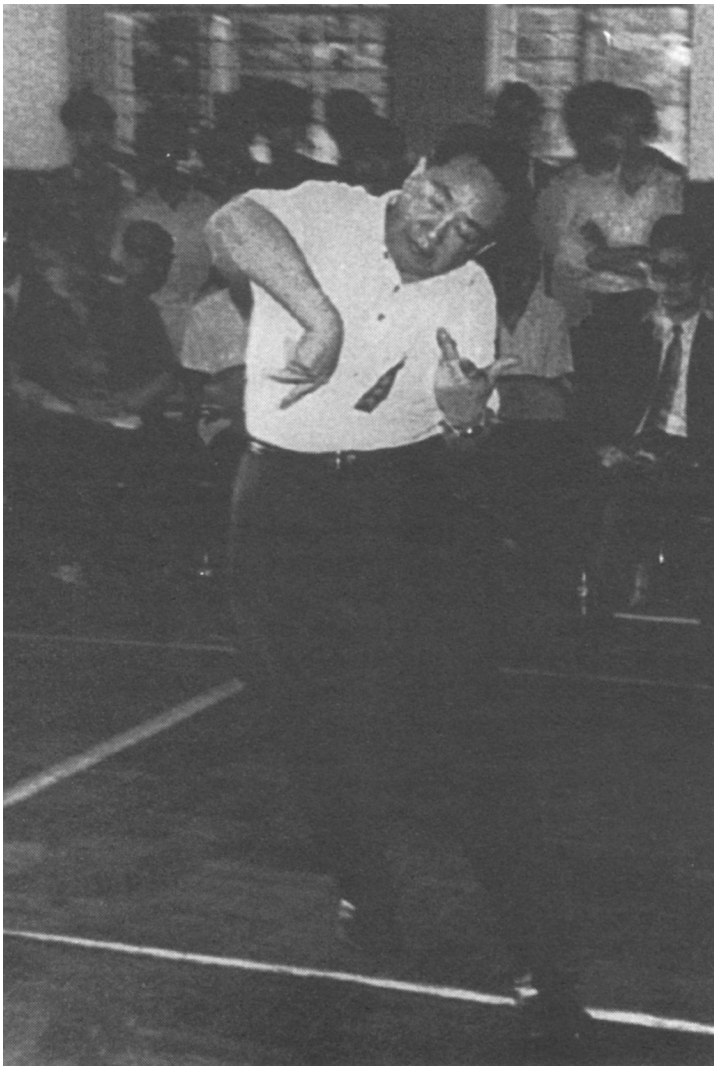
At the time Fu was in Canton, General Sun Paul-Kung was the highest ranking military officer in this region. Sun had performed admirably during the Japanese invasion and was promoted to a high military and political position at a relatively young age. Sun was the only student outside of Fu's family to receive the official ceremony recognizing him as a full disciple. Fu Chen-Sung died in 1953 in Canton at the age of 72.

Sun Paul-Kung died only a few months ago at the age of 82.

Training with Lee

When Lee observes one of his Northern Shaolin or Wu Style T'ai Chi students exhibiting a high level of motivation and dedication to martial arts study, he will invite that student to learn Pa Kua Chang. "I make sure they have a good foundation in another art and I judge their character before I offer to teach them Pa Kua Chang," Lee states. "Pa Kua can never become popular like T'ai Chi. It is difficult and takes a lot of dedication. People are generally not willing to work so hard. Only a few dedicated people will learn it."

Lee's approach to teaching Pa Kua Chang is a step-by-step process. The student will first learn "pre-birth Pa Kua." It is during this first phase of training that the principles of Pa Kua Chang are strongly emphasized. The student learns proper alignments and connections and develops an internal energy awareness. Pre-birth Pa Kua training in Lee's school consists of circle walk practice while executing the eight basic palms. At this stage the student concentrates on alignment and the twisting motion of the body while walking the circle.



Johnny Lee's Pa Kua Chang teacher, General Sun Paul-Kung, performs Dragon Style Pa Kua Chang

Lee teaches proper body alignment by instructing the student to align vital energy points on the body in relation to one another. "Emphasize particular body points and everything else will line up." Lee explains, "It is like when you are folding a shirt, you take the collar and the sleeve and it is aligned. Realize the proper relationship between these points and the body alignment will be correct." The points Lee emphasizes are: the yung chuan (bubbling spring) points (K-1) in the heart of the bottoms of the feet; the hui-yin point (CV-1) in the center of the perineum, between the anus and the scrotum; the ming-men (gate of life) point (GV-4) in the lower back between the second and third lumbar vertebra; the lower tan tien; the lao kung points (P-8) in the heart of the palms; and the pai-hui (GV-20) on the crown of the head.

If the student aligns these points correctly and expands his perception so he has an awareness of all of these points while performing Pa Kua, his body will open up and his energy will be full. There is no need to force ch'i to different areas of the body. When the body

is relaxed and aligned properly the meridians will open up naturally. "When you practice Pa Kua correctly, the whole body is full of ch'i and the ch'i forms an energy shell" Lee explains.

From the beginning of Pa Kua practice Lee tells the student to feel the special characteristics of Pa Kua Chang through the feeling of the energy in relation to the body shape and the movement. He states that, "When the students are learning movements, they should get in touch with the feeling of the movement. Energy is the thing you are cultivating in the internal style, not the pretty movement." Lee feels that the external movement is an extension of internal feeling. The internal feeling will effect the external body shape. In correct practice, the body and the spirit become one.

Lee says that, on the average, a student will study pre-birth Pa Kua Chang for about one year. If he has worked hard, he will have an adequate level of knowledge and experiential understanding of walking the circle, basic footwork, body position and movement of internal ch'i in the body. In the next phase of training the student will learn what Lee calls "original Pa Kua Chang."

In pre-birth Pa Kua training, the student spends time walking the circle while holding static postures. The movement between postures is minimal because the focus is on footwork and body position. In the next phase, the student learns more complicated techniques such as single palm change, double palm change, and eight other basic palm changes. These moves are practiced first in a straight line, until the student understands the movement, and then the straight line turns into a circle. Single palm change is the basis of Lee's "original" Pa Kua and thus he insists that the student practice single-palm change until he gets it right before he moves on to the more complex variations. Lee's advice is: "When studying Pa Kua, learn the simple movements correctly. Learn how to walk the circle and how to perform single change."

When the student has achieved an acceptable level of proficiency in "original" Pa Kua, Lee will teach the advanced "Dragon style" form. The "original style" Pa Kua practice allowed the student to become proficient at basic Pa Kua changes; Dragon style Pa Kua movement is much more complex. Whereas the "original" Pa Kua changes were "one step" changes, the Dragon style changes are changes performed while in continuous motion. The practitioner performs the change while turning, coiling, and walking simultaneously. As a result, the change will be executed in eight steps as opposed to one - movement around the circle never stops while the change is being executed. After the student learns the "Dragon style" form, he will go on to learn Pa Kua Chang push hands and Pa Kua weapons.

Training to Fight

It is during the Pa Kua push hands practice that the students will learn the principles of Fu style Pa Kua Chang fighting. Like in the forms training, the first thing the student will concentrate on in push hands practice

is the footwork. In this practice, the footwork training will also include backwards walking.

One characteristic of Fu style Pa Kua is its continuous footwork. The practitioner is continuously moving in relation to the movement and energy of the opponent. Lee explains that in T'ai Chi, it is typically the movement of the waist during push hands practice that is used to neutralize and counter the opponent's movement; in Pa Kua it is the footwork in conjunction with the body's twisting and circular motion that performs this function.

The practitioner utilizes the footwork and body turning to negotiate angles as he moves from the circumference of the circle in towards the center. Once contact is made with the opponent, the point of contact will be the center of his circle and stays relatively "in place" while the "continuous steps" work around the point of contact to place the body in an advantageous position. Of course the center of the circle will change if the point of contact changes and the practitioner will change accordingly.

Because the movement of the arms and upper torso is circular, and the body is twisting, changing, and turning around the central point of contact, the opponent has difficulty detecting or following the movement. His major reference point for sensing movement is the physical point of contact, but, that point appears to remain stationary. The Pa Kua practitioner creates an illusion of non-movement while negotiating for superior position and angles of attack. Lee quotes the phrase that his teacher coined concerning the opponent's awareness, "No movement, no direction - no direction, no opening." The advanced Pa Kua practitioner will practice this skill in his forms work by tightening the

circumference of his circle to such a degree that the elbow of his extended arm is in the center of the circle he is walking.

The real thing in the internal style is not one technique against the other technique because in a real fighting situation you don't know which technique the opponent will use. You sense the energy, the position, and the timing and respond accordingly.

No part of the body moves along a linear path in Pa Kua push hands, the practitioner learns the "drilling up" and "pressing down" energy along curved lines. Every part of the practitioner's body is rotating along numerous axis. The practitioner's hands, feet and body are consistently following multiple circular paths and within those circular paths the arms, legs, and body are simultaneously twisting and rotating, thus creating other subtle circular movements. The circular energy created by the continuous twisting of the body and footwork around a central point serves to confuse the opponent who is accustomed to detecting movement along linear lines of motion. Even if the opponent can manage to follow this complex movement, the advance Pa Kua practitioner can detect this energy and execute change. The sixteen fundamental movements

The Sixteen Principles of Fu Style Pa Kua Push Hands Practice

The list below highlights the sixteen fundamental principles of Fu style Pa Kua Chang push hands practice as taught by Johnny Lee. Lee emphasized that the meanings listed below are very simplistic explanations of complex terms. He explains that the energy and the momentum of the resilient force associated with each principle has to be felt and explained through physical contact with a skilled instructor.

搬	Pan	to move aside	穿	Ch'uan	to pierce
攔	Lan	to block	纏	Ch'an	wrapping
截	Chieh	to intercept	鑽	Tsuan	drilling
扣	K'ou	to clamp	刁	Tiao	to snatch
推	T'ui	to push	走	Tsou	stepping
托	T'o	to hold upward	轉	Chuan	turning
帶	Tai	to carry side-to-side	擰	Ning	twisting
領	Ling	to lift up	翻	Fan	pressing

associated with Fu style Pa Kua push hands are listed at the bottom of page 5.

After developing a foundation in the forms and push hands training, Lee's advanced students will develop the creative aspect of the art and a heightened sense of energy awareness by cultivating an improvisational approach to practice. When practicing the kuas, the students will allow the energy and the feeling of the moment to motivate their movement from one kua to the next. Lee explains that the students will "learn to do the kuas in any sequence, allowing the ch'i to move them."

In Lee's view, the ability to feel the energy of the movement is key to understanding the self-defense aspect of the art. "If you understand the energy of the movement and the energy of the opponent, you can feel what kind of energy is coming at you and respond with the correct movement.

"The real thing in the internal style is not one technique against the other technique because in a real fighting situation you don't know which technique the opponent will use. You sense the energy, the position, and the timing and respond accordingly."

Lee continues, "Self-defense is a very important and an integral part of the martial arts. Many people talk about martial technique and application for technique's sake. This is only the limited interpretation of the teacher. The origin of all technique in Pa Kua is an understanding of the internal energy. If you study how to use a particular technique of this form, you are just at an intermediate level." Lee explains that when the student can read the energy, he can respond intuitively and his "technique will be no technique."

Lee explains that when the student can read the energy, he can respond intuitively and his "technique will be no technique."

While discussing the self-defense aspects of Pa Kua Chang, Lee emphasized the importance of learning all of the aspects of this multi-faceted art. "The student needs to have an interest in the whole art to learn Pa Kua. Some that are only interested in one aspect, like fighting, are harder to teach because they are focusing on only one aspect of a very complex art and thus they will not learn the complete art because they will not work hard on those other aspects."

Study of the whole art in Pa Kua Chang requires contemplation of the philosophical aspects and thus Lee encourages his students to study the Pa Kua classics, the Tao Te Ching, and the I-Ching. To develop the meditative aspects of the art and increase their awareness of ch'i movement, Lee also recommends that his students learn Chinese brush strokes.

Lee states, "They learn to practice one word -

Yung (Wing in Cantonese), shown below - because this character, which means "everlasting," contains all the strokes you need to feel the internal ch'i. The student meditates and visualizes the character. He then allows the ch'i to move from the lower tan tien and form the character. The hand moves without stopping and without thinking - the same principle as the internal arts." Lee believes that it requires insight, awareness, maturity, and discipline to begin to grasp all that Pa Kua Chang has to offer.

Chinese Character Index

勵 光 明	Lee Kwong-Ming
少 林	Shaolin
吳 家 太 極	Wu Style T'ai Chi
孫 寶 剛	Sun Paul-Kung
傅 振 嵩	Fu Chen-Sung
葉 雨 亭	Yip Yu-Ting
賈 鳳 鳴	Chia Feng-Ming
賈 景 德	Chia Ching-Te
董 海 川	Tung Hai-Ch'uan
陳 家 太 極	Ch'en Style T'ai Chi
程 庭 華	Ch'eng T'ing-Hua
馬 貴	Ma Kuei
尹 福	Yin Fu
李 景 林	Li Ching-Lin
李 書 文	Li Shu-Man
國 術 館	Kuo Shu Kuan
氣	Ch'i
道 德 經	Tao Te Ching
易 經	I Ching
丹 田	Tan T'ien

Al-Waalee Muhammad studies the Nature of the Serpent as it applies to Pa Kua Chang

This interview was conducted at the United States National Chinese Martial Arts Competition in Houston, Texas in September 1990.

When Al-Waalee Muhammad began his study of Pa Kua Chang, he did not like it. He did not understand how the twisting and turning movements and the circle walking applied to martial art combat application. Muhammad had studied T'ai Chi Ch'uan and Hsing-I Ch'uan with martial application as his primary focus. He had met several Pa Kua practitioners, and although their movements were beautiful, he found that they could not defend themselves using their art. Muhammad decided to study Pa Kua Chang when a friend introduced him to Pa Kua instructor Wong Her-Yue (see article on page 9), and searching for the martial application of the art became the focus of his study.

Muhammad began his research into finding the essence and the nature of Pa Kua Chang by studying each palm change individually. He found some similarities to the T'ai Chi and the Hsing-I that he had studied, but it was the differences that he wanted to explore. What really distinguishes this art? Why the circling? Why the twisting? Why the turning? The key that opened the door came to him when he thought about the name of his style - Dragon Style. Also, the serpent and the snake appear frequently in the names of the form movements and in the classical Pa Kua Chang literature.

You have a serpent principle working in Pa Kua - that there appears to be one muscle, from the head, all the way down to the tail. When this serpent principle is within the being, it looks like you have no bones.

When he began to explore the symbolism of the Dragon and snake as applied to the movement of Pa Kua Chang, he gained insight into principles and the function of Pa Kua movement. Muhammad states, "For me this kind of symbolism is very important. Why utilize the Dragon - the fire breathing serpent? What is the nature of this mythical creature? What are its characteristics in terms of its appearance; its movement; its spirit, powers and abilities? The same questions can be asked about the snake/serpent.

"You have a serpent principle working in Pa Kua - that there appears to be one muscle, from the head, all the way down to the tail. When this serpent principle



Al-Waalee Muhammad

is within the being, it looks like you have no bones. This also accounts for the snake's wrapping ability and the movements associated with that, which allows the snake to wrap its prey so that it cannot escape. The snake then moves in to devour it. These principles have strong meaning to me, they are not just symbols."

Muhammad views the striking aspect as being symbolized by the Dragon breathing fire. "The Dragon breathes fire, which represents a type of internal power that comes with tremendous ch'i building. But this fire, or ch'i, has to come through the channels. If it does not come through channels, it will disperse in the body and cause rigidity, because the fire is the yang aspect of the Dragon.

"You see fire in the spirit, but it must come through channels to be effective. The yin aspect can be seen in the yielding ability of the Dragon's body. It becomes like liquefied steel. In its natural state, the Dragon resides in a sea of calmness, tranquility and relaxed awareness - Yin," he explains.

When judging practitioners in tournaments, Muhammad watches for a balance of yin and yang. He feels that many of the internal arts practitioners exhibit the yin qualities of the movement and the art, but do not express the yang fire through their movement and spirit. "How can you do an internal art showing just the yin aspect?" he asks. "In the snake, the split tongue symbolizes the two natures of the snake, where from one source comes two things. The one source is Wu Chi, which also corresponds to the internal of the snake, and is represented by the snake's eyes, which don't move. When movement does occur in the snake, then yin and yang is made known. It has to curve or curl or twist in order to move, and its movement is always in perfect harmony. In the eight trigrams, we are talking about

eight positions or palm changes, or "mother palms" - however you want to refer to them. Through them, you are expressing the activity of yin and yang - the first language, expressed by darkness and light. The serpent expresses this principle.

Monks did not create the martial arts. They may have practiced ch'i kung - but martial arts came from warriors and warlords. They were always training and thinking constantly about bettering their skill; they lived with death daily.

"If you hold my body, you feel my body expanding and constricting. Can you cause that expanding and constricting to be in your arm as well as your diaphragm? When you grab someone who is an experienced Pa Kua practitioner, you can't hold him (or her), he (or she) feels like a snake. The novice tends to think more about walking - they don't really understand. I'm not saying that the walking is not important; it is very important - but basic.

"If you can understand the concept of the nature of the snake, which is very elusive and deceptive, you can begin to understand Pa Kua Chang."

Muhammad feels that the yin aspects of the internal arts are overemphasized today. It becomes a question of performance versus function. Practitioners today have lost sight of the combative origins of the art and the lack of the warrior spirit tends to make their practice too yin. He explains, "Monks did not create the martial arts. They may have practiced ch'i kung - but martial arts came from warriors and warlords. They were always training and thinking constantly about bettering their skill; they lived with death daily. The way they practiced then, it was a matter of life and death, so the martial skills had to be high level. They were not only up against other opponents, but also the environment they lived in. This was during the time when the great arts were born; when man sought to understand his nature and meet the challenge of his environment.

"Warlords created the martial arts; warriors, fighters - and when I say warriors, I mean soldiers, revolutionaries. Who thought of war? Priests? Holy men? They don't think of war. They represents an extreme. They represent yin. Warriors and warlords and soldiers who deal with death daily - they represent great yang. You have a perfect blend when you bring them together."

If you are in search of a teacher, Muhammad feels that you should use caution. "Westerners tend to be very gullible when it comes to exotic things, spiritual practices, martial arts, etc. Rather than objectively

scrutinizing and questioning anyone who is introducing knowledge, they tend more to revere people based on ethnic origin or association with well-known teachers - not on what they can do with their art. You should find out what the teacher's emphasis is," Muhammad said.

Although he believes that one should question a prospective teacher, he also believes that once a practitioner has decided to learn from a teacher, the student should work hard and be dedicated so that the full transmission of knowledge will take place. He explains, "If I am dedicated and committed, I have to retain what my teachers gave to me. I also have to constantly search and study what I have so that I allow its natural expression to come out of me.

"Years ago, they say teachers were very hard on their students. You have to realize what this teacher is trying to do. You become part of the lineage through your teacher. When I say teacher, it is not exclusive to China or martial arts. When it comes through Islam, Buddhism, Christianity, or Judaism - anything great - the way is lost through the disciples' lack of commitment, dedication, love, and general understanding of said discipline. That is why "authentic" teachers pressed students - to see if they were true disciples; to see if they really wanted to know.

"Through the years, these arts have been subject to natural changes, changing needs, and changing values. There has been a genuine loss of love and respect for the founders and creators of these marvelous disciplines."

Al-Waalee Muhammad teaches at the Transitions' Tai Chi Chuan Institute in Houston, Texas.

Those readers wishing to get in touch with Mr. Muhammad please refer to the address and phone number listing in the teachers directory on page 12.

This interview was conducted at the United States National Chinese Martial Arts Competition in Houston, Texas in September 1990.

Chinese Character Index

八卦掌	Pa Kua Chang
太極拳	T'ai Chi Ch'uan
形意拳	Hsing-I Ch'uan
翁和毓	Wong Her-Yue
氣	Ch'i
陰	Yin
陽	Yang
無極	Wu Chi
氣功	Ch'i Kung

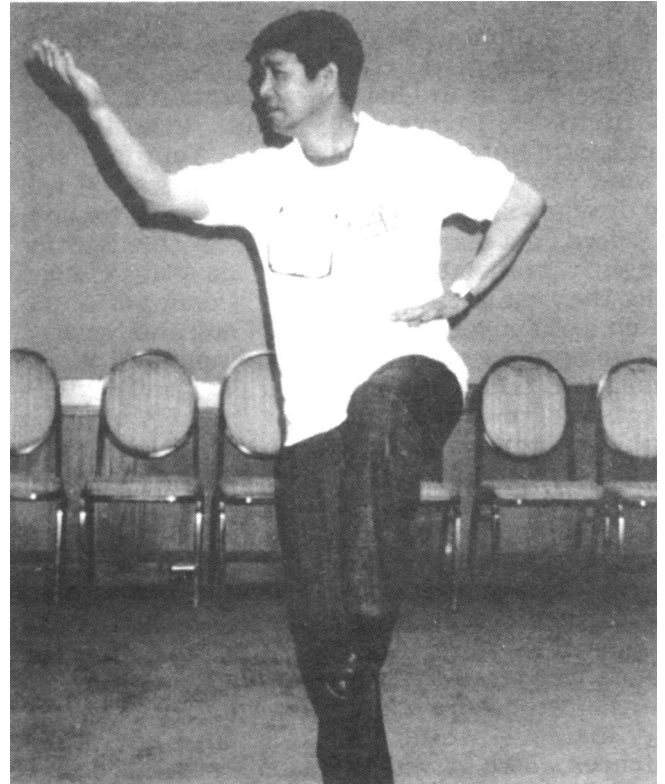
Pa Kua Chang Instructor Wong Her-Yue has been Teaching the Internal Styles in the U.S. for 20 years

Wong Her-Yue was born in Taiwan. When he was three years old his family moved to mainland China, but returned to Taiwan again shortly before the Communist revolution. He studied martial arts with Hsu Feng-Nan for 10 years in Taipei, Taiwan. Hsu was born and educated in Shantung Province. Wong studied T'ai Chi Ch'uan, Hsing-I Ch'uan, Pa Kua Chang and Shaolin from Hsu. Although Wong does not know who taught Hsu Pa Kua Chang, he says that the form he was taught is close to the form taught by Chang Chao-Tung (also known as Chang Chan K'uei) who was a student of Tung Hai-Ch'uan. Hsu was Wong's only formal Pa Kua Chang teacher, but he has practiced the arts with several of his good friends in Taiwan, including Hung I-Hsiang.

After graduating from Taiwan University, Wong came to the United States in 1962 to work on his Masters degree in Geology. He completed the Masters program in 1964 and returned to Taiwan to teach Geology. In 1965, Wong returned to the U.S. to work on his PhD.

Wong did not start teaching the martial arts in the United States until 1971. His first student was Michael Brown who is still the president of the Ching Yi Kung Fu Association founded by Wong. Brown currently resides in Korea.

Wong is a geologist by profession and only teaches martial arts as a hobby. He states that his interest in the martial arts practice is for health, piece of mind, and physical fitness.



Wong Her-Yue

art. His main emphasis is on the student gaining peace of mind and health.

When asked if he had a method for teaching Pa Kua, Wong replied, "All students are different and everyone is seeking his own way, so I don't teach in a fixed manner or have fixed recommendations."

***All students are different
and everyone is seeking
his own way, so I don't teach in a
fixed manner or have fixed
recommendations.***

Wong's approach to teaching Pa Kua Chang is to start the student with a standing form so that the student can coordinate the muscles with the posture and begin to feel the ch'i. When the ch'i begins to flow and the student can feel the energy pulsation, Wong encourages the student to coordinate the mind with the ch'i. The ch'i follows the I (intention). Wong states that if you do not have the I, you do not have the ch'i. The mind, strength, and ch'i go together.

When Wong teaches the form movements he also shows the general martial applications to each movement, but teaches the student that each movement has significance based on the situation and thus there is no "fixed answer" when applying the Pa Kua movements in combat. Wong states that, although he shows martial applications, he does not emphasize this aspect of the

Chinese Character Index

翁 和 毓	Wong Her-Yue	
徐 峯 南	Hsu Feng-Nan	
太 極 拳	T'ai Chi Ch'uan	
形 意 拳	Hsing-I Ch'uan	
八 卦 掌	Pa Kua Chang	
少 林	Shaolin	
張 兆 東	Chang Chao-Tung	
張 占 魁	Chang Chan-K'uei	
董 海 川	Tung Hai-Ch'uan	
洪 懿 祥	Hung I-Hsiang	
意	I	
氣	Ch'i	

This new column provides access to Pa Kua Chang resources in Chinese for those who don't already have strong abilities in that language and culture. Selections presented here will be appearing for the first time ever in English. My intention is always to furnish interesting and stimulating information, but I'll need your help. Your feedback on what you'd like to read more of (or less of) will help drive my search to open up more paths for you.

Before I get started, though, I offer this food for thought. Translation is not an easy task, even under the best of circumstances. Communication, written and spoken, carries with it cultural baggage that we're often not aware of. Simple and literal translation, taken out of context, is insufficient to express real meaning. Ideally, a translation is not word for word, but rather conveys the proper cultural connotations into the second language. Of course, this is frequently difficult. Cultures differ to the point where some norms in one culture have no counterparts in the other culture. This is true between Chinese and English.

A further complicating factor for translations in the literature of Pa Kua Chang is that often the authors were purposely presenting information in a partial or obscure way. This would ensure that only insiders would be able to understand sentences which served as memory pegs for deeper layers of teachings.

To help to alleviate this situation, I'll try to provide enough annotation and commentary so that translated selections can be as meaningful as possible.

Finally, in choosing the texts I bring before you, I have no intention of demonstrating bias toward or against any particular stream of Pa Kua Chang. Also, due to the space limitations, I will not be able to convey the full depth of meaning of a passage, only to provide signposts. You will have to rely on your teachers for additional guidance.

I apologize for taking so much of the first column to give you the ground rules, as it were. Subsequent editions will have more meat and less bread.

As a beginning example, here's a phrase from Chiang Jung-Chiao's song of Pa Kua Chang:

椿如山岳

Ch'un Ju Shan Yueh

The phrase is classical Chinese shorthand. Literally translating it might yield:

1. A symbol of long life is the same as a symbol of strength.
2. Father seems like a Sacred Mountain.
3. A cedar tree is like a mountain peak.

And that's not all. Now I think you understand why there are so many different translations of the *Tao Te Ching!*

All of those, while correct in the sense of possible

permutations of the vocabulary, do not openly convey the proper meaning. The third option, though, contains the hints for the operational application for Pa Kua Chang which only an insider would understand.

Ch'un, the cedar tree, is the symbol for correct body posture; erect, with the *ch'i* sunk to the *tan t'ien*. If you know what a cedar looks like, you readily get the connection. The best known standing meditation exercise is popularly called *Chan Ch'un*, Standing like a Cedar Tree.

The operative word in the combination *Shan Yueh* is *Shan*, or mountain. The center pillar of the character represents the vertical line generated by the alignment of the acupuncture points *Pai Hui* (at the peak of the head) and *Hui Yin* (center of the crotch underneath) when the *Ming Men* (rear *tan t'ien*) is "opened." (ref.: *Pa Pei*: pull out the back, i.e. "open" *Ming Men*). Combinations of word meaning and symbol meaning appear throughout Pa Kua Chang literature.

A "clear" translation of the phrase would be "Posture should be erect, vertical, with *ch'i* sunk to the *tan t'ien*, *Pai Hui* and *Hui Yin* aligned, and *Ming Men* pulled out."

This is only a small sample. In future columns I will try to provide as much back up and supporting material as possible for translations. This will both help increase understanding and let you know I'm not just trying to push my own viewpoint. I hope we have a long a fruitful acquaintance.

About the author:

James F. Keenan has been a student of Chinese culture, language and literature since 1969. From 1970 through 1972, he was assigned to the military language school in Monterey, CA, where he was trained as a translator. In 1974, he attended the Master's program in Chinese at the University of Pittsburgh. A 24 year veteran of martial arts, Mr. Keenan was the first non-Asian Pa Kua Chang teacher to be featured in a national martial arts magazine article (Black Belt, May, 1977). From 1985 through 1987, he manned the China Desk for the Universal House of Justice in Haifa, Israel. He now works for the Massachusetts Dept. of Education as a specialist in bilingual education. He is currently on leave from his Ph.D. studies in cross cultural communication.

Chinese Character Index

姜容樵	Chiang Jung-Ch'iao		
氣	Ch'i	丹田	Tan T'ien
站椿	Chan Ch'un	百會	Pai Hui
會陰	Hui Yin	命門	Ming Men
拔背	Pa Pei	道德經	Tao Te Ching

1991 Calander of Pa Kua Chang Workshops and Seminars

Several of the Pa Kua Chang instructors in the U.S. and Canada give periodic workshops and seminars on Pa Kua Chang that are open to the public. In this section of the newsletter we will keep the readers apprized of these seminars and workshops for those who may be interested. Instructors please send seminar and workshop information to High View Publications, P.O. Box 3372, Reston, VA 22090. We will only list those seminars and workshops that teach Pa Kua Chang as part of the curriculum. Seminars and workshops teaching strictly T'ai Chi, Hsing-I, or Ch'i Kung will not be listed.

<u>Instructor</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
Wilson Pitts	Richmond, VA	March 91	Wilson Pitts (804) 648-0706
Jerry Johnson	Capon Bridge, WVA	28 Apr-4 May 91	Jerry Johnson (408) 646-9399
Bill Palmeri	Fountain Hills, AZ	May 91	Bill Palmeri (602) 837-1441
Kumar Frantzis	New York City, NY	14-16 June 91	Susan Rabinowitz (212) 473-7590
T.Y Pang	Orcus Island, WA	1-8 July 91	Robert Fong (see address on page 12)
Jerry Johnson	San Francisco, CA	Sept 91	Jerry Johnson (408) 646-9399

In the next issue of Pa Kua Chang Newsletter: Gary Stier of Austin, Texas describes the Shen Men Tao system and Adam Hsu of Cupertino, California explains the teaching methods of Liu Yun-Chiao.

For those of you who missed the first two issues, they are available for purchase for \$2.50 each.

Send check or money order to High View Publications at address shown below.

Subscribe to the Pa Kua Chang Newsletter

If you are interested in subscribing to the Pa Kua Chang Newsletter, please fill out the form below.

Please Print Clearly

SUBSCRIPTION ORDER FORM

Check One

Name: _____

Address: _____

City: _____

State: _____ **Zip:** _____

One Year Subscription: \$15.00

Two Year Subscription: \$28.00

Three Year Subscription: \$42.00

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

Send Check or Money Order to:

High View Publications

P. O. Box 3372,

Reston, VA 22090

Foreign Countries: Please submit International M. O. payable in U.S. funds. Foreign Countries also add \$2.00 per year for postage and handling.

Pa Kua Chang Instructors Directory

Bai Guang Tao, O.M.D.

White Star School
P.O. Box 1307
Norwich, VT 05055

John R. Baker, D.C.

Holistic Health Productions
9971 Quail Boulevard #803
Austin, TX 78758-5791
(512) 873-8105

Loriano Belluomini

Wudang Quan Yuan
Palestra "Samurai" Piazza
S. Francesco - Lucca - Italy
0583/977051

John Bracy

Hsing Chen School of
Chinese Martial Arts
425 S. El Camino Real
Tustin, CA 92680
(714) 731-1196

Wai Lun Choi

Wai Lun Choi's Chinese
Internal Arts
2054 West Irving Park Road
Chicago, IL 60618
(312) 472-3331

Joseph Crandall

Smiling Tiger Martial Arts
Willard Park
Berkeley, CA 94564
(408) 223-9336

Kenneth S. Cohen

Taoist Mountain Retreat
P.O. Box 234
Nederland, CO 80466
(303) 285-7806

Andrew Dale

Internal WuShu Arts
P.O. Box 77040
Seattle, WA 98133
(206) 283-0055

Joseph Eagar

Eagar's Wu-Shu Academy
150 E. Mariposa
Phoenix, AZ 85012
(602) 264-4222

Larry C. Eshelman

Classical Chinese
Internal Arts Inst.
2814 Broad Ave.
Altoona, PA 16602
(814) 942-5074

Robert Fong

Tai Chi School of
Philosophy and Arts
P.O. Box 2424
Bellingham, WA 98227

Kumar Frantzis

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

Kenny Gong

Shing-Yi Chuan Association
241 Center St. 31 Fl
New York, NY 10013
(212) 966-2406

Adam Hsu

The Adam Hsu Kung Fu School
P.O. Box 4267
Stanford, CA 94309
(408) 973-8762

Chien-Liang Huang

Chinese Kung Fu Institute
8801 Orchard Tree Lane
Towson, MD 21204
(301) 823-8818

Andy James

Emerge Internal Arts
179 Danforth Ave.
Toronto, Ontario, Canada
M4K 1N2
(416) 465-6122

Jerry Alan Johnson

Ching Lung Martial Arts
Association
P.O. Box 52144
Pacific Grove, CA 93950
(408) 646-9399

James Keenan

Martial Arts Research Institute
P.O. Box 1173
Lowell, MA 01853
(508) 460-8180

Johnny Kwong Ming Lee

Lee's White Leopard Kung Fu
3826 Manatee Ave W
Brenton, FL 34205
747-0123

**Leung Kay Chi
& Harn Lin-Lin**

The American Jiann Shyong
Kung Fu Center
53 River Street
Central Square, MA 02139
(617) 497-4459

Shouyu Liang

SYL Wushu Institute
7951 No4 Road
Richmond, B.C., Canada
V6Y2T4
273-9648

Bow Sim Mark

Chinese Wushu
Research Institute
246 Harrison Ave
Boston, MA 02111
(617) 426-0958

Harrison Moretz

Northwest School of
Internal Arts
8007 Greenwood Ave. N.
Seattle, WA 98103
(206) 784-5632

Al-Waalee Muhammad

Transitions' Tai Chi
Chuan Institute
2019 Winbern
Houston, TX 77004
(713) 529-6281

Dr. John Painter

Wholistic Fitness Center
1514 E. Abram St.
Arlington, TX 76010
(817) 860-0129

William Palmeri

Tao Te Wu Shu Shur
16404 North Aspen Dr.
Fountain Hills, AZ 85268

Park Bok Nam

Pa Kua Kung Fu School
11101 Midlothian Turnpike
Richmond, VA 23236
(804) 794-8384

Mike Patterson

Hsing-I Martial Arts School
8204 Parkway Drive
La Mesa, CA 92041
(619) 698-6389

Richard & Iva Peck

Tai Chi Center
7312 Zelphia Cir.
Plano, TX 75025
(214) 380-9070

Wilson Pitts

The Tao Experience Foundation
316 S. Cherry St.
Richmond, VA 23220
(804) 648-0706

Gary Stier, O.M.D.

Circle Arts
6504 Bradley Dr.
Austin, TX 78723
(512) 926-2723

Carl Totton

Taoist Institute
10630 Burbank Blvd.
No. Hollywood, CA 91601
(818) 760-4219

Larry Walden

Shing-Yi Chuan of Washington
3806 Olympic Blvd. W.
Tacoma, WA 98466
(206) 564-6600

Fred Weaver

San Ch'ang-Ch'uan Kwoon
3803 Warwick
Kansas City, MO 64110
(816) 561-7183

Alex Wang

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

George Xu

Golden Gate Martial Arts
Kung Fu Academy
4309 Lincoln Way
San Francisco, CA 94122
(Classes in Golden Gate Park)
(415) 664-4578

Jane Yao

136 6th St.
San Francisco, CA 94103
(Class in Golden Gate Park)
(415) 621-2106

Zhang Gui-Feng & Chris Pei

United States Wushu Academy
3717 Columbia Pike, Suite 312
Arlington, VA 22204
(703) 979-8748

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

Attention Pa Kua Chang Instructors ! If you would like your name, teaching address, and phone number listed in each issue of the Pa Kua Chang Newsletter for the benefit of students who are interested in locating a Pa Kua Chang teacher, please send this information to High View Publications, P.O. Box 3372, Reston, VA 22090.