



Pa Kua Chang

Newsletter

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The Pa Kua Chang of Wang Shu-Chin: An Interview with Huang Chin-Sheng

Huang Chin-Sheng lives in Chuanghua, Taiwan, a city just south of Taichung. He is a "Chieh Ku" or Chinese Osteopath by profession and studied internal style martial arts with Wang Shu-Chin from 1955 until 1981 when Wang passed away. This interview was conducted in June 1991 by Huang's student, Kent Howard.

When did you start learning martial arts?

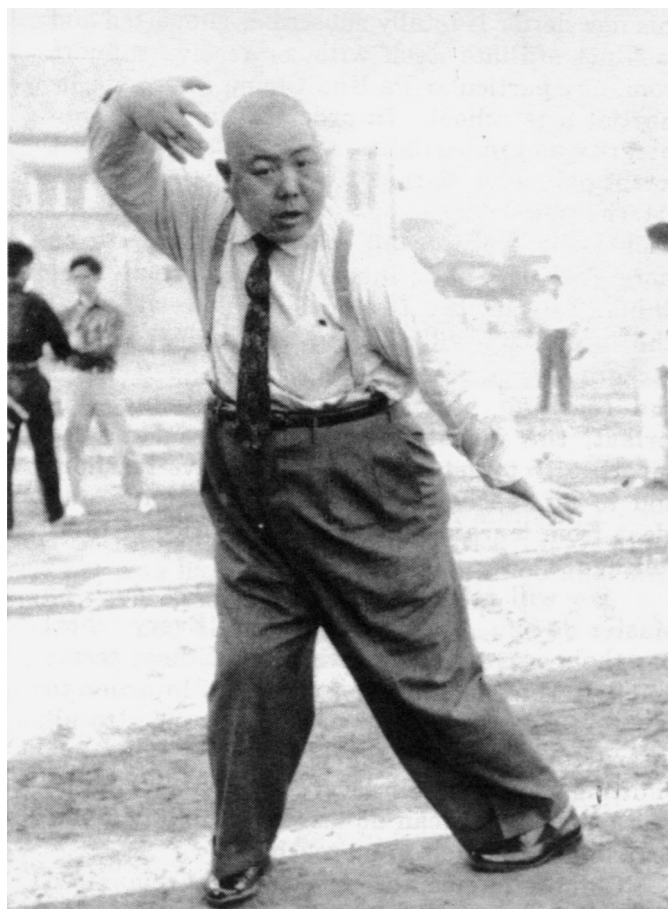
When I was 19. That was 1955. The Changhua city recreation commission put together a class of about 30 students and invited Wang Shu-Chin to teach. We met each day on Pa Kua Hill in Changhua. That class lasted several years until there were too few students for Wang to come all the way over from Taichung for, then a few of us started going to his class over there. I remember that was really rough. My classmate and I would get up at four in the morning in order to take a train to Taichung. We would get to the park where Wang Shu-Chin was teaching about five o'clock and practice for an hour before he would arrive at six. We would then practice until about breakfast time and then get back on the train so we could get back to our jobs in Changhua. That went on everyday for quite some time.

What did you learn from Wang Shu-Chin?

We started out learning *chan chuang* (post-stance) and T'ai Chi Ch'uan for several years, then we learned Pa Kua Chang and finally Hsing-I Ch'uan. Students started out with *chan chuang* to learn rooting and stillness and T'ai Chi to learn centering and channeling of energy.

Did you learn all of Wang Shu-Chin's martial arts?

(Laughter) I think I learned about one-fourth of what he knew. He was very deep. I learned the internal arts out of interest and for health. I never intended to teach, therefore I was not interested in learning everything



**Pa Kua Chang instructor Wang Shu-Chin
(1904 - 1981)**

he knew. For example, I did not care much for Hsing-I, too much running around, so I did not learn it all. This is too bad though because much of Wang Shu-Chin's martial arts came out of Hsing-I.

Tell me about Wang Shu-Chin and his teachers.

Wang Shu-Chin was taught by Chang Chao-Tung of Hebei province. Chang was quite famous for his Pa Kua and Hsing-I. In fact, he invented a movement in Hsing-I called the "lightening fist."

**More on Wang Shu-Chin's Pa Kua
from Manfred Rottmann
see page 8**



Pa Kua Chang

Newsletter

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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.

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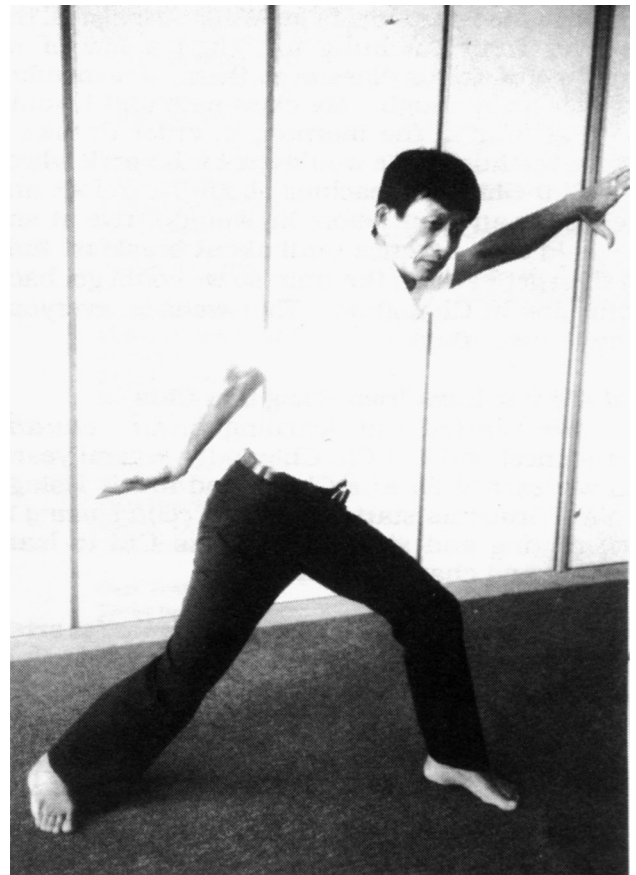
Curiously enough, Wang Shu-Chin once told me that it was Chang's *shih hsiung ti* (classmate under the same teacher) who taught him. But I do not know if he was just being polite or not. I do know he had the utmost respect for Chang Chao-Tung. That is the type of humble remark you would expect from my teacher. He had other teachers but rarely spoke of them like he did Chang Chao-Tung.

Who were some of the other internal stylists in Taiwan that you had contact with?

Among Wang Shu-Chin's friends there was Ch'en P'an-Ling, who taught T'ai Chi and Pa Kua, and another Pa Kua and Hsing-I teacher in Taipei, Chang Chun-Feng. Wang and he were *pa pai hsiung ti* (sworn blood brothers), although they were not of the same teacher. Wang Shu-Chin had many other friends and colleagues that I did not know well.

Wang Shu-Chin also taught students in Japan, didn't he?

Yes. He began by traveling around Japan to investigate the martial arts taught there. He was challenged many times but was never defeated. Once even a swordsman tried his luck, but my teacher disarmed him. The Japanese just couldn't cope with soft and circular movements. He was not all soft. Many Karate stylists and even some visiting Western boxers tested his stomach, all to no avail. He made many trips to Japan and even established a school there. It is now, I am told, run by Japanese.



Huang Chin-Sheng practicing Pa Kua Chang



**Wang Shu-Chin pictured with a group of his "inner door" students in 1957.
Huang Chin-Sheng is in the second row, second person from the left.**

Tell me about the Pa Kua you learned from your teacher.

Besides all of the basic exercises, we learned the eight changes and the *Pa Kua Lien Chang* (linking palms). After that we were taught *Pa Kua Yu Shen Chang* (swimming body). *Pa Kua Yu Shen Chang* is an older and more advanced form. Beyond that we learned Pa Kua weapon forms. I do not want to put too much emphasis on the forms, however, because Wang Shu-Chin was an excellent fighter and his teaching was very practical. He passed down exactly what was taught by his teacher, but he emphasized the more useful aspects of the art.

***Everyone expects everything
to be so complicated and
unattainable. What a pity! It is all
at your finger tips.***

Can you explain a little about the basics of Pa Kua?

Sure. There is the walking. You do not really step as you do in regular walking. The movement comes from the sacrum, almost as if someone had a hand on the small of your back pushing you forward. You should

sink your energy and move forward with purpose. There are no chance steps. With every step you make while walking the circle you should be able to uproot an attacker. My teacher was like this. If you came in contact with him at any time when he was playing Pa Kua, you stood a good chance of being knocked down. In stepping backward or forward, or spinning, there are no superfluous movements, no transitional movements, every move could be an attack or defense.

In turning you should not place your foot or turn it from the ankle or even knee, you should make all turns from the hips. As you turn the hips, the feet fall naturally.

What is the most difficult thing to learn about Pa Kua?

To me it is *lo k'ung* (lit. "fall into emptiness"). For example, the Pa Kua practitioner is like a typhoon in microcosm. The eye, or *tan t'ien* is still and empty. All movements rotate around it, though it is never disturbed. The strong winds surrounding the eye, or sacrum, drive the outer arms, much as the Pa Kua practitioner's own shoulders, arms and legs are set in motion by the turning of the waist. If an opponent attacks with a powerful strike, you *lo k'ung* and let him hit air - his own inertia will defeat him. I am small, so if I used power against more powerful opponents it would be like hitting an egg against a rock. Better to entice the rock into your center and send it spinning



The famous Chang Chao-Tung was Wang Shu-Chin's Pa Kua Chang teacher

off into space. There are movements in Pa Kua which are centripetal and allow the opponent to fall inward toward your center, only to be propelled outward again by a centrifugal motion. This sort of movement can be found in Wang Shu-Chin's single palm change.

I remember when I first started studying internal styles, a Shaolin boxer ridiculed my form for being too soft. He then launched a strong attack which I, without thinking, just absorbed and sent him sprawling on the ground. That was my first real awakening to the use of emptiness (lo k'ung). It was fun! In fact, several of my classmates entered a sparring competition put on by some Shaolin boxers after practicing with Wang Shu-Chin for only about six months. We were learning T'ai Chi then. Well, they all won their first bouts easily. The Shaolin people were unhappy, so they changed the rules: no stepping backwards. Our students then held their ground, used their push hands technique, which was all we knew at that time, and still won the next round of matches. In the finals, they changed the rules again: no pushing. That's all they knew, so we did not have much of a chance after that. But it was right then and there that we began to appreciate the internal styles and Wang Shu-Chin's no nonsense teaching.

What was it like learning with Wang Shu-Chin?

It was difficult if you tried to go very deeply. Most students just touched the surface. His T'ai Chi, Pa Kua and Hsing-I were all taught very scientifically. For example, he taught six principles which govern all internal styles:

Li Hsin Li (centrifugal force)

Hsiang Hsin Li (centripetal force)

Kuan Hsing (inertia)

Wu Chi Pi Fan (when something reaches its extremity, it must return)

Ti Hsin Hsi Li (gravity or "rootedness")

Hsin Hsin Hsiang Ying (a complete rapport - body and mind)

The only way to understand any of these is by patient example and tireless practice.

Wang Shu-Chin's Six Principles Governing Internal Martial Arts

離心力	<i>Li Hsin Li</i>
向心力	<i>Hsiang Hsin Li</i>
慣性	<i>Kuan Hsing</i>
物極必反	<i>Wu Chi Pi Fan</i>
地心吸力	<i>Ti Hsin Hsi Li</i>
信心相應	<i>Hsin Hsin Hsiang Ying</i>

Other than your teaching of the internal arts, you are also a practicing Chieh Ku doctor. Did you learn Pa Kua to enhance your knowledge of "Chieh Ku" or visa-versa?

I started learning both about the same time. But I did not learn one for the other. Although a sensitive Pa Kua player can learn a great deal about the workings of the bones, joints, and ligaments just by practicing the eight changes. You can prevent injuries and even cure yourself of injuries with Pa Kua.

Was Wang Shu-Chin well versed in Chieh Ku?

Most martial arts teachers know at least a little *Chieh Ku*. But my teacher was much better at herbal medicine. He could diagnose and prescribe very well. I learned my *Chieh Ku* from a Taiwanese doctor in Changhua.

Few people realize that Wang Shu-Chin was a leader of a religious movement. Can you explain a bit about that?

Wang Shu-Chin was a principle leader of the I-Kuan Tao religion. He and some other Mainlanders



年六十四國民
教中月簡 念紀影攝 尊倡館高教會社化影五有謝 威員學術國化影
年週二華校師老金樹玉

Wang Shu-Chin pictured in 1957 with his students and peers at the 2nd Anniversary of his Changhua City class. First row, third from left is the famous Hsing-I and Pa Kua teacher Chang Chun-Feng, first row, far right (next to the small boy) is one of Wang's senior students Chang I-Chung. Huang Chin-Sheng is in the 3rd row, 5th from the right (third person to the right of the pole in the background).

of some distinction were prime movers in spreading the movement through Taiwan and Japan.

The local dictionary describes I-Kuan Tao as “an outlawed quasi-religious secret society in China.” Any comments on that?

The Nationalist government, as with most governments in the last few hundred years, was quite nervous about I-Kuan Taoists because of the many influential persons involved in the movement. Few people know about Wang Shu-Chin's role because there were reasons to be secretive. Back then there was a fair amount of persecution of sect members, or perhaps I should say surveillance. Now there is little of that. But, as always, still a lot of misunderstanding.

Maybe you can clear up a little of that now. What is I-Kuan Tao?

I-Kuan means consistent or unwavering. *Tao* means the way or path. I-Kuan Tao is more a philosophy than a religion, since we believe in all five major religions (Buddhism, Taoism, Confucianism, Islam,

and Christianity) as differing expressions of the same universal and unwavering Tao. Ironically, because we believe that each religion is equally great and true, we have been uniformly reviled and persecuted by each. Therefore, for many dynasties I-Kuan Taoists have learned not to stick their necks out too far lest they be chopped off. Thus you get the label of “secret society.” I-Kuan Tao promotes peace and harmony among all peoples, at time a dangerous concept.

Does your philosophy also apply to the internal arts?

Absolutely. I-Kuan Taoists have always used Taoist-type internal exercises. We believe that *ta tso* (sitting meditation) is essential for developing a *ching chung* (sitting center). Without internal calm you cannot control your emotions or actions. In fact, *ta tso* is actually more important in developing Pa Kua Chang skills than *chan chuang*. And there is really nothing special you have to do, just sit quietly and empty your mind. It is so easy that no one does it. Everyone expects everything to be so complicated and unattainable. What a pity! It is all at your finger tips.

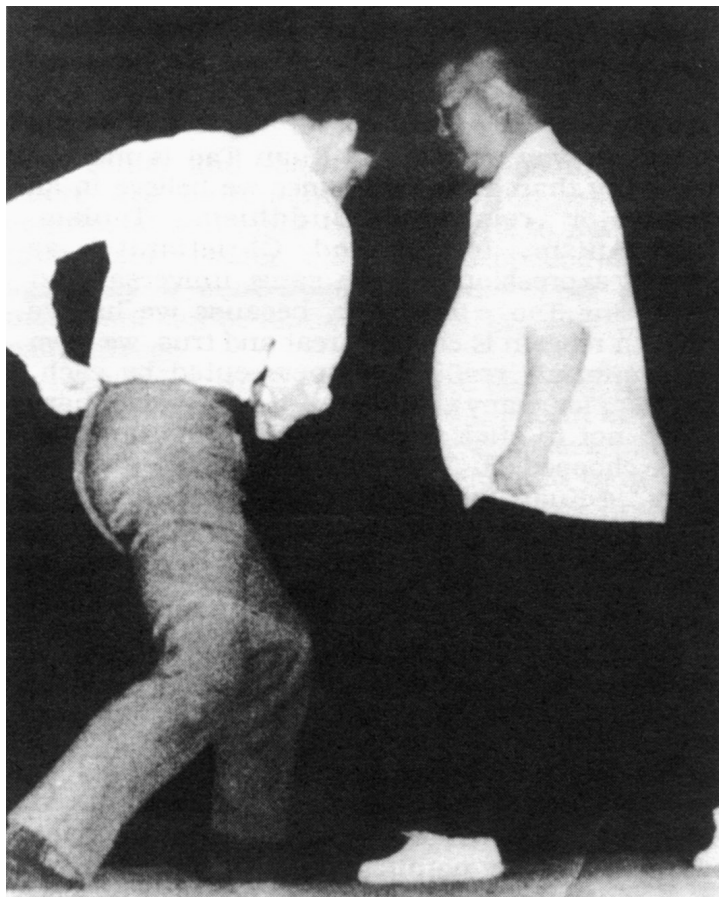
After the excesses of the Japanese during the war with China, Wang Shu-Chin was interested in trying to steer them away from their aggressive outlook which he thought was not really inherent in their true natures. So in the 1960's he began making trips to Japan to teach martial arts and I-Kuan Tao philosophy. He showed repeatedly through demonstration how strong, aggressive Karate attacks could be easily defeated by avoiding or absorbing the blows, and how developing unseen internal power does not invite attack. Pa Kua is that way. When people see me practicing they think it looks like nothing. Just an old man dancing in circles.

You also make frequent trips to Japan, don't you? For the same purpose as your teacher?

Yes, but in a much smaller way. I have many students of *Chieh Ku* and martial arts in Japan. Of course, I also spread the philosophy of I-Kuan Tao in all my pursuits. Without I-Kuan, or consistent, unwavering purpose, you cannot grasp Pa Kua Chang or any other discipline. The Tao of each discipline must be felt intuitively, or you can never carry it through.

Have you ever considered writing a book?

Actually, I did write one once. It was on my teacher's T'ai Chi. I finished the text and even had the photographs taken, then I shelved the project. I just did not think that I could really get across the feeling in words. How do you explain internal energy? Ch'i? The proper alignment of the form?



A western boxer (said to be Jack Dempsey) tests Wang's stomach

Did Wang Shu-Chin have a successor?

If you mean someone who took over as Master, no. At least no one I am aware of. Although there were many good students trained by him who were very competent to teach. Wang Shu-Chin's best student, that I knew, was my senior, Chang I-Chung. His Pa Kua, T'ai Chi, and Hsing-I were all excellent. He went to the U.S. to teach many years ago. Unfortunately, I have since lost contact with him. But there are other practitioners here in Taiwan who are also quite good. One such man is named Wang Fu-Lai.

Any advice on practicing Pa Kua?

Strict adherence to the six principles of internal systems. Your practice should be I-Kuan from beginning to end. Keep a still center and learn to *lo k'ung*. Let the power arise from the sacrum. Let the waist lead the arms and the hips lift the legs. Meditate - both sitting and standing.

***The movement comes from the sacrum,
almost as if someone
had a hand on the small of your back
pushing you forward.
You should sink your energy and move
forward with purpose. There are no
chance steps.***

Why do you teach so few students Pa Kua?

Because it is so difficult to teach and to understand. If one is well coordinated, the form can be taught fairly easily. But many people do not practice enough to really grasp the feeling, and thus the use. It is frustrating to see people start something and then quit. Most students tend to continue in T'ai Chi Ch'uan because you can do it in a big group with lots of friends. Also, it is fairly easy to learn the essentials if you practice daily and relax in the postures. Pa Kua is quite different. There are few people who practice it, it moves at a more tiring pace, and there are only a few movements, which you repeat over and over. Many students who do not quit still often never understand the basic principles in an intuitive way. You cannot just dance through the form, you have to feel it. It has to be *I-Kuan*.

Which of the internal arts do you consider to be the most difficult?

To do really well, I would have to say it is T'ai Chi. If you cannot go deeply into T'ai Chi, you should try Pa Kua Chang. If you cannot grasp Pa Kua, then you can try Hsing-I. If you cannot do Hsing-I, then I suppose there is always Shaolin Ch'uan.

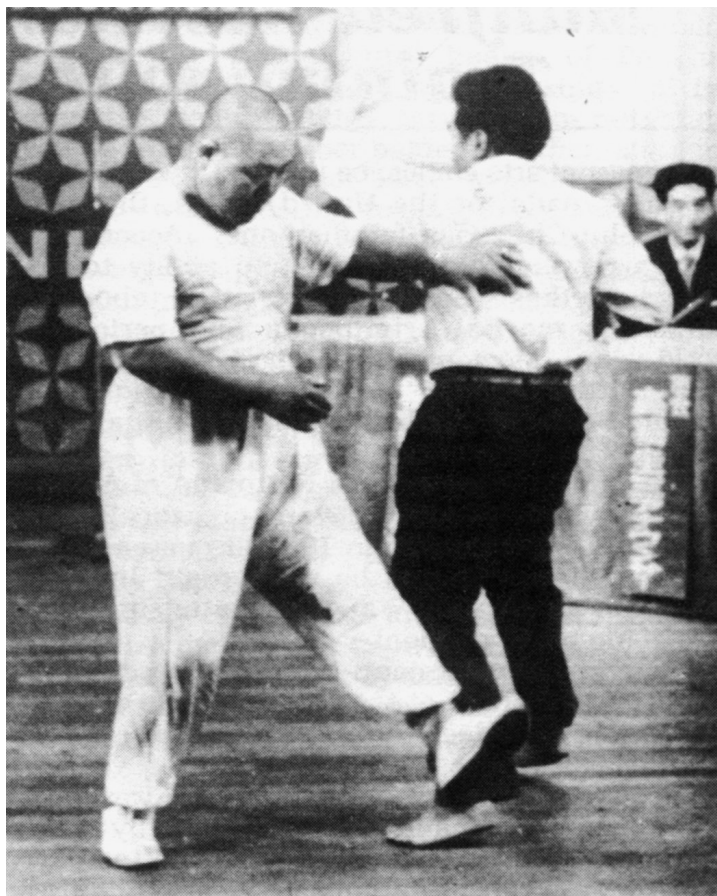
**You cannot just dance through
the form, you have to feel it.
It has to be I-Kuan.**

Do you think beginning students should learn Hsing-I first?

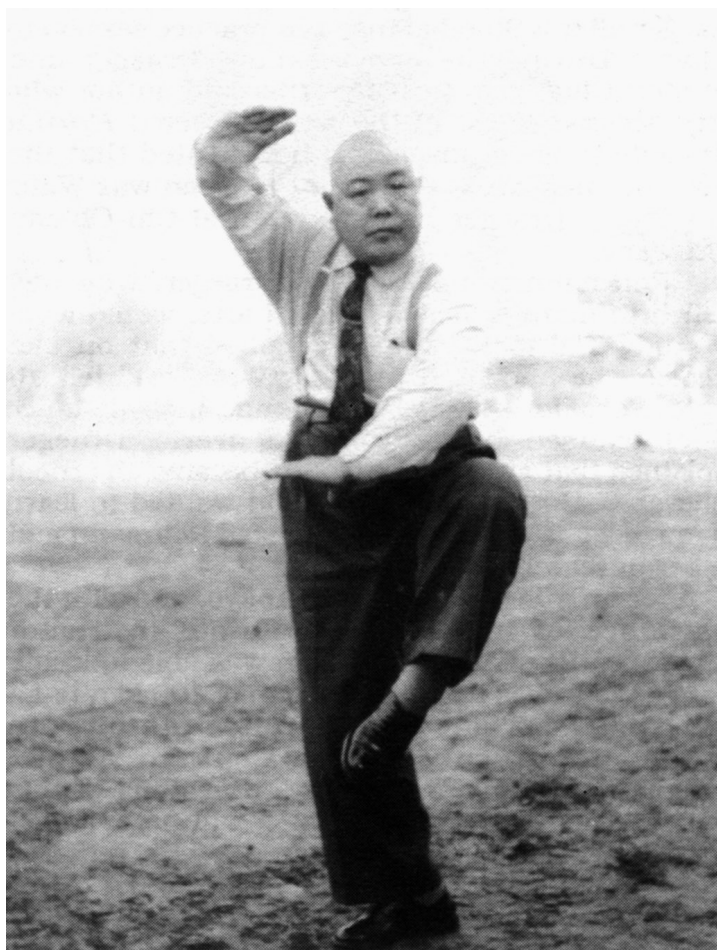
I think Hsing-I is great for learning how to use your back in striking. This is often used in Pa Kua. But many students who begin with Hsing-I use too much power when practicing it. That is because the movements look so quick and powerful to the uneducated that they cannot resist tensing their muscles. I still think my teacher's practice of starting a student out in T'ai Chi is the best. You must learn to relax, flow your energy, and *lo k'ung*.

Chinese Character Index

黃	金	生	Huang Chin-Sheng
接	骨		Chieh Ku
王	樹	金	Wang Shu-Chin
站	樁		Chan Chuang
太	極	拳	T'ai Chi Ch'uan
八	卦	掌	Pa Kua Chang
形	意	拳	Hsing-I Ch'uan
張	兆	東	Chang Chao-Tung
師	兄	弟	Shih Hsiung Ti
陳	泮	嶺	Ch'en P'an-Ling
張	峻	峯	Chang Chun-Feng
八	拜	兄 弟	Pa Pai Hsiung Ti
八	卦	連 掌	Pa Kua Lien Chang
八	卦	游 身 掌	Pa Kua Yu Shen Chang
洛	空		Lo K'ung
丹	田		Tan T'ien
一	貫	道	I-Kuan Tao
打	坐		Ta Tso
靜	中		Ching Chung
氣			Ch'i
王	福	來	Wang Fu-Lai
少	林	拳	Shaolin Ch'uan



Wang Shu-Chin (circa 1960's) demonstrating his Pa Kua on a Karate stylist



Wang Shu-Chin practicing Pa Kua Chang

Manfred Rottmann Talks About His Training with Wang Shu-Chin

In martial arts circles, be they in China, Taiwan, Japan, Canada, or the United States, the name Wang Shu-Chin is a familiar one. Accounts of Wang's power, fighting skill, and ability to take "direct strikes" have been written about in numerous martial arts books and periodicals world-wide. Most recently Robert W. Smith and Allen Pittman have published *Pa Kua: Eight Trigram Boxing* which highlights the Pa Kua Chang style of Wang Shu-Chin.

In this article, Manfred Rottmann of Alberta, Canada, who studied with Wang periodically from 1972 until Wang's death in 1981 discusses Wang's Pa Kua Chang style as he was taught by Wang Shu-Chin and one of Wang's top students Wang Fu-Lai (no blood relation).

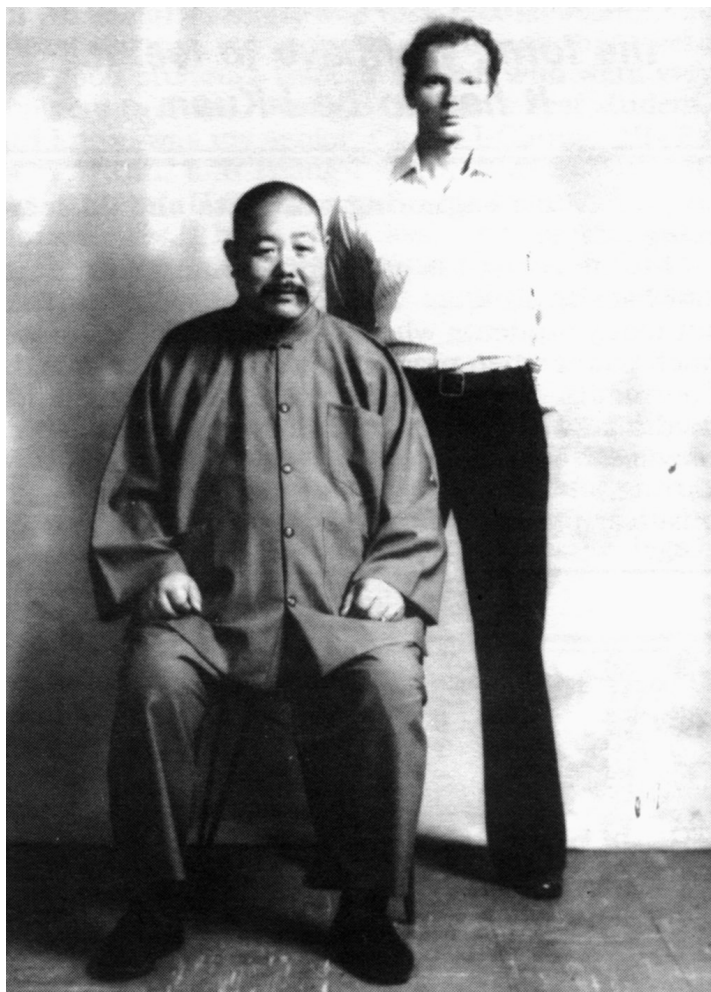
Manfred E. Rottmann began his study of the martial arts in 1965 at the age of 15. He obtained his first dan (black belt) rankings in various martial arts at the age of 18. After 5 years of training in "Long Arm Hung Gar" he was given permission to teach this system by Lowe Jarm-Hing. In 1971 Rottmann traveled to Tokyo, Japan where he spent a number of years training in the Japanese styles of martial arts.

Rottmann first heard of Wang Shu-Chin while talking with martial artist and author Donn Draeger after a Shindo Muso ryu practice session in Tokyo. During the conversation, Draeger and Quinton Chambers (martial artist and author who later became editor of the well respected *Martial Arts International* magazine) both stated that the best "internal" artist they had ever seen was Wang Shu-Chin. Draeger had studied T'ai Chi Ch'uan with Wang.

Rottmann wondered why Draeger, who was skilled in many styles of martial arts, would want to study T'ai Chi. Draeger replied that on one occasion he had tried to throw Wang and felt an explosive palm hit him from a one inch distance which caused him to buckle over. Draeger explained that at that moment he became an ardent believer in the internal styles and wanted to learn as much as he could. This interested Rottmann and he began searching for Wang.

After an intensive search in Tokyo, and with the assistance of his Shotokan Karate instructor (Kanazawa Hirokazu), Rottmann was able to locate Wang. Wang was teaching a group of 100 karate-ka the Hsing-I Ch'uan basics. After the practice session, Mr. Otsuka of the Goju-ryu Karate, introduced Rottmann to Wang. Speaking of this first meeting Rottmann states: "I will never forget when he turned and looked at me. He radiated power from his eyes. This is referred to as "Shen" energy, as I later discovered, and is mainly acquired through the *San Ts'ai Chuang* (Three forces - Heaven, Earth, and Man) stake standing method taught to Wang Shu-Chin by Wang Hsiang-Chai."

Wang Shu-Chin (1904-1981) studied Pa Kua



Manfred Rottmann with Wang Shu-Chin

Chang and Hsing-I Ch'uan with Chang Chao-Tung (also known as Chang Chan-K'uei). Chang (? - 1938) had studied Pa Kua Chang with Tung Hai-Ch'uan and Hsing-I Ch'uan with Kuo Yun-Shen and Liu Chi-Lan. Wang also studied Pa Kua Chang with Hsiao Hai-Po and studied *Chan Chuang* (stake standing - literally standing like a post) with Wang Hsiang-Chai.

Both Wang Shu-Chin and his student Wang Fu-Lai (no blood relation) taught in Tokyo in the early seventies. Rottmann explains that the students began training with T'ai Chi and the *San Ts'ai Chuang*. After approximately six months of training the student could progress to the study of Hsing-I Wu Hsing Ch'uan if Wang approved.

A typical practice session was 3 hours in duration and involved the following: the first 30 minutes consisted of *San Ts'ai Chuang* (6 postures of the basic stake standing method), this was followed by 60 minutes of T'ai Chi practice, and then the final hour and a half was spent on specialized training with each individual studying Hsing-I, Pa Kua, or both. Wang

observed the students training and when he felt they were ready to move on, he would teach them the next level of techniques. Whenever Wang Shu-Chin was absent, Wang Fu-Lai would teach the daily training session.

Rottmann states that there were few students in Japan that were taught beyond the basic training levels. The first Pa Kua Chang drill that was taught was *Lien Huan Chang*. Students who Wang accepted to progress beyond this point were required to travel to Taiwan for more detailed instruction. In Taiwan, Wang taught daily at the amphitheater of the Tai Chung's Grand Central Park. He also taught privately at his residence in a sealed off training area directly below his bedroom. When Rottmann traveled to Taiwan for further training, he indicates that the daily sessions were on a "closed door," private basis.

***Once when I asked Wang Fu-Lai "Where is the hit in this move?"
He replied, "Where is there no hit?"***

Wang was very direct in his teaching and liked to teach by doing. He demonstrated techniques and applications, but did not usually provide technical explanation. Rottmann explained that what the student got from Wang was the final product, not a detailed breakdown of the technique. Fortunately, Wang Fu-Lai did provide the technical instruction, detailed explanations, and exactness that created the final product.

By learning from both instructors, Rottmann was able to develop his own skill. In 1978, after a formal examination, Wang accepted Rottmann as a disciple and presented him with a certificate. The acceptance ceremony required Rottmann to take an oath to Wang and after being accepted as a formal disciple, Rottmann was taught further stages of the stake standing method (with specific emphasis on the art being trained - i.e. Hsing-I, Pa Kua, or T'ai Chi), higher levels of Pa Kua Chang training, and other specific methods of training such as push hands and "ching" training that were associated with the three internal styles taught by Wang. Since Wang Shu-Chin's death in 1981 Rottmann has continued his study with Wang Fu-Lai.

Wang Shu-Chin also gave Rottmann the manuscript and original photographs to his book *Pa Kua Lien Huan Chang* that Wang had published privately in Taiwan in 1978.

The following interview was conducted through written correspondence:

Please describe the "Lien Huan Chang." What principles did Wang Shu-Chin and Wang Fu-Lai emphasize to the beginning Pa Kua student?

Lien Huan Chang (linked or continuous circle palm) is the first formal drill within Wang Shu-Chin's

Pa Kua system. With this drill a student learned the fundamental basics of Pa Kua. Principles emphasized were gazing, sitting, dropping, rising, walking, turning in or out, and of course the eight mother palms. Further, a student learned to use "will" not "force" to mesh the parts of the body while twisting, turning or spinning. In the beginning, a student had enough to do by simply following his index finger while walking and maintaining the basic circling posture. Balance and co-ordination of breathing while becoming comfortable usually was enough to cause one to sweat buckets.

Many people may think this task was easy, however, to do it correctly formed the basics that an individual would need for proper progression to further techniques. Someone not versed in "good" fundamentals always had trouble in later stages. They would lean in or out, lose balance, wobble, and usually had trouble knowing where their feet were when they needed them most.

In all systems taught by either Wang Shu-Chin or Wang Fu-Lai, the following principles were very important: *Hsu Ling Ting Jing* (Allowing the head to raise up without forcing it), *Ch'i Ch'en Tan T'ien*



Rottman also studied with Wang Shu-Chin's student, Wang Fu-Li (pictured above)

(sink ch'i to the tan t'ien), and *Han Hsiung Pa Pei* (curve back, relax chest). The principle of "externally stretched, internally bound" (*Nei Kuo Wai Ch'eng*) was also emphasized.

Now in Pa Kua, of course one had to walk forward in a circle while maintaining the waist in an "X" above the line of the circle. The upper torso was twisted into the circle. Elbows hung down as if a weight were attached to them. This lowered and relaxed the shoulders. The general feeling was to be weighted down both by the tan t'ien and by slightly bent knees. Circling, toe-in, toe-out, and spinning were all part of this basic drill. This drill only seemed basic until one learned, through training, that every move, every inch of a move, had a definite application. Once when I asked Wang Fu-Lai "Where is the hit in this move?" He replied, "Where is there no hit?" The purpose and utility of every move changed as you changed.

It is a never ending process. There were several ways this drill was trained. It, and all circular drills, could be trained as in T'ai Chi, (slowly, for ch'i), or for *Ching* (power). The single hand change could be



Wang Shu-Chin demonstrates the "Dragon Form Ramble Body Palm"

trained over and over while walking the circle. Though the circling drills of Wang's system are usually shown at mid-speed and middle basin, they are practiced in several different ways. It depends on a person's feeling that particular day. If you had difficulty with a particular technique, it was isolated and repeatedly practiced until it felt balanced, smooth, and above all "natural." You should balance the practice on both sides of the body. In most martial arts systems, the training was somehow slanted for the right handed person. It was interesting as a left handed individual to find out Wang was the same.

There are three levels of circle walking - high, normal (mid), and low. In the beginning, a student used the high method (knees slightly bent) as there were other basics to become accustomed to. The use of the word "walking" is somewhat incorrect as the Pa Kua step is more of a "gait," than a walk. These three levels of circle walking (sometimes called the 3 basins) also involved different stretching, coiling, twisting and positioning of the various parts of the body at each level.

When walking, *ching* is used in every step. This develops a springy, coiling energy in the legs as opposed to Hsing-I's thrust with the rear leg as if pushing the upper torso over a stream. The Pa Kua circle step had many functions, one of which was to evade the opponent's strike while advancing onto his "corner," or slightly behind him. Rather than treading in mud, a person appeared as if he were an eagle ready to pounce on its prey. I was amazed, after 4 months of training in Taiwan, by the ease with which I weaved around and through the masses of people on the streets of Taichung at noon. This is a natural application of Pa Kua. When I told Wang of this "magical" (in my mind) feat, he simply laughed.

When you travelled to Taiwan, what other aspects of Pa Kua were revealed to you? What was the teaching sequence?

Basically I relate my learning to the peeling of an onion. What was assumed to be a good level of technique was found to only be the top layer of the onion. Everything I was taught in Japan was re-taught with corrections at every level. After becoming a closed door student, techniques were taught that had not been shown before.

In Taiwan, I learned the stake standing of Pa Kua. This could be performed while walking the circle and maintaining one fixed torso position (i.e. the basic circling posture, phoenix, hawk, monkey, etc). The stake standing was also performed as in Hsing-I and T'ai Chi. The body was held motionless except for breathing and the shaking of your entire body as it became accustomed to the position. Various postures were used for this. In any case, the stake standing of Pa Kua re-enforces the twisting, stretching, and coiling actions of Pa Kua (heavy emphasis on relaxing the waist for flexibility). The circling method of stake-standing was sometimes practiced for 1/2 hour in one direction before changing to the opposite direction.



Pictured above are two of Wang Shu-Chin's teachers. Chang Chao-Tung (center) taught Wang Hsing-I Ch'uan and Pa Kua Chang, Wang Hsiang-Chai (far right) taught Wang the "Stake Standing" Method.

Important points were:

1. Deep breathing - following the breath to the tan tien.
2. Non-thinking - all thoughts were to be let go, rather than pushed out.
3. Maintaining the proper postures, twisting, gazing at the index finger.
4. Cultivating the Ch'i to the fingertips and then to the other parts of the body at will.
5. You were meditating while walking the circle.

The next drill after *Lien Huan Chang* was the famed *Pa Kua Lung Hsing Yu Shen Chang* or more simply *Yu Shen Chang*. Literally translated, "Eight Trigram Dragon Form, Ramble Body Palm." When I first saw the drill, I realized what the eight mother palms really meant. *Yu Shen Chang* contains an untold number of applications and, in reality, reveals what the eight mother palms could evolve into - an infinite number or movements.

Yu Shen Chang made large use of fast hip twisting, blindingly fast turns and a very hard-hitting palm (known as the inverted slapping palm). Wang Shu-Chin and Wang Fu-Lai had fingers and palms like iron bars. Once, when I was blocked on the forearm by Wang, there were red welts on my arm for hours. In all drills, one should begin slowly, relax (become soft), proceed step-by-step, and never go to extremes.

Did you practice Pa Kua Chang Push Hands?

All three systems that Wang taught had their own specialized forms of push hands. Each had a fixed and free-style method, and each system's method taught and enforced that particular system's principles. Wang Shu-Chin also practiced a solo, non-fixed method of T'ui Shou that he learned from Wang Hsiang-Chai. In this method, your mind originates the attacks of the opponent. Throughout the session you maintain Ching and Ch'i in your spontaneous movements.

In general, what higher levels of training did you receive after being accepted as a formal disciple?

The first honor after the formal ceremony was to be accepted as a family member by Wang and his other disciples. On a technical basis, all instruction was behind close doors. An oath was sworn as to what you could teach without permission. I was taught how to tell when a T'ui Shou opponent really meant to hurt you internally before his hand moved. I was also taught how to recognize an internal martial arts expert simply by examining his walk and natural body movements. I was taught when and how to send ch'i via mental control to various parts of the body, how to pulse ch'i, and how to run and still maintain the basic principles of internal practice (cultivate ch'i, relax the upper torso and maintain proper deep natural breathing while running). I was taught the stages



Wang Shu-Chin in Japan, December 1972

of ch'i development, tendon changes, and how this training would manifest itself physically in your own body and in others. I learned how to determine if a person was overtraining either Hsing-I or Pa Kua from observing external indicators. There were higher level drills in Pa Kua and the short method Hsing-I for changing the bones and sinews. I learned there were further onions to peel, knowledge to learn, techniques to feel, practice, and analyze.

This system never ends and I now think back to 1981 when Wang Shu-Chin died - he had written that "after 50 years of training the three internal styles, he dared not say he was skilled in all three." I'm still learning and satisfied to be doing that. I am humbled by the greatness and generosity of both of my instructors in accepting and teaching me.

Manfred Rottmann and his brother Heinz, who has studied with Manfred, Wang Fu-Li and Huang Hsiao-Chi, both teach in Clagarey, Alberta, Canada. They are involved in the publication of a Quarterly Journal Force Masters which covers the teaching of Wang Shu-Chin. They also have recently made available two videos, one Hsing-I and one Pa Kua, which teach Wang's methods.

Chinese Character Index

王	樹	金	Wang Shu-Chin
王	福	來	Wang Fu-Lai
神			Shen
三	才	椿	San Ts'ai Chuang
王	薊	齋	Wang Hsiang-Chai
張	兆	東	Chang Chao-Tung
張	占	魁	Chang Chan-K'uei
董	海	川	Tung Hai-Ch'uan
郭	雲	深	Kuo Yun-Shen
劉	奇	蘭	Liu Chi-Lan
蕭	海	波	Hsiao Hai-P'o
站	椿		Chan Chuang
形	意	五行拳	Hsing-I Wu Hsing Ch'uan
八	卦	連環掌	Pa Kua Lien Huan Chang
勁			Ching
虛	靈	頂勁	Hsu Ling Ting Jing
氣	沈	丹田	Ch'i Ch'en Tan T'ien
含	胸	拔背	Han Hsiung Pa Pei
內	裏	外掙	Nei Kuo Wai Cheng
對	手		Tui Shou
八	卦	龍形游身掌	Pa Kua Lung Hsing Yu Shen Chang



Wang Fu-Li correcting Rottmann's Posture

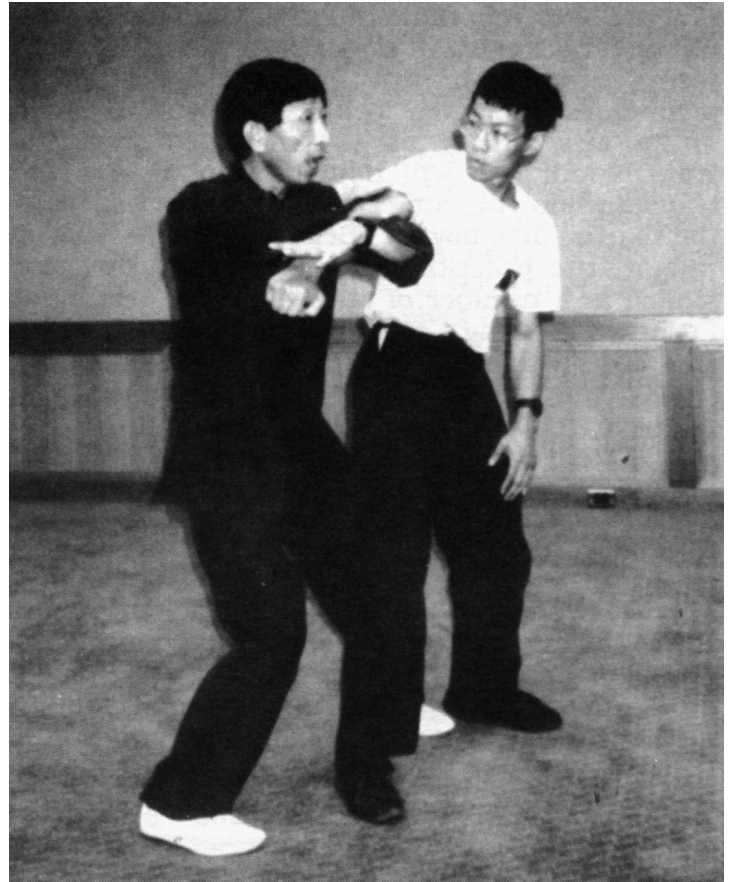
Eight Direction Rooted Stepping (Pa Fang Ken Pu) - The Pivot Step

This article is the third in a continuing series based on the Pa Kua Chang instruction of Park Bok Nam.

One of the most difficult, and perhaps the most misunderstood, aspects of the art of Pa Kua Chang is its employment of footwork. The fluid, swift, continuous movements and applications of the Pa Kua style are motivated by rapid change of direction and constant interchange of weight while executing quick, accurate stepping maneuvers. The practitioner relies on his footwork to optimally position his body to avoid an opponents attack or to set up his own attack. All Pa Kua technique is initiated by combining footwork with hip (*yao k'ua*) and integrated body movement. Integration and connection between step, body, and hand are essential elements to successful technique application.

In stepping, the Pa Kua practitioner is fluid, quick and light. His aim is to remain highly mobile while maintaining body connection and stability in motion. This stability in motion, or rootedness, is primarily a product of alignment, connection, and full body integration. Maintaining rootedness while remaining light, agile, and highly mobile is characteristic of Pa Kua Chang. To some, being light and rooted at the same time may seem like a contradiction. However, rootedness results from alignment, not "heaviness." When asked to "root," some practitioners will make their body heavy and imagine that they are like trees with roots extending from their legs into the Earth. While this method may help to form a connection to the Earth, and thus may be a valid technique in some forms of standing meditation and ch'i kung, this method is not ideal when executing the swift foot movement required in a combat situation. In making the body "heavy," foot and body movement become sluggish. If root is to be maintained while moving rapidly, this method must be transcended.

Even when assuming a static posture, the body must remain light and ready to move while proper alignments are maintained. Structural alignments utilized to develop *ken* or "root" in the static "guard stance" or "dragon posture" of Pa Kua Chang where described in the first article of this series (Vol. 1, No. 6). In addition to these alignments the practitioner will also incorporate the *sung* principle. *Sung* is a Chinese term which cannot be correctly translated into English using a one word definition. *Sung* is often incorrectly translated as "relax." This convenient one word translation can lead to misunderstanding as *sung* has meaning beyond "relax" in the Webster sense of "to make lax or loose." You do not want to make your body like that of a rag doll. In applying the *sung* principle, the body is loose, but it is a rubbery, springy kind of looseness. The muscles do not hang on the structure



Park Bok Nam demonstrates self-defense positioning utilizing Pa Fang Ken Pu Steps

like heavy, dead flesh and the eyes to not glaze over like a zombie or droop as if you are ready to fall asleep. The whole body should be relaxed, but at the same time it is alive, alert and ready to move. You are like a cat ready to pounce on its prey. Your muscles are relaxed, but your intention puts life into them. If your alignment and posture is correct and you *fang sung*, you will be relaxed and rooted, but your body will be light and ready to move and your mind will be alert.

The only way to train stability in motion is to move. However, the way to train alignment, in the developmental stages, is in standing still. Most training systems are progressive, starting with static postures designed to develop connection, alignment, flexibility, and leg strength, working toward the continuous movement of Pa Kua Chang circle walking. Because the Pa Kua circle walking requires constant movement and transition of weight, maintaining root at all times is difficult. Intermediate stepping maneuvers, which are also highly functional, are incorporated by most systems to train stability in movement before the practitioner learns to walk the circle.

Most practitioners are familiar with Pa Kua's

signature circle walking and the various walking steps (lion step, dragon step, chicken step, etc.) as well as the *k'ou pu* and *pai pu* stepping maneuvers. However, Pa Kua Chang also employs a great number of other stepping techniques that are not usually associated with the art. Many martial arts practitioners only think of Pa Kua stepping as being circular because the majority of popular Pa Kua forms consist mainly of the circle walking techniques. However, looking closely at the lineage of Pa Kua Chang as it descended from Tung Hai-Ch'uan, you will note that in most lines of transmission the circle walking was not taught to the martial arts novice. Before the circle walk was taught, the practitioner was required to become skilled at a number of other stepping techniques. For most of Tung's students this foundation work was done while the practitioner studied another style. Tung did not accept many students that did not have a solid background in another art.

Circle walking is an "advanced" technique because it requires that one maintain rootedness while in constant motion. Tung taught his students to employ the circle walk and the Pa Kua techniques based on what they already knew from studying another system. Not all Pa Kua teachers required their students to have a solid foundation in another art before studying Pa Kua, but would have the student become proficient in basic stepping methods before the circle walk was taught. Kao I-Sheng taught linear Pa Kua sets which incorporated basic stepping patterns similar to those used in Hsing-I. The stepping patterns associated with

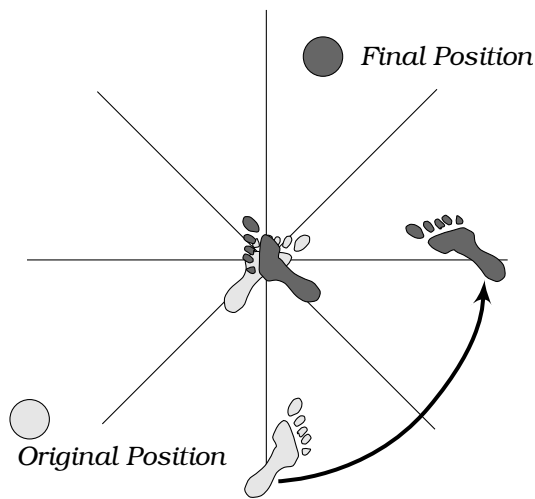
the five elements of Hsing-I are very good techniques to practice in order to learn how to move with root. Many Pa Kua Chang instructors like their students to have a foundation in Hsing-I before they learn Pa Kua. Other instructors from the Cheng T'ing-Hua lineage teach "Wu Hsing" Pa Kua to beginners. This method incorporates the Hsing-I stepping patterns while walking around a circle. Many instructors in the Yin Fu lineage require the student to gain their fundamental training from Shaolin.

The stepping skills derived from these other "systems" should only be considered developmental in the sense that they are practiced prior to the more difficult circle walking technique. In terms of functionality, they are very useful fighting maneuvers and are combined with circle walking in order to provide the Pa Kua practitioner with a full range of stepping maneuvers to use in combat. Thus, although they come from other styles or exercises supplementary to the popular Pa Kua Chang circle walking forms, they should not be thought of as being separate from the art Pa Kua Chang. The *Pa Fang Ken Pu* stepping exercises taught to Bok Nam Park by his teacher Lu Shuei-T'ien similarly teach the student highly functional stepping patterns utilizing basic stepping techniques and facilitate the student's development of root while remaining light and mobile.

In the last article in this series, the basics of the jump step, full step, and full step with a 90 degree turn were explained and a few stepping exercises were



Park Bok Nam teaches the Pa Fang Ken Pu basics to a group in Houston, TX



90 Degree Pivot Step

outlined. In this issue the pivot step will be described and exercises which combine the pivot step with the full step and jump step will be presented.

The pivot step is primarily employed as a defense maneuver to avoid an attack and position your body optimally for counter-attack. As the attacker advances, you will pivot to the right or left on the front foot. The front foot is planted and the back foot moves through an arc. The exact angle of the arc that the back foot travels will depend on your body position in relation to the opponent and his direction of attack and thus is situational. Primary angles are 45, 90, 135, and 180 degrees. You will seek to place your body at an angle conducive to optimal counter-attack. The beauty of this move is that you avoid the opponents attack with minimal engagement and no loss of ground.

Although pivoting angles are numerous, the mechanics of the 90 degree pivot will be described here to facilitate easy explanation. The 90 degree pivot should be practiced first and the mechanics of the 90 degree pivot applied identically to all pivoting angles. As in the last article in this series, we will only concern ourselves with the movement of the legs. Arm movements will be described in the next article.

Assuming the guard position (see Vol 1, No. 6, pg. 14) with the left foot forward, the 90 degree pivot to the right is executed by simultaneously shifting the weight forward slightly while pushing off the back foot and "swinging" the body 90 degrees to the right as a door swings on its hinges. The pivot occurs on the ball of the front foot. The movement should be swift and fluid and the body should move as one integrated unit. Do not allow the body to bob up and down or wobble side to side. The foot, leg and body pivot together, as one piece, around the fixed front foot - it is a one count movement. Do not allow the back foot to step and then the rest of the body to follow later. The back foot movement and the torquing of the body around the ball of the front foot occurs simultaneously and all parts of the body stop moving at the same instant. The final position should be exactly the same as the starting position (the guard stance). During the transition the

weight is shifted from 40/60 to approximately 50/50, however, when the movement is finished you are once again in a 40/60 stance.

If the left foot is forward and you are pivoting forward (to the right) the back foot will only come off of the ground slightly while it is in motion. When pivoting back (to the left) the back foot will not come off the ground at all. The ball of the foot will drag the ground as the body pivots into position. There are a number of ways to practice the pivot step by itself. You can pivot 90 degrees to the left and then pivot 90 degrees back to the right, you can pivot 90 degree to the right, then another 90 degree to the right, then back 180 degrees, etc. Any combinations of pivoting angles and directions is suitable to practice. After you have gained some familiarity with the pivot step, it is advantageous to practice this maneuver in conjunction with the jump step or full step techniques that were presented in the last article.

There are two main combination patterns that Park has his students practice. The first pattern Park refers to as an attack-defense-attack sequence. In this exercise the practitioner jump steps forward to simulate an attack, then pivot steps to the left or right to simulate avoiding an opponent's counter-attack, and then the practitioner jump steps forward once again to initiate another attack. This sequence is performed rapidly, however, stability, accuracy, and control must be maintained. The full step can be substituted for either of the jump step portions of this sequence.

The next exercise is similar to the first, but it is practiced in a defense-attack-defense order. The practitioner will first pivot step to the left or right, then jump step forward and lastly pivot step again to the right or left. By practicing these two exercises, the practitioner will become accustomed to combining the pivot step with the other stepping maneuvers and the combination of defense and immediate counter-attack or attack and immediate counter-defense will become habit.

Chinese Character Index

八 方 根 步	Pa Fang Ken Pu
腰 胯	Yao K'ua
放 鬆	Fang Sung
扣 步	K'ou Pu
擺 步	Pai Pu
高 義 盛	Kao I-Sheng
五 行	Wu Hsing
盧 水 田	Lu Shui-Tien



Pa Kua Chang News Desk

This column will focus on current Pa Kua Chang events. We will try to present Pa Kua Chang competition results, seminar information, updated instructor information, and news from the Pa Kua Chang rules committees of the AAU and NACMAF. If you have any current events that you would like to share with the Pa Kua Chang community, please write to the Editor.

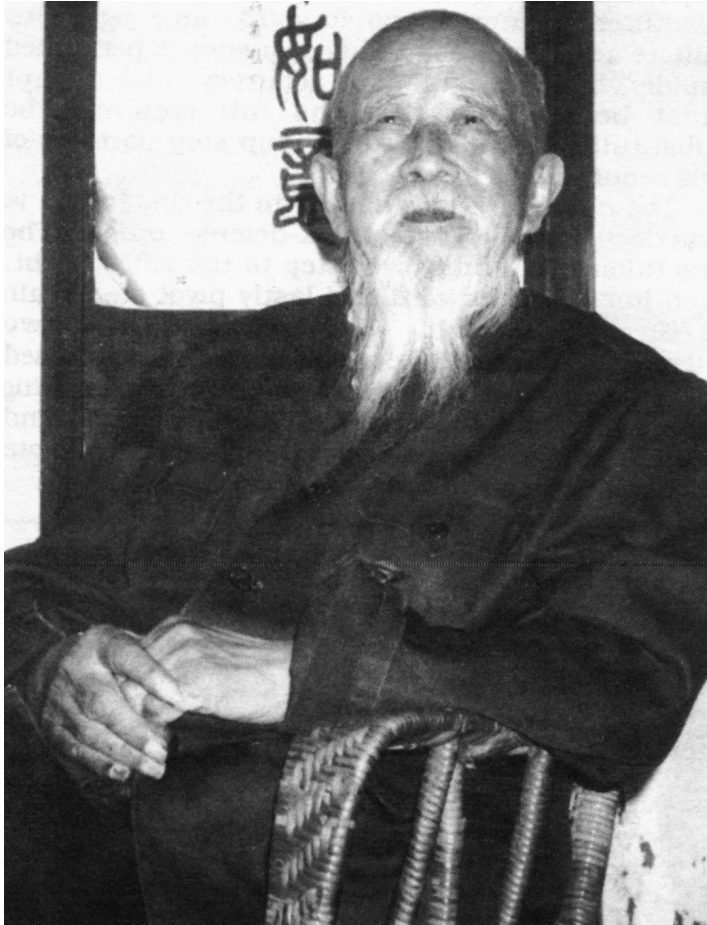
Visiting with “Older Generation” Practitioners in Beijing

While in Beijing in October 91, I had the opportunity to meet with several Pa Kua Chang practitioners of the “older generation.” Among them were 90 year old, third generation Pa Kua Chang practitioner, Li Tzu-Ming and 82 year old, fourth generation practitioner Liu Hsing-Han (see Vol. 1, No. 1 for an article on Liu).

Li Tzu-Ming

As far as I know, Li Tzu-Ming is the only third generation Pa Kua Chang practitioner in the lineage of Tung Hai-Ch’uan who is still alive today. Li was a student of Liang Chen-P’o and is currently President of the Beijing Pa Kua Chang Society.

Li was the motivating force behind the reconstruction of Tung Hai-Ch’uan’s tomb in the early 1980’s. Tung’s tomb was destroyed during the Cultural Revolution in China and lay buried underground in ruins for 17 years.



Li Tzu-Ming at his home, October 91



Liu Hsing-Han practicing Pa Kua Chang at the Temple of Heaven Park, Beijing, October 91

The original tomb site, near the Red Bridge just outside of Beijing’s East Gate became a farmer’s field.

In the late 1970’s plans were made to build on the land where Tung’s tomb lay buried. Li could not stand the thought of Tung’s remains and the original monument being lost forever underneath a building. After weaving his way through numerous political wickets, he was granted permission to unearth the tomb and the remains of Tung Hai-Ch’uan and relocate them.

Tung’s tomb is now located in the Hsiang Shan Wan An public cemetery opposite the reclining Buddha Temple in the Western outskirts of Beijing. While I was in China, I visited the tomb site and I am now preparing an indepth article covering the history of the tomb and the inscriptions found on its stone tablets. This article will appear in an upcoming issue of the *Pa Kua Chang Newsletter*.

Li Tzu-Ming also had the remains of his teacher, Liang Chen-P’o, moved to the Wan An cemetery. Liang’s tomb is located opposite Tung’s.

Li has written a book about Liang Chen-Po’s Pa



The tomb of Tung Hai-Ch'uan, October 1991

Kua Chang which he has published privately in China. Currently, the only way to get this book is directly from Li. Li told me that his dream is to have his book published widely, but it is difficult to get books published in China. He asked if I could help and I told him I would see what I could do about publishing his book in English. I am currently having the book translated and I hope to publish it sometime in the near future.

Liu Hsing-Han

Fourth generation Pa Kua Chang practitioner Liu Hsing-Han is an inspiration. At 82 years of age he still practices and teaches Pa Kua Chang for three hours every morning in Beijing's enormous Temple of Heaven Park. Arriving at six in the morning, when the gates to the Park are opened, Liu walks to the spot where he began practicing Pa Kua with his teacher Liu Pin over 70 years ago.

Liu arrives at the practice area before any of his students. He grabs a bundle of twigs that have been hidden off to the side of the practice area and, using the twigs as a broom, he carefully sweeps the area clean of the debris that has fallen from the trees during the night. All of the trees in the practice area have well worn circles in the dirt around them and in the main practice area the paths of nine distinct circles are worn into the earth where Liu and his students practice the Nine Palace Pa Kua Chang (see Vol. 1, No. 1).

After sweeping the area, Liu begins his own practice. By seven o'clock a number of students have arrived and have begun to practice. Students usually practice

individually. The beginners are practicing the basic drills, others are practicing the Nine Palace form, others have brought weapons. Liu keeps busy moving from one student to the next, correcting forms and teaching new movements. Every once in a while he will refer to one of several hand-written notebooks that he carries with him. Diagrams linking Pa Kua Chang with Chinese philosophical precepts and rough sketches of form movements fill the pages of these notebooks.

From these notes Liu has produced three books on Pa Kua Chang. The first, Yu Shen Pa Kua Lien Huan Chang, was published in 1986. The next two books are currently at the publishers but have yet to be published. While the first book was a general introduction to the Pa Kua Chang basics, the next two books will cover more advanced material.

All Internal Style Martial Arts Tournament

The second annual AAU East Coast Regional Martial Arts Tournament will be held on March 15th 1992 in Gaithersburg, MD. Sponsored by the Shaolin Kung Fu Center and the Great River Taoist Center, the tournament site will be the newly built Quince Orchard High School. For details, accommodations, and directions contact Ken Fish at (301) 330-8008.

Jane Yao (Hao style T'ai Chi), Park Bok Nam (Pa Kua Chang) and other instructors will be available for seminars before and after the tournament.

Defining “Internal” Kung Fu

by Ken Fish

Language is an imperfect and imprecise medium of communication, although it seems we generally manage to cope. Terms are defined either by convention or common use, and sometimes used without real understanding on the part of the user or the recipient. Most disciplines have jargon of their own. These jargon terms are frequently new or obscure meanings for words which have other common use meanings. When the average person “feels a thrill” he or she is having a good time, whereas a physician is describing a quality of vibration felt when palpating the area of the chest above the heart. Similarly, when the non-martial artist hears a martial artist use the term “internal” to describe his art of choice, the uninitiated may wonder if it has something to do with the state of his bowels.

In the 25 years I have been involved with Chinese martial arts, I have time and again heard terms such as “power,” “energy,” and particularly “internal” used with only the haziest notion of what the speaker or writer means (or thinks he means). “Power” and “energy” have very narrow physical and mechanical definitions, and will be dealt with here only indirectly. “Internal,” on the other hand, seems in dire need of an English language definition, one which approaches the Chinese usage without embracing metaphysics.

“Internal” is the commonly used approximation for the Chinese terms *Nei Chia* and *Nei Kung*. The first literally means “inside family,” and has several connotations. Something taught within the walls of a compound, i.e. a Buddhist or Taoist temple, would by definition be *Nei Chia*. This applies to theology as well as martial arts. In addition, the term implies something kept from outsiders or novices, who might be referred to as *Wai Chia* or outsiders. By this definition, no one would want to admit to being *Wai Chia*, or worse *Wai Hang*, i.e. thoroughly uninitiated. In recent decades the term *Nei Chia* has been reserved strictly for so-called “internal” systems of martial arts, such as T'ai Chi, Hsing-I, and Pa Kua. I believe this is inaccurate, a confusion of *Nei Chia* with *Nei Kung*.

Nei Kung means “internal work,” and refers to training of muscle groups, ligaments, and tendons not usually under conscious control. By contrast, *Ch'i Kung* refers to breath control and visualization techniques for various purposes - increased circulation to the distal points of the extremities, increased vital capacity, religious discipline, among others. In the martial arts paradigm the terms *Nei Kung* and *Ch'i Kung* have distinctly unique meanings. Mistranslation has led to confusion and the incorrect use of these terms as synonyms.

This distinction is further confused by attempts to reconcile the same terms, used in religious contexts, with their martial arts meanings. In Taoist, Buddhist, and Animist terms, any practices done within the confines of the sect, ranging from prayer, meditation, ascetic practices, *ch'i kung*, to yoga and physical devotions may be called *Nei Kung*. It is this similarity of terms, but in different contexts and hence different meanings, which has led to well intended but inaccurate explanations of martial arts terms by well educated non-martial artists.

Some might argue that the “internal” arts have religious foundation and therefore these terms, taken in the religious context, can be applied to martial arts. However, in most cases, the image of the “spiritual warrior” or “sage warrior” initiating and practicing these arts as part of his religious discipline and in accordance with philosophical principles is fantasy. In the heyday of martial arts in China, the majority

of the best practitioners were uneducated thugs who trained to become very efficient at killing people in order to attain jobs as soldiers and body guards. It was the educated non-martial artists who romanticized the philosophical and religious connotations.

Martial artists, particularly non-Chinese speakers, have also contributed to the problem by using these terms indiscriminately. An immediate sense of discomfort can be elicited by pressing the average American (and many Chinese) practitioner for clear definitions distinguishing *Ch'i Kung* and *Nei Kung* or even defining “power” and “energy.”

The dichotomy between “internal” and “external” is a very recent one, popularized mostly since the turn of the century by scholars who were not professional martial artists. Martial arts became popular among the educated classes due to the influence of various nationalistic movements in China, however the emphasis shifted to physical development rather than combat skills. A similar shift occurred in the West in the 1960's, becoming even more pronounced with the rise of the “New Age” movement.

In order to lend some intellectual legitimacy to the practice of what were supposed to be the efficient ways of killing or disabling an enemy, the intellectuals chose to ascribe spiritual benefits and philosophical qualities to their martial arts of choice. The professional martial artists, whose social position was heretofore slightly above that of pond scum, were only too happy to play along. Not only were they able to improve their financial lot by teaching martial arts as calisthenics to well educated, moneyed students, their activities were accorded greater degree of social legitimacy as well.

What then, is an “internal” martial art? How do the “internal” martial arts differ from the “external” martial arts? The answer is that these are the wrong questions. All major Chinese martial arts systems since the T'ang Dynasty have encompassed both *Nei Kung* and *Wai Kung* (external work). *Nei Kung* training includes range of motion exercises, stretching, training the body to coordinate as a single unit, and most important, training to employ deep muscle groups for increased strength and power. By this I mean learning to activate (contract) certain muscle groups to a greater degree than they would normally in performing certain actions. For example, untrained persons, even weightlifters, only minimally exert their intercostal muscles when performing pull down exercises. The intercostals can be trained to contract to a considerable (although not grossly visible) degree to augment the pull down or press down action. It is because the untrained observer cannot see the difference in apparent exertion, but the results can be clearly seen and felt, that these techniques are called internal work.

All Chinese martial arts, particularly Northern and Western Chinese martial arts, seek to achieve an even balance of strength and suppleness in every movement (*Kang Jou Hsiang Chi*), and work to train both internal and external skills (*Nei Wai Chian Hsiu*). The movements of a skilled Chinese martial artist of any Northern system, and many Southern systems, should appear soft, light, springy, and supple, full of strength but without stiffness. These qualities are simply the hallmark of good martial skills, not just “internal” arts.

The best examples I have seen of the results of this sort of training have not been limited to so-called “internal” martial artists. In China, Hong Kong, and Taiwan all of the best Shaolin teachers I met possessed these skills to

extraordinary degree, and were able to demonstrate aspects of both *Nei Kung* and *Ch'i Kung* which most "internal" martial artists only fantasize about. Indeed, the dichotomy I mentioned seems stronger the further one is from skilled teachers, suggesting that it is a prejudice of the ignorant and unskilled.

Wai Kung refers to the external, i.e. visible aspects of any martial art. All systems require firm balance, good posture and stance work, proper mechanical alignment, and so forth. These are the external structure without which there can be no advanced work.

A further, historical note. There is a considerable body of evidence that orthodox (Hebei and Shantung) Hsing-I was developed from early to mid-Ming Dynasty Shaolin, and Ch'en family T'ai Chi from military martial arts of the same period. I will discuss the significance of this in my next article.

Chinese Character Index

內 家	Nei Chia
內 功	Nei Kung
外 家	Wai Chia
外 行	Wai Hang
氣 功	Ch'i Kung
剛 柔 相 齊	Kang Jou Hsiang Ch'i
內 外 兼 修	Nei Wai Chien Hsiu
外 功	Wai Kung

1991-92 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>
John Bracy	Santa Cruz, CA	13-15 Dec 91	Chinese Health Institute (714) 548-4724
Heinz Rottmann	Calgary, Alberta, Canada	18-19 Jan 92	Heinz Rottmann (403) 288-9184
Bok Nam Park	Pacific Grove, CA	15 Feb 92	Jerry Johnson (408) 646-9399
Bok Nam Park	San Rafael, CA	16 Feb 91	Jane Hallander (415) 499-3503
Kumar Frantzis	New York, NY	14-16 March 92	Susan Robinowitz (212) 477-7055
Bok Nam Park	Gaithersburg, MD	14 March 91	Ken Fish (301) 330-8008
Bok Nam Park	New York, NY	16 May 91	Ken DeLves (718) 788-7190
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