



Pa Kua Chang

Newsletter

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The Pa Kua Chang of Kao I-Sheng

Looking at the history and development of Pa Kua Chang, the chapter on Pa Kua as taught by Kao I-Sheng plays a very significant role. Kao not only taught a traditional circle based Pa Kua, which he called *Hsien T'ien*, or pre-heaven Pa Kua, he also taught 64 separate palm techniques that were linked together and practiced in linear sets. The 64 palm set Kao called *Hou T'ien* or later-heaven Pa Kua. The later-heaven Pa Kua set provides the practitioner with a very good training tool for use in development of Pa Kua mechanics, technique orientation, and tactical application. Researching the origin of the 64 palm set also reveals some very interesting information about the origins of Pa Kua Chang itself.

There are not many practitioners in the United States who are familiar with Kao's later-heaven Pa Kua. Since the later-heaven Pa Kua was not taught by Tung Hai-Ch'uan or his students, many question its validity. This issue of the newsletter will focus on Kao's Pa Kua and outline the origin and practice of the later-heaven set as taught by Kao, He K'o-Ts'ai and Chang Chun-Feng (two of Kao's students who brought Kao's method to Hong Kong and Taiwan respectively). On page 13, we also have included an article by Ken Fish featuring San Francisco based Pa Kua teacher Y.C.Wong, who is one of the few teaching Kao's method here in the U.S.

Kao I-Sheng, whose personal name was Te-Yuan and pseudonym name was Shou-Shan, was born in 1866 in the Province of Shantung, Wu K'ang County, T'a Shan Township, Ta Chuang Tse Village. His family was originally wealthy and owned a great

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Kao I-Sheng (高義盛) is shown here with two of his students, (L) Wu Meng-Hsia (吳孟俠) and (R) Wu Chao-Feng (吳兆奉)



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.

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.

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Letters to the Editor

As newsletter Editor I periodically receive letters from Pa Kua Chang practitioners with information that I believe would be of great interest to the newsletter readers. In this column, I will share portions of these letters with the readers. In all cases, permission of the author of the letter will be obtained before any portion of the letter is printed.

This letter is from Allen Pittman. Allen provides a correction to one of the photo captions from the last issue and also provides his reaction to Ken Fish's article, *Defining "Internal" Kung Fu* which appeared in the last issue. Allen's letter is followed by a response from Ken Fish.

"The Jan/Feb newsletter is one of the best yet. On page 5 in the photo you list first row third from left as Chang Chun-Feng. No. This is the Shaolin master Kao Fang-Hsien (for comparative photos see *Asian Fighting Arts*, Kao models the eight postures of Shaolin). (*Editor's note: I compared the photos Allen refers to and it seems that he is right. Sorry folks, I got some bum scoop. Please see pages 11 and 12 of this issue for pictures of Chang.*) I recall Kao and Wang on good terms but their students (as usual) not so. One American student was told by Kao's students, "either study with Kao or Wang. You must choose. You can't study with them both." This sort of rivalry is a shame. It is rarely cultivated by the teachers.

I appreciate the practical aspects of "internal" kung-fu that Ken Fish is attempting to elucidate in his article. The deliniation between Wai and Nei and Nei-Gung and Nei-Chia are very important. But I don't agree that in the Heyday of martial arts the majority of "the best" practitioners were "uneducated thugs." Which "heyday" is he talking about? There have been several. Assuming it is around the turn of the century when anti-foreign sentiment was being bred from U.S.-British "gun boat diplomacy" it is safe to say most "boxers" were uneducated. By that I mean they could not read or write. This does not make them a thug. Nor does it prevent them from developing morality or intelligence (which is the purpose of education). Intelligence is derived through the experience of the body interfacing with the brain.

"Thug" also indicates poor moral character. This is a personal matter and bears no relation to literacy and little to intelligence. All people must make moral choices regardless of education or intelligence. Often it is the simple 'uneducated people' who grasp and exemplify goodness. Some of the other simple folk - like some of us - can also become thugs and thieves. In pre-industrial times it was the simple peasant that became a guildsman - often out of economic necessity - perfecting most of the manual arts and crafts. China was no different. Many boxers were farmers, merchants, tradesman and artisans. Some were preists. Some were Thugs. All were people with the same foibles we all have.

The Taoists (who may have been simple) were not uneducated thugs. The little we do know about them indicates they came from both the wild and the tame parts of society. Neither

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deal of land, however, when Kao was a youth his family's fortune was swindled away. His family moved to Hebei Province, Wu Ch'ing County, Shou Kou Township when Kao was still young. As a child Kao learned the Shaolin *Ta Hung Ch'uan* system that was taught in his family. He later learned Hsing-I, receiving instruction from Li Tsun-I. When he was 26 years old, Kao began his study of Pa Kua Chang with Tung Hai-Ch'uan's student Sung Chang-Jung.

After three years of study with Sung, Kao had only learned the single palm change. He begged his teacher to teach him more deeply. Sung said that he was not ready, telling Kao that one can't learn too much at a time and expect to achieve a high level of skill. Kao was greatly disappointed and left Sung to find another teacher.

When Kao was 30 years old he met Chou Yu-Hsiang, a native of Wa Fang Village in Wu Ch'ing County. Chou was a highly regarded disciple of the renowned Ch'eng T'ing-Hua. Chou's palm skills were profound and he was especially adept at fighting. When fighting he mainly used palm strikes and he seldom lost - for this reason he was nicknamed "peerless palm" Chou.

When Kao first met Chou, they each demonstrated what they knew. To further assess each other's skill, they ended up crossing arms. After Chou defeated Kao in three attempts at attack, Kao conceded and asked Chou if he would teach him Pa Kua. Because Chou was only three years older than Kao he said, "Because we are almost the same age, I really can't be the one that brings you into the system. You should look upon me as an elder brother." Kao pleaded with him, and Chou agreed to take Kao to Beijing and introduce him to his teacher Ch'eng T'ing-Hua. If Ch'eng accepted Kao into the system, then Chou said he would agree to teach him. When Kao met Ch'eng and asked to become one of his disciples, he mentioned that he had already spent time studying with Sung. Because he already had some background, and because Chou guaranteed his worthiness, Ch'eng was happy to teach him. Upon returning to Wu Ch'ing, Chou taught Kao his art and Kao periodically made trips to Beijing to study with Ch'eng.

Among Tung Hai-Ch'uan's students, Ch'eng had the most students of his own. Ch'eng had an eyeglasses shop outside of the south gate of Beijing and was nicknamed "Eyeglasses Ch'eng." Kao was able to study with Ch'eng for 2 years, but only learned eight postures before Ch'eng died. Although Kao had lost a great teacher, he was able to continue studying with his older boxing brother Chou. After three additional years with Chou he had learned the traditional 8 palms, the broadsword, spear, straight sword, deer horn knives, short stick, some fighting methods and their corresponding training exercises. After this, Kao started teaching Pa Kua in his hometown of Wu Ch'ing and the surrounding area.

When Kao was 45 he returned to his original home in Shantung to teach Pa Kua. Shantung is a province where martial arts are commonplace. Almost every village in Ta Shan Township in Wu K'ang County had a training hall. At the time, most martial artists in the area practiced Shaolin. When Kao first returned to Shantung with the intent of teaching Pa Kua, he had to follow the local



Kao I-Sheng (1866 - 1951)

custom of engaging in combat with one of the local martial artists. His first contest was against a local teacher named Wu Hui-Shan, who he easily defeated. He later also defeated local teachers Ma Yuen-Piao, known as the "Tiger of Ta Shan Street" and Li Hsueh-Wu, known as "Iron Palm" Li. With these victories, Kao quickly became well known and martial artists from more than ten villages came to study with him.

One day, while Kao was teaching, a long bearded Taoist monk came to observe his class. Kao noticed the Taoist making dissatisfied expressions while Kao was teaching. After the class was over, Kao asked the Taoist why he looked unhappy with what he was teaching. The Taoist replied, "Even though you have been scraping the surface of this art for many years, you are still boxing blindly." Kao asked him to continue. The Taoist said, "I also practice Pa Kua and I learned from the same teacher as Tung Hai-Ch'uan, the founder of your style, in Kuang Hsi." (The Taoist had studied with Pi Ch'eng-Hsia in the Kuang Hua Mountains.) "Ever since Tung left us, I have not seen him."

According to the Taoist, what Kao had learned from his teachers was the "pre-heaven" Pa Kua skills. The Taoist knew this method, but additionally, he practiced the "later heaven" skills. Kao begged the Taoist to stay and stopped teaching Pa Kua himself. Kao went with the Taoist and began his study of Pa Kua from the beginning.

The Taoist that Kao studied with was named Sung I-Jen. Many people feel this was not his real name as Sung I-Jen is a homonym for "someone who sends his



Kao's student He K'o-Ts'ai, shown here in the "guard" stance, was responsible for bringing Kao's Pa Kua to Hong Kong (see article page 6).

art." This Taoist was a classmate of Ying Wen-T'ien and Tung Hai-Ch'uan when Tung was studying with the Taoist priest Pi Ch'eng-Hsia.* Sung's approach to teaching Pa Kua was very systematic and what he

*The late Li Ying-Arng, a well known martial arts scholar, wrote that Pi Ch'eng-Hsia was actually a pseudonym for a man named Tung Meng-Lin. In Southern China, Tung Meng-Lin's family was well known for its Yin Yang Pa Pan Chang. Tung was the third generation master of this system in his family. Many questions arise concerning Tung Meng-Lin and Tung Hai-Ch'uan's relationship. Did Tung Meng-Lin learn Pa Kua Chang and teach it to Tung Hai-Ch'uan? Did Tung Hai-Ch'uan learn the Yin Yang Pa Pan Chang from Tung Meng-Lin and then created Pa Kua Chang? Did Tung Hai-Ch'uan and Tung Meng-Lin know each other at all? Was Tung Meng-Lin the Taoist Pi Ch'eng-Hsia? Did Tung Hai-Ch'uan study with Pi Ch'eng-Hsia? No one knows for sure.

An interesting wrinkle in this story is that one of Kao's top students, Wu Meng-Hsia (see picture page 1) had studied Pa Kua with Han Mu-Hsia prior to study with Kao. Han Mu-Hsia was a student of Ying Wen-T'ien who had studied with, none other than, Pi Ch'eng-Hsia. Wu Meng-Hsia reported that the Pa Kua he had learned from Han was the same as what Kao taught in his 64 later-heaven palms. Since the two men had never met and their later-heaven Pa Kua was the

had to teach was far more than the walking of the circle and the palm changes that Kao had learned from Ch'eng and Chou.

After Kao had learned all that Sung had to teach, the Taoist Sung I-Jen left Shantung and traveled to other parts of China. Before he left, Sung gave Kao a copy of Pi Ch'eng-Hsia's book on boxing and left him with this admonishment: "If you teach this art at all, you must teach all 64 palms of the later-heaven Pa Kua, otherwise you will be teaching like Tung Hai-Ch'uan who taught according to each student and thus his complete art was lost."

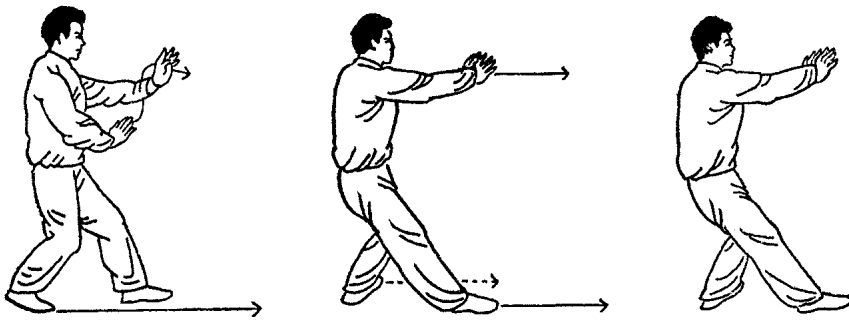
When Kao was around 50 years old, he left Shantung and returned to Hebei where he taught Pa Kua in Yang Tsun Village near Tientsin. During this period of time Kao met with his old teacher Chou Yu-Hsing. Chou wanted to test Kao's progress. He advanced on Kao twice and was deflected. On the third strike, Kao used "reverse opening palm" and Chou was knocked away. Chou was so impressed by Kao's 64 later-heaven palms that he traveled to Shantung to try and find Sung I-Jen, but Sung had left and no one knew where he had gone.

In 1936, with the help of his student Liu Po-Yung, Kao wrote a book called *Pa Kua Supple Body Continuous Boxing*. The book sums up decades of Pa Kua experience and introduces the reader to the basic content of Pa Kua and guidelines for practicing his Pa Kua. In the book, Kao calls the traditional circling Pa Kua "pre-heaven" and emphasized that the pre-heaven Pa Kua is a basis for the later-heaven Pa Kua. He states that the later-heaven Pa Kua provides a method for training in the usage of the pre-heaven Pa Kua. Kao said that, "Without pre-heaven Pa Kua the art has no root, without later-heaven Pa Kua the art is incomplete. Pre-heaven is for strengthening the body, later-heaven is for protection." Kao's student Liu Feng-Tsai has the manuscript to Kao's book and has recently published a book on Kao's method called *The Kao I-Sheng Style of Ch'eng Ting-Hua's Pa Kua*. Another of Kao's descendents, Wen Chung-Shih (a student of Kao's student Chang Fu-Hai), wrote a book of his own that was published in the mainland in 1990. This book, entitled *Swimming Body Continuous Circling Pa Kua Chang*, explains Kao's early-heaven and later-heaven Pa Kua and includes direct quotes from Kao's book.

In 1936 Kao started teaching Pa Kua at the soccer fields in the English concession in Tientsin. (For an account of Kao's teaching in the English concession see the He

same, Wu Meng-Hsia concluded that what Han had learned from Ying Wen-T'ien and what Kao had learned from the Taoist Sung I-Jen came from the same source, namely Pi Ch'eng-Hsia. Some of Yin Fu's student's claimed that Kao made up the 64 later-heaven palms himself, but Kao always denied this. Whether or not Pi Ch'eng-Hsia was the "un-named Taoist" that taught Tung Hai-Ch'uan his Pa Kua Chang is a popular topic of debate.

Those that believe that Tung did learn his art from Pi Ch'eng-Hsia say that Tung had only learned half the art (pre-heaven palms), but his skills were very high level. This group says that even though Tung is commonly recognized as the founder of Pa Kua, the one's that learned the most of Pi's Pa Kua were the two Taoists Ying Wen-T'ien and Sung I-Jen. Before studying Pa Kua with Ying Wen-T'ien, Han Mu-Hsia had studied with Tung Hai-Ch'uan's student Chang Chan-Kuei (Chang Chao-Tung). Han stated that he felt what Ying taught him was more complete. I am currently conducting more research into the origins of Pa Kua Chang and will present a feature article in a future issue of the newsletter which explores this subject in more detail.



K'ai Chang

开掌之法有神通， 凑步外开打前胸，
乙使立桩将招卸， 甲取顺势面上赢，
乙使拨云见日打， 甲使横领双撞肩，
乙急拧身外领卸， 甲乙穿手换位行。

K'o-Ts'ai article on page 6.) He taught there for over 5 years and then returned to Wu Ch'ing. Kao died in 1951 at the age of 85.

Later Heaven Pa Kua Chang

The later heaven palms were generally taught to the student after he had a basic foundation in the postures (*Pa Kua chuang*), the eight core palm movements (*pa mu chang*) and the pre-heaven circling set. These 64 straight line movements were taught as a means of breaking down the system to its component techniques so that the student could concentrate on the mechanics and applications of each. While the circling exercise of the pre-heaven set might teach fluidity and lightness in movement, the later-heaven palms imbued correct reactions and the ability to change from one technique to another in a combat context.

Each of the 64 movements was taught with at least three applications, and one was expected to practice them with a partner to build sensitivity and reactivity. In the beginning, one practiced solo, in a fashion not unlike Hsing-I. Each movement was referred to as a *chueh*, which means the "knack" or "secret" of doing something, and consisted of only three or four movements each; usually a parry, deflection, and follow-up. The student practiced each *chueh* to the left and right, going up and down the room, making the movements a part of him. The movements were later linked, making a long form with eight sections, each section ending with a turn about. The partner work was intended to make the attack and defense work completely ingrained and reactive, leading to the final phase, free fighting. Kao referred to the later heaven palms as *pian chang*, or changing palms, as they taught the student to react and change with his opponent.

The first of the later heaven palms taught was *k'ai* or "opening" (see illustration above). In *k'ai chang* the student begins in a ready posture, similar to Hsing-I's splitting (also called the dragon posture by some schools). The left hand and left leg lead. The left hand rotates toward the body as the right hand slides up under the left forearm, and then both hands press forward as the right

foot advances and brings the body forward in one motion. At the end of the motion the left hand should be in a guard position behind the right wrist.

The training directions for *k'ai chang* go as follows (the couplet for *k'ai chang* is written in Chinese at left): "*K'ai chang* is quite marvellous, close with your opponent, open his guard and strike to the chest." The directions then go on to describe how to train with a partner: *B* faces off and deflects *A*'s strike, *A* uses *shun shih chang* (following palm posture) and strikes to the face, *B* uses "brush away the clouds to see the moon" and strikes, *A* sidesteps and leads, then a double shoulder strike. *B* hurriedly twists away and deflects *A*'s strike, *A* executes piercing palm (*ch'uan chang*) and changes his stance.

In a future issue of the newsletter we will discuss the later-heaven Pa Kua of Kao I-Sheng in more detail.

Chinese Character Index

先天 - 後天	Hsien T'ien - Hou T'ien
董海川	Tung Hai-Ch'uan
何可才	He K'o-Ts'ai
張峻峯	Chang Chun-Feng
高德源(壽山)	Kao Te-Yuan (Shou-Shan)
大洪拳	Ta Hung Ch'uan
李存義	Li Ts'un-I
宋長榮	Sung Ch'ang-Jung
周玉祥	Chou Yu-Hsiang
程庭華	Ch'eng T'ing-Hua
吳會山	Wu Hui-Shan
馬元彪	Ma Yuan-Piao
李學武	Li Hsueh-Wu
宋異人	Sung I-Jen
應文天	Ying Wen-T'ien
畢澄霞	Pi Ch'eng-Hsia
董夢麟	Tung Meng-Lin
韓慕俠	Han Mu-Hsia
劉伯庸	Liu Po-Yung
劉風彩	Liu Feng-Ts'ai
溫仲石	Wen Chung-Shih
張福海	Chang Fu-Hai
八卦椿	Pa Kua Chuang
八母掌	Pa Mu Chang

訣 Chueh 變掌 Pien Chang

He K'o-Ts'ai: One of the First to Bring Pa Kua Chang to Hong Kong



He K'o-Ts'ai, a student of Kao I-Sheng from 1938-1944, is now in his eighties and still living in Hong Kong (photo 1972)

In the late 1800's T'ai Chi Ch'uan, Pa Kua Chang, and Hsing-I Ch'uan had become very popular in Beijing and various other parts of Northern China. Tung Hai-Ch'uan, Kuo Yun-Shen, and Yang Lu-Ch'uan were all teaching their respective arts in Beijing. Since the Princes of the court were fond of "internal" kung fu, these styles gained great popularity in the Northern areas of China. By the early 1920's T'ai Chi Ch'uan had spread south and had become popular in Hong Kong and Macau. However, Pa Kua Chang remained relatively unknown to the Cantonese until the early 1950's. Prior to the 1950's, few in Hong Kong had heard of Pa Kua, even fewer were practicing the art and Pa Kua teachers were so rare that they may as well have been non-existent. Two of the first Pa Kua practitioners to begin teaching Pa Kua Chang in Hong Kong were Li Hsing-He (also known as Shantung Li) and He K'o-Ts'ai (nicknamed Pa Kua He). Both of these gentlemen had fled the mainland and ended up in Hong Kong. Both were highly skilled Pa Kua practitioners, but neither originally had any intention of teaching Pa Kua.

He K'o-Ts'ai, born in 1910, was originally from She Er Village in the Shih Shan (Lion Mountain) area of Nan Hai County, Kuangtung Province. His hometown was on the border of Nan Hai and San Shui Counties. His given name (*ming tzu*) was Tse-Neng, but his *hou*, or familiar name, was K'o-Ts'ai. When He was a small boy he loved to read stories of martial art heroes. His first introduction to martial arts was from his uncle, a Hung Gar practitioner. However, He K'o-Ts'ai did not study with his uncle for very long and only learn a few forms.

In 1936, when He K'o-Ts'ai was 26 years old, he moved to Tientsin. He lived in the English concession and worked for an American firm - the Hung Fung company. While in Tientsin, He was known as He Ta-Ts'ai. His interest in martial arts was undiminished, but because he did not have a teacher he practiced by himself and read martial art books.

There were a number of instructors teaching on the soccer fields in the English concession in Tientsin, however, He had no way of knowing which teacher or which style was good. He had made friends with the field manager who told him, "As far as martial arts are concerned, I am a complete outsider, however, there is a man named Kao who teaches Pa Kua Chang. Kao has more students than the other teachers at the soccer field and many of his students once studied other styles with other teachers, but now study with Kao." In 1938 the field manager introduced He K'o-Ts'ai to Kao I-Sheng. (Note: The incident at Marco Polo bridge, which marked the Japanese invasion, occurred on July 7, 1937, however, the English concession where He K'o-Ts'ai lived was not affected by the turmoil.)

He K'o-Ts'ai's first impression of Kao was that he looked like a country bumpkin. But when he saw Kao performing his Pa Kua, with his swimming dragon style movements, He immediately wanted to study with him. Kao asked He what his goal was in studying Kung Fu - "So you can go fight the Japanese?" He said, no, he did not want to learn to fight the Japanese. He was simply interested in Kung Fu. Kao agreed to teach him. Lifting his cane, Kao drew a circle in the ground and began to teach He K'o-Ts'ai how to walk the circle.

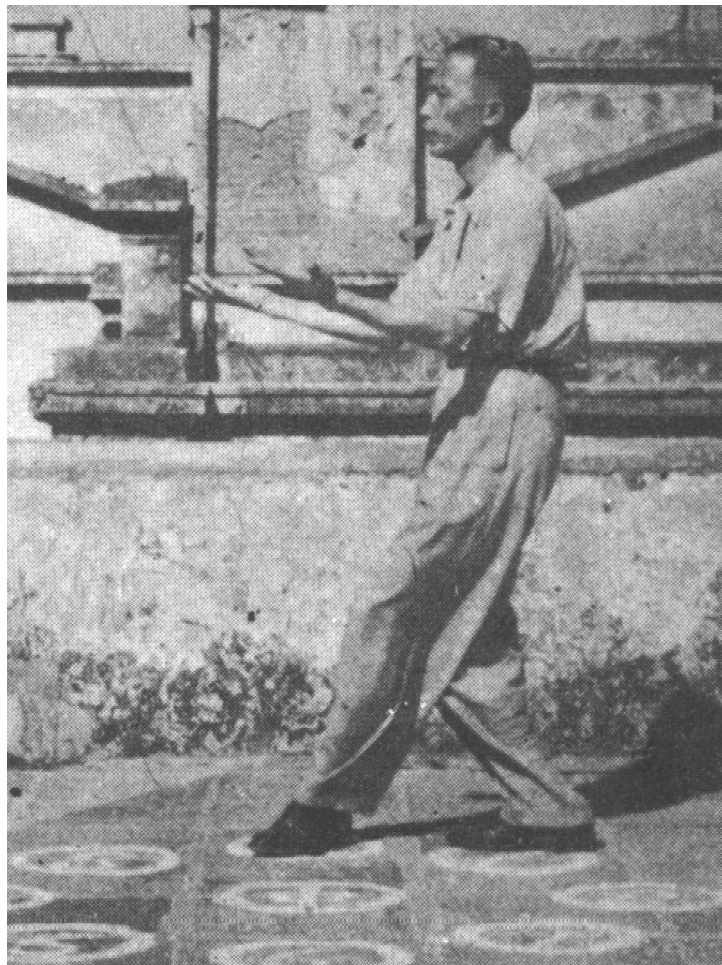
Kao taught Pa Kua everyday in the early morning at the soccer fields near the intersection of Kuang Tung street and Tang Shan Road in Tientsin's English concession. Among Kao's students studying there were Ch'iu Feng-P'ei, Chou Pai-Ch'uan, and Chang Chun-Feng. The eldest was Ch'iu Feng-P'ei. Most thought him the number one student and referred to him as *Shih Hsiung*, or elder brother. However, Ch'iu said that among Kao's disciples he was not the most senior. Kao's son, Kao Ch'i-Shan, and Wu Meng-Hsia (see picture on page 1) were the two earliest students of Kao and they had learned the complete system. They had since left Kao and were well known martial artists in their own right.

In Kao's school there were four levels of instruction. The first, or beginning level cost the student 2 *guan*

(Chinese dollars) a month and all that was taught was 8 of the 64 later-heaven palms and the basic walking form of the 8 mother palms. The second, or intermediate level cost 5 *yuan* a month and focused on applications only. The third level was a special class in which Kao taught one attack, one defense, and one follow-up movement for each of the 64 later-heaven and 8 pre-heaven palms, so for each palm there were 3 variations. The students at this level paid Kao 1 *yuan* per palm. The 4th level was private instruction where Kao taught students one-on-one. Private classes cost the student 20 *yuan* per month.

In Kao's method, the beginning student was not taught applications. The beginner learned basic training methods and was taught postures from eight of the 64 later-heaven palms as well as one of the pre-heaven palms. It was only after the student learned the single postures of the pre-heaven and later-heaven sets that he was taught the 64 later-heaven linked set and the pre-heaven circling set. When He K'o-Ts'ai had only been studying with Kao for three days, he began to study his senior classmate's applications and compare techniques with them. This made Kao suspicious that He was either trying to learn the techniques quickly so that he could take revenge on someone, or that he was an underworld character. Kao investigated He's background, but the field manager vouched for He's integrity and said he was just eager to learn. He was always anxious to learn applications.

Kao required a great deal of patience and endurance from the student. After the beginning levels, Kao taught at least 6 different applications for each of the 64 later-heaven palms plus applications for each of the 8 pre-heaven palms. Thus there were 384 palm maneuvers the student was required to learn just from the later-heaven set. Each palm application included an attack, a defense,



He K'o-Ts'ai walking the Pa Kua Circle (early 1960's)

and a follow-up movement as well as sticking hands and distancing training. Individual "animal" attitudes were also studied as well as basic theory of the 24 essentials, the 3 basins, the 5 elements, body usage, etc. With all of this as required training, there were very few students who finished levels 2 and 3 of Kao's training method.

The "animal" attitudes, or fighting styles, of Kao's method were based on the student's body shape, special skills and temperament. He K'o-Ts'ai was a Southerner and had a small frame and thus was not as physically strong as his Northern classmates. Kao encouraged He to concentrate on subtle techniques and defensive postures. He spent a great deal of time practicing the detailed requirements of each palm. Because he was smaller and not as strong as his classmates, He's technique had to be more precise. When training He would always ask his fellow students to attack him and he worked to train the sensitivity and efficiency of each posture. He would work with different students to train against different body types and temperaments.

At the time there were five classmates who helped He work on his applications. The first was Ch'iu Feng-P'ei who had a naturally strong build and specialized in using fierce, strong power to attack. He K'o-Ts'ai had to learn how to maneuver quickly to get out of the way and then swiftly counter-attack utilizing optimum attacking angles when working with Ch'iu. The second of He's partners was "Hubei" Chang who was good at seizing techniques.



He K'o-Ts'ai practicing the Pa Kua Broadsword (late 1960's)

He had no choice but to learn how to get away from holds. He became so sensitive to seizing techniques that he could withdraw and throw his opponent as soon as he was touched. The third of He's partners was a Taoist monk who was skilled at sword play. He honed his sword skills in many hours of practice with the Taoist. A fourth partner was named Li K'ang-Chang. Li loved to test his skill against He K'o-Ts'ai.

Because all of He's fellow classmates were bigger than him, Kao had once told He that if he wanted to get good he also needed to practice with someone of his own size in order to train attack-defense continuity. He spent some time looking and finally found Pao Chan, another Cantonese, who agreed to work with him. After working together, both of their skills increased greatly.

Kao was keenly aware of his students' special abilities and trained them to learn individual animal postures and fighting methods to suit them. Kao himself, because he was thin and flexible, was adept at the "dragon style," the movements of which resemble an undulating dragon. Dragon techniques require that one be able to bend and stretch, swoop and crouch low - someone who was not thin and agile would have difficulty picking up this method. Most of Kao's large Northern students, such as Wu Meng-Hsia and Chang Chun-Feng, were adept at the "tiger" method which required a larger body and great strength. Kao had wanted to find a student to pass on his

skills at the dragon techniques; in He K'o-Ts'ai he found a student whose physique suited the dragon.

On December 8th, 1941 the Japanese bombed Pearl Harbor bringing about the war in the Pacific. The situation in China became turbulent. The foreign concessions in Tientsin were sealed off and transportation was difficult. Kao, who was already 75, felt he did not want to get involved in the conflict and at the suggestion of his son, he moved back to his hometown in 1942. After Kao returned to his hometown, He K'o-Ts'ai continued to practice and trained applications with his elder kung fu brothers Ch'iu Feng-P'ei and Pao Chan.

Although He had trained with Kao long enough to become proficient in the palm methods, he had not learned many of the Pa Kua weapons. His senior classmate, Chou Feng-P'ei, knew Kao's personality and told He K'o-Ts'ai to go visit Kao on his birthday, bearing a nice gift, and ask if he would teach the Pa Kua weapons. He prepared some high quality *Wu Chia Pi* liquor and went to Kao's hometown to give him the gift. Kao had retired from teaching and had secluded himself in the rear of the *Lao Yu Ta* medicine shop on Tan Tsa street in Yang Tsun County. He K'o-Ts'ai brought the gift to Kao and asked if he would teach the Pa Kua weapons. Kao was touched by He's sincerity and agreed to teach. Since Yang Tsun village was quite far from the English concession where He lived and worked, and since travel had become difficult since the Japanese invasion, He could only travel to study with Kao on weekends.

Weapons Training

During the training session in Yang Tsun, Kao polished up He's palm techniques and started to teach him weapons. Kao told He that in previous years a number of his senior students had specialized in a particular Pa Kua weapon - Chao Pai-Ch'uan studied the sword, Li K'ang-Chang studied the staff, another man named Li studied the broadsword, another student became skilled at spear - but there were very few students who were interested in studying all the weapons that Kao taught. Therefore, Kao had somewhat soured on teaching weapons and he himself generally just practiced with his cane which he carried with him everyday. Kao's Pa Kua weaponry included the broadsword, the straight sword, the cudgel (staff), the spear and the cane.

Kao explained to He K'o-Ts'ai that weapons training was divided into two categories: forms practice and specific training skills unique to the weapon. The specific skills were all developed from the basic palm methods and were separated into single postures and continuous moves. Like the palm methods, the weapons techniques could be divided into 64 later-heaven parts and 8 pre-heaven parts. The weapons forms consisted of the later-heaven and pre-heaven parts strung together and were separated into 8 continuous circuits.

When Kao accepted He as a private student, the first weapon he learned was the Pa Kua broadsword. After studying for a while, He asked Kao why the broadsword methods were so different from the palms. Kao said that they were actually the same, everywhere there is a *k'ai* (opening) movement in the palm techniques, it is a thrust of the sword in the sword technique, everywhere there is a



He K'o-Ts'ai sitting with his school banner which has a large picture of Kao I-Sheng (early 1970's)

p'eng or *t'o* in the palm technique, it is the same with the sword. Kao went on to further explain that the weapon was simply an extension of one's hand. Practicing a weapon was the same as practicing an open palm set, however you have something extra in your hand. Depending on whether the weapon is long or short, pointed or bladed would make a difference in the way it was applied and the way it was moved.

After the weekend practice session, He would spend the night at Kao's home and practice Pa Kua with Kao's son. He K'o-Ts'ai continued studying with Kao privately in his hometown for about 2 years, totaling 7 years of study with his teacher. He wanted to continue studying with his teacher, however the war in the Pacific was raging and the Japanese were taking over the foreign concession areas. The factories were closed down and He lost his job. Under the circumstances, He thought it best to return to his hometown in Kuangtung.

Leaving Tientsin

When He K'o-Ts'ai informed Kao of his intention to leave Tientsin, Kao asked him if he was going to teach Pa Kua for a living. He said that he would have to see what the situation was in his hometown. Kao felt that it was unlikely that they would ever see each other again and that it was a pity they had to part under such circumstances. Before He left, Kao urged him to continue his practice and apply what he had learned, to continue developing and changing as he grew in the art. Kao also told He that what he had learned was not something he should keep to himself, but he should share it with others.

Kao emphasized the element of change inherent in the style and used the herbs held in compartmented draws in his medicine shop as an analogy to Pa Kua technique. Each of the drawers contained a different herb and each herb had a different effect on a particular symptom. One must be able to effectually combine a number of herbs in order to make a prescription that will effectively combat a particular illness. A pharmacist is able to vary the prescription for each individual patient and each different disorder. Selecting what is proper to use and being able to change and make variations under differing circumstances also applies to Pa Kua practice.

In March of 1944 He K'o-Ts'ai, his wife, and their two children left Tientsin. The train ride home took him 40 days. When he returned to his home village he found that it had suffered greatly under the Japanese occupation. He K'o-Ts'ai stayed in the area, subsisted as a farmer and practiced the Pa Kua that he had spent nearly seven years learning in Tientsin. Interestingly enough, He K'o-Ts'ai also earned money capturing and selling crickets for the popular "insect fights" at the yearly autumn festival in Canton. Additionally, he earned extra money by collecting and selling medicinal herbs. The locals who watched He practice Pa Kua knew he was doing some kind of martial art but had no idea what he was doing running around in a circle and were not the least bit interested. One man noticed that He was working out in a field that was heavily fertilized and thus labeled what He was practicing as "bull shit boxing."

After the Japanese surrendered, He K'o-Ts'ai's uncle, Teng Feng, re-established his martial arts school in



He K'o-Ts'ai's student Teng Ch'ang-Ch'eng practicing at He K'o-Ts'ai's rooftop school in Hong Kong (1973)

Canton and wanted He to come help him teach. He K'o-Ts'ai had forgotten most of the Hung Gar that he had learned and was not interested in relearning it. He wanted to strictly study Pa Kua and did not think any of the Southerners would be interested in it. He told his uncle that he wasn't interested and he remained a farmer. However, one year there was a draught and He's farming did not do well. He decided to give up farming and in 1950 he moved to Hong Kong.

In Hong Kong he met a friend from Tientsin who helped him find a job. He came across another friend from the North who urged him to teach Pa Kua in Hong Kong. He replied that no one would be interested in learning Pa Kua. Although there were people practicing both Northern and Southern styles in Hong Kong and T'ai Chi had begun to become popular, most had never heard of Pa Kua. Those that had heard of it thought it was only a circle walking exercise and others thought it was some form of Hsing-I. He did not have confidence that anyone would want to learn Pa Kua and he felt quite alone because he couldn't find anyone else practicing the same system.

Meeting Li Hsing-He

Later the same friend mentioned to He K'o-Ts'ai that he saw a man that practiced a boxing style every morning at the Hong Kong Botanical and Zoological Gardens that was very similar to what He was doing. When He K'o-Ts'ai heard this he thought it was odd because since he had left Tientsin he had not run into anyone who practiced Pa Kua Chang. On January 1st, 1952, He went to the gardens to see what this man was doing. When he arrived this first morning he saw a short fat man practicing and indeed the movement looked very similar to his. After the man had finished practicing, He went forward and introduced himself in Mandarin. The man's name was Li Hsing-He and he was from Yang County in Shantung Province.



He K'o-Ts'ai's friend Li Hsing-He (also known as "Shantung" Li), shown above in 1971, was also one of the first to teach Pa Kua Chang in Hong Kong.

He K'o-Ts'ai asked Li where he had learned Pa Kua Chang and Li replied that his teacher was Liu Ching-Fu, a student of Yin Fu. He K'o-Ts'ai told Li that he had learned from Kao I-Sheng. Li realized that the two were from the same lineage (Tung Hai-Ch'uan) and asked He if he would demonstrate some of his Pa Kua. He K'o-Ts'ai, excited that he had found another Pa Kua practitioner, happily ran through some of his pre-heaven Pa Kua for Li.

After watching He, Li confirmed that the two forms were very similar and that the Pa Kua was from Tung's lineage. Li said, "I have not met many who know Pa Kua since I came to Hong Kong. T'ai Chi is popular here, but Pa Kua, which is equally as popular as T'ai Chi in the North, is unknown here because no one has come forth to teach it. I hope that you will be willing to teach and spread Pa Kua in Hong Kong." He K'o-Ts'ai said that he was not interested in teaching others. Li replied, "I am from Shantung, I don't understand much Cantonese and thus I could not get my point across teaching here. You are Cantonese, you should teach here, at least to your family members. If you don't teach, Pa Kua will be lost here in Hong Kong." After receiving this encouragement from Li, He K'o-Ts'ai wanted to teach Pa Kua widely, however, he had responsibilities at work and could not leave to teach boxing full time. He taught a few students in his spare time and he and Li became good friends practicing Pa Kua together and exchanging ideas.

He K'o-Ts'ai and Li Hsing-He had known each other

for about one year when a Pa Kua practitioner from Chiang Hsu came into Li's porcelain shop and introduced himself. The practitioner's name was P'eng Chao-K'uang and he had been a student of Yang Jung-Pen who was a student of Tung Hai-Ch'uan's student Shih Chi-Tung. P'eng was very interested in researching the basis of Pa Kua and had written a book, which was not yet published, called *The Essentials of Pa Kua*. P'eng wanted to fill in missing pieces in his book and thus was traveling around visiting people from the same system. Li introduced P'eng to He K'o-Ts'ai and they became close. P'eng got a lot of material from He and used it to fill in the weak areas of his book. After the book was finished, P'eng gave it to a publisher who published a magazine of martial arts adventure stories. The book appeared in series in this magazine. Outside of writing about Pa Kua, P'eng seldom taught.

Li Hsing-He was a business man and therefore did not have time to teach Pa Kua in Hong Kong or have any formal students. However, he practiced every morning in the park and many came to practice with him to learn what they could. In the early 1970's Li moved to Taiwan but did not teach Pa Kua. In Taiwan Li mostly attended to business affairs and practiced his Pa Kua by himself. He kept to himself regarding his martial art practice and did not contact people from the same system in Taiwan. Over the years he frequently traveled back to Hong Kong on business.

Communicating with Wu Meng-Hsia

As a gift, P'eng Chiao-Kuang had given He K'o-Ts'ai a copy of Wu Meng-Hsia's book *81 postures of Tai Chi*, published by the Peoples Press in the mainland (see page 1 for a picture of Wu). He was excited to receive a book written by his elder kung fu brother because he could use the address of the publishing company to try and make contact with Wu. He K'o-Ts'ai wrote a letter to the People's Press and asked them to forward it to Wu Meng-Hsia. Wu received the letter and was delighted that his younger kung fu brother was teaching Pa Kua in Hong Kong. He and Wu began a long correspondence in which Wu answered many of He's questions about Kao's Pa Kua. Wu also provided He with a number of couplets such as, *The Three Basin, Five Element Body Technique; Ten Great Single Change Methods; Twelve Forms Methods; Four Kinds of Standing Methods; and Eight Circuits of Wrapping Palms*. Altogether there were 108 postures described in the couplets. In addition, they explained the 24 essentials that were "secret" training. Wu also related many experiences about martial arts in the letters to He. All of this information was from Kao I-Sheng's Pa Kua system.

Wu had been a professional martial artist for over 50 years. His understanding of martial arts was deep and realistic and his knowledge of martial arts history was better than most. Many of the things Wu wrote to He about were unknown to people outside Kao's inner circle of students and much of it had only been passed orally in private sessions or were fruits of Wu's own experience. The letters from Wu were valuable pearls of information of Pa Kua knowledge. One point Wu emphasized was that it was necessary to prove beyond a doubt that Pa

Kua's founding ancestor was Pi Ch'eng-Hsia and not some mysterious Taoist monk on Nine Flower Mountain or any other such mythical story. Unfortunately, when the Cultural Revolution in China began much of the martial arts historical information was destroyed and Wu Meng-Hsia's letters stopped coming.

Around the time He had first contacted Wu Meng-Hsia, the publisher of the martial arts adventure stories magazine introduced him to Hsu K'ang-Ju. Hsu and He became friends and Hsu asked He if he could take pictures of He performing the pre-heaven Pa Kua set. He agreed and P'eng wrote explanations along with each photograph. This series was also published in the martial arts adventure magazine. This magazine, which was sold in America, fell into the hands of one of Wu Meng-Hsia's students, Ch'en Ming-Shan, who had moved to the U.S. Ch'en saw the pictures and, recognizing that this was from the same system, began to correspond with He. Ch'en asked He if he would instruct him via the mail with



He K'o-Ts'ai's elder kung fu brother Chang Chun-Feng, shown above circa 1960s, brought Kao I-Sheng's Pa Kua to Taiwan in 1947

photographs. He K'o-Ts'ai replied that this form of fighting was very close range and required personal instruction, so he refused the request.

In 1956 the economical situation in Hong Kong took a down swing and the factory where He K'o-Ts'ai worked was closed. At this time He became a professional Pa Kua teacher. He set up his school on the rooftop of a Iron Works building owned by a friend and taught every night from 8 to 10 o'clock. He K'o-Ts'ai did not advertise his skills, did not get involved in martial arts society activities, or put out a sign. He mostly taught private classes, however, his reputation spread and many people entered his school.

Contact with Chang Chun-Feng

Kao I-Sheng had a student named Chang Chun-Feng who worked as the general manager of the *Han Kung Chiou* in Tientsin. In 1947, Chang had led a number of people from *Han Kung Chiou* to set up business in Taiwan, however, they were unable to make the business work and all returned home except Chang. Chang stayed in Taiwan and taught Hsing-I, T'ai Chi, and Pa Kua. After a number of years, Chang had lost contact with his good friend Wu Meng-Hsia and he wrote a letter to the well known martial arts scholar Li Ying-Ang in Hong Kong to find out if Li knew Wu Meng-Hsia's address. As a result of searching for Wu's address Li met He K'o-Ts'ai. He K'o-Ts'ai was happy to learn that his old boxing brother, Chang Chun-Feng, was in Taiwan and he sent Chang a picture of himself along with a letter which gave Wu

Meng-Hsia's address.

After teaching on the rooftop of the building for ten years, He K'o-Ts'ai had a number of students who had developed a fair amount of Pa Kua skill. One of his students Teng Ch'ang-Ch'eng, was traveling to Taiwan and He K'o-Ts'ai asked him to visit his old friend Chang Chun-Feng. Chang and He had trained together under Kao I-Sheng in Tientsin and although they had kept in contact over the years, they had not seen each other since their days in Tientsin.

On the morning of May 7, 1973 Teng visited Chang's studio on Hsin I road, section 2, Number 112, second floor in Taipei. Above the door in Chang's studio, which also doubled as his home, was a sign that read *Shan Tung I Tsung Kuo Shu Tsung Kuan*. (Shan Tung I Tsung main martial arts school) When Chang heard that Teng was a student of He K'o-Ts'ai, he treated him as a member of the family and received him warmly. Chang brought out a picture he had of He K'o-Ts'ai in a single palm change posture and began to talk of the old days. Although they had been separated for several decades, Chang still referred to He K'o-Ts'ai as his kung fu brother.

Chang explained to Teng that it was Kao's habit to start students out learning the 64 linear Pa Kua sets, but there were a total of 8 different levels to Kao's system. Among Kao's students, most only got the first two levels of training, those that completed all eight levels were rare. Chang acknowledge that his younger kung fu brother He K'o-Ts'ai was one of the few who had completed Kao's



Teng Ch'ang-Ch'eng with He K'o-Ts'ai's Kung Fu Brother, Chang Chun-Feng in Taipei, Taiwan, 1973

training. Chang also spoke of his elder kung fu brother Wu Meng-Hsia saying that it was a pity Wu had only published one book widely (on T'ai Chi) before he died. Chang felt that Wu Meng-Hsia was the most knowledgeable of all Kao's students and stated that the letters he received from Wu contained precious material.

Teng presented Chang with a gift from He K'o-Ts'ai. The gift was a poster with illustrations of the 64 later-heaven Pa Kua palm sets. The postures on this poster confirmed the illustrations on a similar poster of the 64 sets that Chang had on the wall of his studio. In addition, Teng and Chang's wife, who helped Chang teach at his school, compared postures. The postures were very similar, however, Chang taught the "tiger" style which has characteristics of compact, fierce postures while He K'o-Ts'ai taught the "dragon" style which consisted of softer, more open postures. Teng and Chang's wife also mutually confirmed a number of Pa Kua applications.

Between 1972 and 1974 He K'o-Ts'ai's student Jen Yung published a series of 16 articles in *New Martial Hero* magazine in Hong Kong. Each article showed the application of four different palms of the 64 palm later-heaven Pa Kua. Rong was the student that He K'o-Ts'ai left in charge of his school when he went to the U.S. to visit his daughter.

He K'o-Ts'ai's Pa Kua has an even mix of suppleness and firmness in the postures and emphasizes evasive stepping. He believed that a teacher should expend his best efforts in teaching so that what his forerunners had spent so much time developing would not be lost. He K'o-Ts'ai, now in his eighties, is still living in Hong Kong.

Chinese Character Index

郭 蕓 深	Kuo Yun-Shen
楊 露 禪	Yang Lu-Ch'an
李 性 和	Li Hsing-He
何 達 才 (澤 能)	He Ta-Ts'ai (Tse-Neng)
邱 鳳 培	Ch'iu Feng-P'ei
趙 百 川	Chao Pai-Ch'uan
師 兄	Shih Hsiung
高 岐 山	Kao Ch'i-Shan
吳 孟 俠	Wu Meng-Hsia
李 亢 璋	Li K'ang-Chang
包 湛	Pao Chan
開 - 捧 - 托	K'ai - P'eng - T'o
劉 慶 福	Liu Ching-Fu
尹 福	Yin Fu
彭 昭 曠	P'eng Chao-K'uang
楊 榮 本	Yang Jung-Pen
史 繼 東	Shih Chi-Tung
許 凱 如	Hsu K'ang-Ju
陳 明 善	Ch'en Ming-Shan
李 英 昂	Li Ying-Ang
鄧 昌 成	Teng Ch'ang-Ch'eng
任 水	Jen Yung

(To save space, characters which appeared in the Character Index for the Kao I-Sheng article are not repeated here.)



Jen Yung published a series of articles on the applications of the 64 palms.

Y.C. Wong and Kuang Hua Mountain Pa Kua by Ken Fish

Yew Ching Wong is one of the most highly respected and experienced kung fu practitioners in the United States today. Wong began his life-long study of kung fu in the Hung Chia (Hung Gar) style under Lin Chu (Lum Jo) in Hong Kong. Wong is known best for his Hung Gar, however, he is also proficient in the Northern Pi Kua system, which he learned from Keng Te-Hai (Kun Duk Hoi). In addition, Wong is highly skilled in T'ai Chi Ch'uan, Pa Kua Chang, and Hsin-I (Sum-Yi) (a style emphasizing standing meditation). Wong has been teaching in San Fransisco since 1966. This article by Ken Fish highlights some of Wong's experiences with Pa Kua Chang.

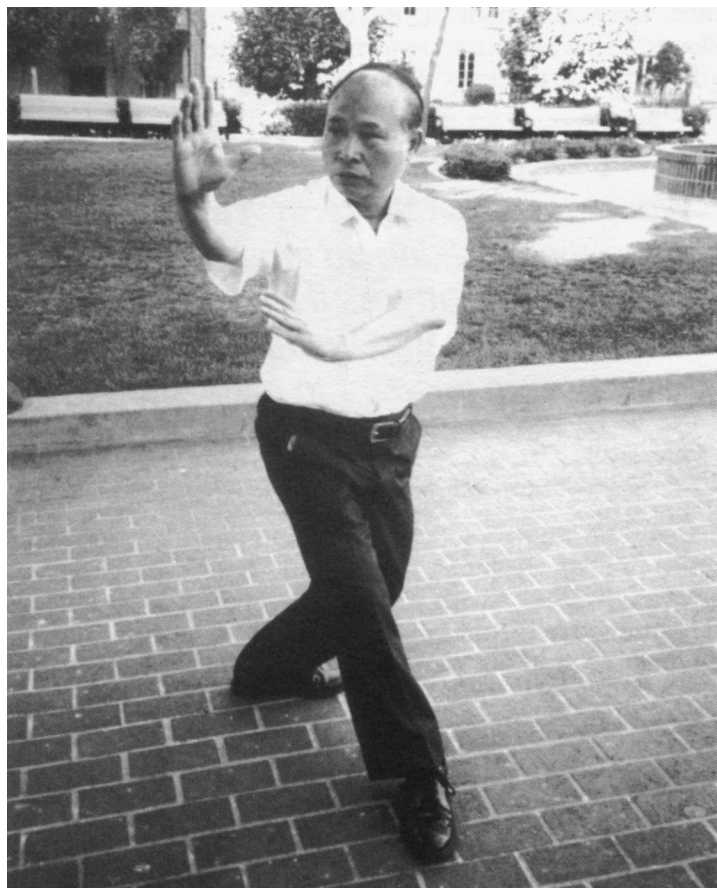
I first learned that Y.C. Wong practiced internal martial arts when I was urged to attend a push hands seminar that he was giving at the 1990 NACMAF national tournament in Baltimore. I thought this strange at first because I only knew of him as a Hung Gar teacher and, like many people, mistakenly thought of Hung Gar as a purely external Southern Shaolin system. I was pleasantly shocked and surprised to discover that this was completely unfounded.

Mr. Wong's seminar was winding to a close as I came in and we started to talk. Mr. Wong moved with a vigor and speed that belied his age (nearing 64 years old) and he demonstrated several movements from his Hung Gar which were full of strength and power, yet soft and supple. Mr. Wong laughed when I expressed my surprise and told him of my erroneous impression of Hung Gar, and he said that few people went far enough in their Hung Gar or had access to teachers of sufficient skill to learn this side of Hung Gar.

From there Mr. Wong invited me to push hands with him and I was in for the shock of my life. As soon as he touched me I felt as if I were standing in the ocean up to my neck and my legs were being dragged out from under me by an undercurrent I could neither see nor resist. I back pedaled and spun around the room but Mr. Wong's fingers and arms lightly adhered to me with as little substance as a thin cotton shirt. Nonetheless, I felt I was being propelled backwards and hit with a cattle prod at the same time.

It is all the same, real kung fu is real kung fu, there is no hard or soft or internal or external, it is all just kung fu.

After this exhilarating demonstration, Mr. Wong and I began to chat on new terms. He asked what I concentrated my efforts on and from whom I had



Y.C. Wong practicing Pa Kua Chang

studied. I told him that I had learned Hsing-I and some Pa Kua from Chang Chun-Feng in Taiwan. At this Mr. Wong's eyes lit up and a grin stretched across his face. "Oh", he said, "we are from the same system." He went on to tell me that he had spent many years training in Pa Kua and his teacher Yu I-Hsien, was a classmate of my teacher. I was stunned. In the nearly ten years that I had been in this country since returning from Taiwan I had only met one or two people who had an acquaintance with Kao I-Sheng's Pa Kua system. I was delighted, and from there the conversation concentrated on shared experiences learning Hsing-I and Pa Kua.

Mr. Wong demonstrated a few moves of each system. When one student asked what the difference between what he was doing and Hung Gar or T'ai Chi and how could he be proficient in them all, he just grinned and said, "It is all the same, real kung fu is real kung fu, there is no hard or soft or internal or external, it is all just kung fu."

Later that evening while we sat at the dias presiding over the demonstration event and the tournament finals Mr. Wong asked what I would like to see him demonstrate from our Pa Kua system. I was overjoyed and I asked if he could demonstrate some of the later-heaven palms. He quickly agreed. He began his

demonstration with a ten minute performance of Yang Pan-Hou's T'ai Chi, something rarely seen outside of Beijing, scarce even there . It was the first time I had ever seen an audience held in rapt attention for a T'ai Chi form demonstration. For ten minutes barely a cough was heard. Mr. Wong moved with animal grace, ballet-like control, lightness and power. He was followed by several other performers and then later returned to demonstrate portions of the pre-heaven and later-heaven Pa Kua.

Wong says that the term "t'ang ni pu" describes walking on muddy ground quickly and lightly, as if trying not to let one's feet sink into the mud. Walking this way, one appears to glide upon the surface of the earth.

Before he'd gone on, Mr. Wong had hastily written the names of each movement and I did my best to translate these as I watched with great excitement. It was indeed the same system that I had seen my teacher in Taiwan demonstrate, but, Mr. Wong seemed to bring an even greater feeling of lightness, suppleness, and springy strength to his movements. The next day Mr. Wong gave a seminar on the basic eight palms (or *pa mu*

chang). About a dozen students followed him through the movements but clearly all we could do was hope to imitate his movements to some small degree .

After the seminar we walked about Baltimore's inner harbor and discussed Pa Kua. I said that I regretted not being able to study with him due to the distance involved and he said that he would teach what he could in time. I said that his movements seemed lighter and springier than my former teacher's. He said that his teacher had visited Chang Chun-Feng in Taiwan and that he too had felt that Chang was very powerful, but was not springy or supple enough. I said that I had heard from other people that Chang's skill was very high but because of his size (well over 6 ft.) and girth, he did not need to rely on subtlety whereas a smaller person would have no choice. This day and the next were spent in a like manner and it was not until nearly a year later that I was able to benefit from Mr. Wong's instruction and to further investigate his Pa Kua.

Y.C. Wong first encountered Pa Kua Chang in 1950 when he saw He K'o-Ts'ai (see article on page 6) practicing in the Hong Kong Botanical and Zoological Gardens in Hong Kong's Central District. This was a popular place to practice in the early morning and He K'o-Ts'ai frequently appeared there. Wong learned from him on an informal basis for two years, but he relates that at the time He K'o-Ts'ai was not an overly generous teacher. In that time he learned only a few movements, some of the basic postures, and parts of the changes, such as "flowers hidden beneath the leaves" and "taking



Y.C. Wong teaching one of the 8 mother palms, *I Yun Chang*, at his school in San Francisco

one's helmet off from behind one's head."

Wong later met Yu I-Hsien, a long time student of Kao I-Sheng (see article on page 1) who was then living in Hong Kong. A native of Tientsin, he was a special student of Kao's and had trained three sessions a day with him for six years. His family were merchants trading in medicinal herbs, and he had been in Kuangtung attending to a shipment of ginseng when the political situation deteriorated. He fled to Hong Kong to escape the communists, and later changed his name to Yu Hsin-Sheng to avoid difficulties with communist elements in Hong Kong.

Y.C. Wong studied with Yu I-Hsien in Hong Kong until he emigrated to the United States in 1962. With the aid of a fellow student, he arranged for Yu to come to the United States in 1968. He continued studying with Yu until 1972, when Yu I-Hsien returned to Hong Kong. Wong mentions that Yu spent considerable time in Taiwan, where he met Chang Chun-Feng. Yu passed away in 1976, and was nearly 90 years old when he died.

Under Yu I-Hsien, Y.C. Wong learned basic Pa Kua postures (pre-heaven Pa Kua) and the changing palms (later-heaven Pa Kua) and their linear applications. Wong says that one starts with the eight mother palms and works ones way eventually towards free fighting (*san shou*).

The progression from the eight mother palms, to the pre-heaven palms, to the changing (later-heaven) palms, to applications and then to free fighting is a logical and systematic way of developing a student. Wong feels that the most important things



Y.C. Wong (far right) with his Pa Kua teacher Yu I-Hsien (second from left, wearing the robe) in 1971

for a student to keep in mind when practicing any of his techniques are the basic guidelines. One cannot practice too quickly and each movement must have just a bit of power. In this manner one will attain a sense of liveliness in ones motions and develop springiness, particularly in the later-heaven set. It is this springiness which differentiates the pre- and later-heaven training.

Wong's stepping is nimble and lively. While some describe the term "*t'ang ni pu*" as slogging through mud and attempt to walk as though the suction of the mud is pulling against their feet, Wong says that the term really describes walking on muddy ground quickly and lightly, as if trying not to let one's feet sink into the mud. Walking this way, one appears to glide upon the surface of the earth.

The names of the *pa mu chang* (eight mother palms) are: 1) *p'iao yun chang* (floating cloud palm) 2) *t'o yun chang* (supporting clouds palm) 3) *I yun chang* (shifting cloud palm) 4) *fen yun chang* (separating cloud palm) 5) *pa kua chang* (Eight Trigram Palm - which other systems call the dragon palm or standing palm) 6) *tan huan chang* (single palm change) 7) *hsuan yun chang* (whirling cloud palm) and 8) *p'an yun chang* (spiraling cloud palm). Y.C Wong says that these eight palms are for the student to develop foundation skills, whereas the changing palms are for learning self-defense.

Wong feels that what sets Pa Kua apart from other systems is its particular way of using *ching*, or trained

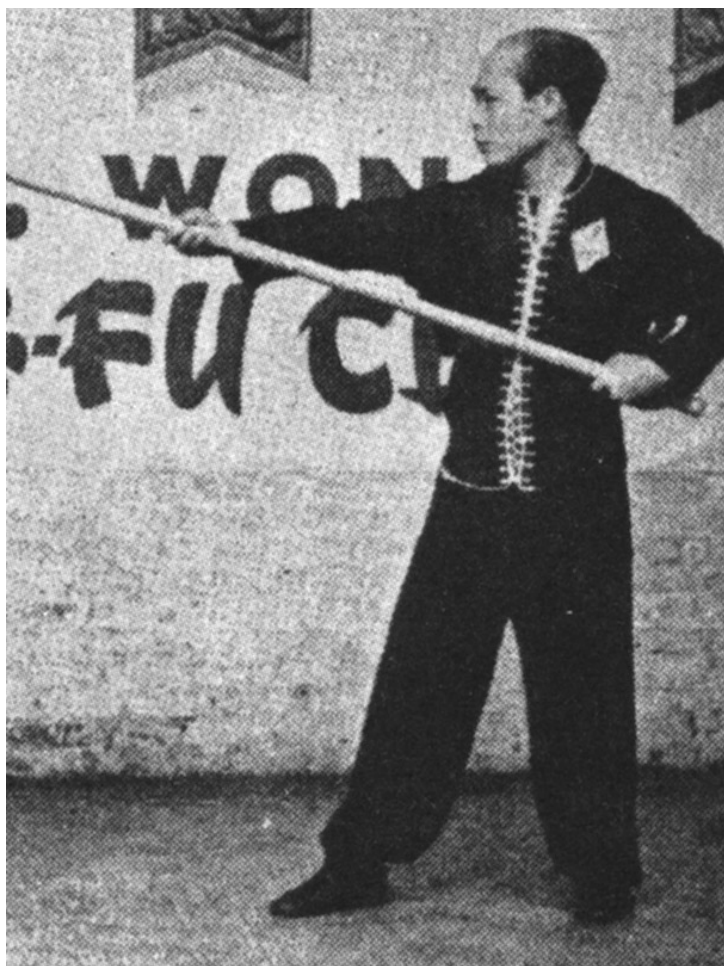
Pa Kua Chang's Eight "Mother" Palms

- | | | |
|---|-------|------------------------|
| | 八 母 掌 | (Pa Mu Chang) |
| 1 | 漂 雲 掌 | <i>P'iao Yun Chang</i> |
| 2 | 托 雲 掌 | <i>T'o Yun Chang</i> |
| 3 | 移 雲 掌 | <i>I Yun Chang</i> |
| 4 | 分 雲 掌 | <i>Fen Yun Chang</i> |
| 5 | 八 卦 掌 | <i>Pa Kua Chang</i> |
| 6 | 單 換 掌 | <i>Tan Huan Chang</i> |
| 7 | 旋 雲 掌 | <i>Hsuan Yun Chang</i> |
| 8 | 盤 雲 掌 | <i>P'an Yun Chang</i> |

strength and coordination. In other aspects Pa Kua is much like Tai Chi or Hsing-I. As Pa Kua emphasizes continuous stepping with the techniques, the method of generating and delivering force is quite different, requiring one's whole body to have a springy suppleness, and for one to have a high degree of control over ones balance and footwork even while stepping quickly. One works to neutralize the effects of inertia on oneself, allowing rapid changes of direction and redirection of the opponents force.

Students begin their training with the basic postures. Wong leads them through walking in a single posture, teaching the basic footwork as he goes. The student is constantly reminded to relax, to try to make the posture feel light and not rigid. Y.C. Wong seems to glide through the motions, barely touching the ground, yet he is solid and stable at each and every point in his movements.

Static standing postures from Hsin-I (I-Chuan) reinforce the stability and alignment work of the form, and help to build the endurance needed for more serious training in both the pre- and later heaven sets. When a student has sufficient foundation, he is introduced to the later heaven training. This consists of repetitive application oriented techniques, three or four movements each, practiced in a straight line, much like Hsing-I. These movements allow the student to work on the mechanics of each move in detail, and train the student in applying *ching* in each technique.



Y.C. Wong at his school in San Francisco, 1973

Y.C. Wong is one of the few inheritors of this rare and quite special lineage of Pa Kua, and may be the only one teaching openly in this country. Kao's Pa Kua is in danger of being lost in China, and has been badly adulterated by the more well known teachers currently teaching in Taiwan. Wong is clearly infatuated with the system, and one hopes his students, and students to be come, share his love of the art.

Y.C. Wong currently teaches Shaolin Hung Gar, P'i Kua, Pa Kua, and Yang T'ai Chi Ch'uan at the Y.C. Wong Kung Fu Studio, 819A Sacramento St., San Francisco, CA 94108, (415) 421-8774/ (415) 781-4682.

In a future issue of the newsletter we hope to feature Y.C. Wong explaining the postures of the Eight Mother Palms in a format which will combine photographs and written explanations.

About the author: Ken Fish currently operates the Shaolin Kung Fu Center in Gaithersburg, Maryland. He holds degrees in Chinese language and political science, and studied at China Medical College in Taichung, Taiwan. He is certified in Chinese language at the highest level the Department of Defense will award to a non-native.

Mr. Fish spent over a decade in Taiwan, where he received a Chinese education. While in Taiwan, he had the good fortune to study with several of the older generation of martial artists who had come from the mainland. He learned Hsing-I and Pa Kua from Chang Chun-Feng and Chang's senior students throughout most of his stay in Taiwan, and is the only student of Chang Chun-Feng's school in America with express permission to teach Hsing-I.

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Pa Kua Chang Basic Palm Work: Fan Chang

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

The Pa Kua practitioner's body movement has typically been compared to that of a snake or dragon. References to snake or dragon like movement in Pa Kua Chang literature are numerous and many of the popular Pa Kua forms are called "snake" or "dragon" shape Pa Kua (*she hsing* and *lung hsing* respectively). The turning, twisting, coiling, circling and whipping movements of the skilled practitioner will indeed remarkably resemble the movements of a snake and have inspired further descriptive analogies of Pa Kua movement such as *yu shen* (swimming body) or *lien huan* (continuous circling).

The snake like movements of the Pa Kua practitioner are never restricted to the arms but involve a connected full body movement. There are no breaks or "dead spots" along the chain of movement from the foot to the hand. Movement in every part of the body is supple, smooth, fluid, and continuous. In order to accomplish this technique, the practitioner must be extremely flexible in the joints, especially the hips (*yao k'ua**), spine, and shoulders. Full body integration and connection in conjunction with the flexible, relaxed, and unified movement are prerequisite to correct Pa Kua Chang technique application.

Development of a body capable of this great degree of flexibility and connection (what Bok Nam Park refers to as a "kung fu" body) requires training exercises designed to develop muscle, ligament and joint flexibility and train the body to move in a unified manner. Park believes that learning the complex Pa Kua Chang forms before the body is well on its way to being developed properly in terms of flexibility, strength, balance, integration and coordination is analogous to entering high school without first learning how to read.

In Park's school the beginning student will learn a series of eight Pa Kua ch'i kung movements and eight Pa Kua palm training exercises (which are not related to the eight mother palms) prior to any Pa Kua Chang form movements. These preliminary exercises are designed to increase flexibility in the hips, spine, and shoulder joints, and they also develop the practitioners ch'i feeling (sensitivity), generate the ability to move ch'i through the whole body (improve distal circulation), and train the fundamental palm striking mechanics.

Though Park teaches these fundamental drills as a prerequisite to the Pa Kua Chang form movements, they are not the first exercises a new student in Park's school will practice. Park has other basic exercises that the

student will learn before being introduced to the Pa Kua ch'i kung set or the Pa Kua palm exercises. Park strongly believes that students should start out with very simple movements and exercises and work with them until basic skills are developed before moving on to anything more complex. Park's approach to teaching all aspects of Pa Kua Chang - form, fighting, palm striking, ch'i kung, breathing, meditation - is very systematic, allowing the student to develop gradually and fully so that there are no weak areas, missing pieces, or bad habits.

In Park's school, development of flexible hips, spine, and shoulders in conjunction with full body movement is initiated with the first of several introductory palm changing drills. We will discuss one of the introductory exercises, *fan chang* (overturning palm), in this article as it not only helps to loosen up the hips, spine, and shoulders, but teaches the basic movements and mechanics utilized in the *tan huan chang* (single changing palm) maneuver. *Fan chang* is also combined with the stepping maneuvers of the *Pa Fang Ken Pu* when the hands are combined with the steps.

Park teaches three versions of *fan chang* - straight fan chang, circle fan chang, and *t'ien* (heaven) fan chang. We will discuss the first two of these exercises in this article. The next article in this series will discuss the *t'ien fan chang* exercise and also talk about how the *fan chang* movement is combined with the *Pa Fang Ken Pu* stepping patterns.

Straight Fan Chang

The first exercise, straight *fan chang*, is simply an introduction to the basic mechanics of the palm movement. Although the movement may seem simple, correct performance of the *fan chang* maneuver is vital as the "overturning palm" mechanics form the basis for many of the Pa Kua palm changes.

To begin the exercise, the arms are held in the "guard stance" position (see Vol. 1, No. 6 for a detailed description of this stance). The forward hand is held at nose height and the eyes look straight ahead, using the space between the thumb and index finger as a "gun sight" (see photo # 1 on next page). The lower hand is held just below the elbow (3-5 inches) of the upper arm. The hips and torso are angled comfortably (about 45 degrees). The shoulders are in line with the hips and thus the shoulder on the side of the upper arm is angled forward of the body's central axis, while the shoulder on the side of the lower hand is slightly behind the body's central axis. In this exercise, the body's central axis

* In the majority of translated Chinese martial arts books, especially books relating to Tai Chi, the phrase "move from the waist" is seen quite often. The term that the translator is translating as waist in the majority of these cases is the Chinese word *yao*. I contend that to translate the term *yao* as "waist," in this context, is incorrect. Webster defines *waist* as: "the part of the human trunk between the bottom of the rib cage and the pelvis." This is not the area you want to move from when practicing martial arts. If you twist at the waist, your shoulders and hips will be out of alignment. I feel a better translation

in this context is "move from the hips." Webster tells us that the hips are: "the laterally projecting prominence of the pelvis or pelvic region extending from the waist to the thigh." This better defines the area of that motivates movement of the upper body and connects the upper body movement to lower body movement. It also is more in line with the Chinese term *yao k'ua*. This may be a nit-picky point, but I feel it is better to specifically define terms in order to avoid confusion. In this article the term hip will be used as a translation of the Chinese term *yao k'ua*.

remains vertical.

The back is rounded slightly as if the spine were a hinge and the two sides of the back moved forward around the spine. The scapula move out to the sides slightly, however do not allow the scapula to ride up. When the back is rounded in this manner the shoulders will ride forward slightly. However, do not pull forward from the shoulder, simply round the back. If you allow the shoulders to project too far forward, you lose the proper shoulder/hip alignment and disconnect the arm from the body. Both shoulders and both elbows are dropped down. When the shoulders drop down and the back is rounded slightly, the body's centerline is protected and the lungs move to the back to facilitate ease in breathing.

The lower hand is held under the upper elbow to help close the body's center line. In addition, when the lower hand is close to the upper elbow the practitioner can quickly execute the *fan chang* maneuver. Tactically this move, as it is described below, will serve to clear an opponent's attempt to engage or grab the outstretched upper arm. *Fan chang* is also typically executed in conjunction with the *k'ou pu - pai pu* footwork when the practitioner is changing direction. If the lower hand is held too low or too far away from the upper elbow, the center line will be open and the speed and accuracy needed to properly execute a tactical palm change will be inhibited. In the correct position, the lower hand is held close enough to the upper elbow to facilitate rapid execution of the *fan chang* maneuver and at the same time it is held far enough from the body so it can rapidly intercept a low punch or kick.

In this exercise, the feet, ankles, and knees are held together comfortably (no need to press them together), and the toes are facing forward.

For ease of explanation, the movement will first be

grossly defined and then we will follow up by discussing the subtleties, connections, and body relationships in more detail. We will start by defining the arm movement, but keep in mind, in all Pa Kua Chang movement the arms do not move independently of the body. We start by explaining just what the arms are doing for ease of explanation only.

From the starting position, both palms begin to turn over as the lower hand moves up and out to the side (under the elbow of the upper arm). As the lower palm begins to turn, the index finger runs along the back of the elbow of the upper arm. It continues to move out to the side as it turns so that by the time the palm is facing up, the wrist of the lower hand is touching the area of the upper arm just behind the elbow (see photo # 2 below). By the time the bottom hand reaches this position, both palms should be facing up (*yang palm*). (Note: In Pa Kua Chang parlance when a palm is facing up it is referred to as being *yang* and when the palm is facing down it is called *yin*. We will utilize this terminology in the remainder of this article.) The upper palm remains extended and at nose height so that the face will remain covered during the move.

Next, the lower hand moves up along the upper arm with the wrist remaining in contact with the forearm of the upper arm as it moves. If the lower hand is not extended out to the side such that the wrist is in contact with the forearm of the upper hand, you will not have the mechanical advantage necessary to clear away an opponent who has grabbed your forward hand or arm.

Once the lower palm reaches the height of the upper palm (wrist on wrist - see photo # 3 below), the upper palm begins to move down and the palms begin to turn. The lower palm becomes the upper palm and the arms fall into the "guard stance" position on the other side (see photo #4 below). With this movement the shoulder and



#1

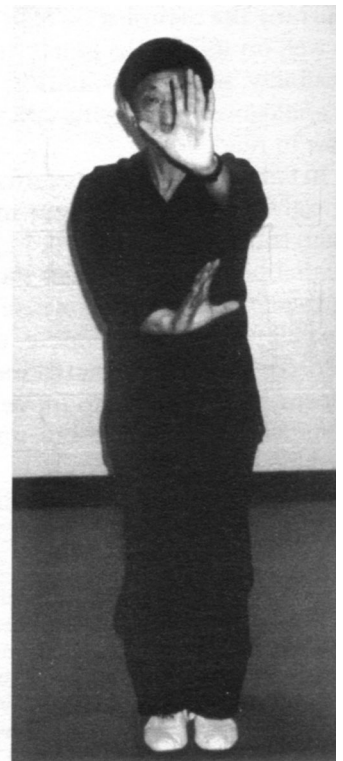


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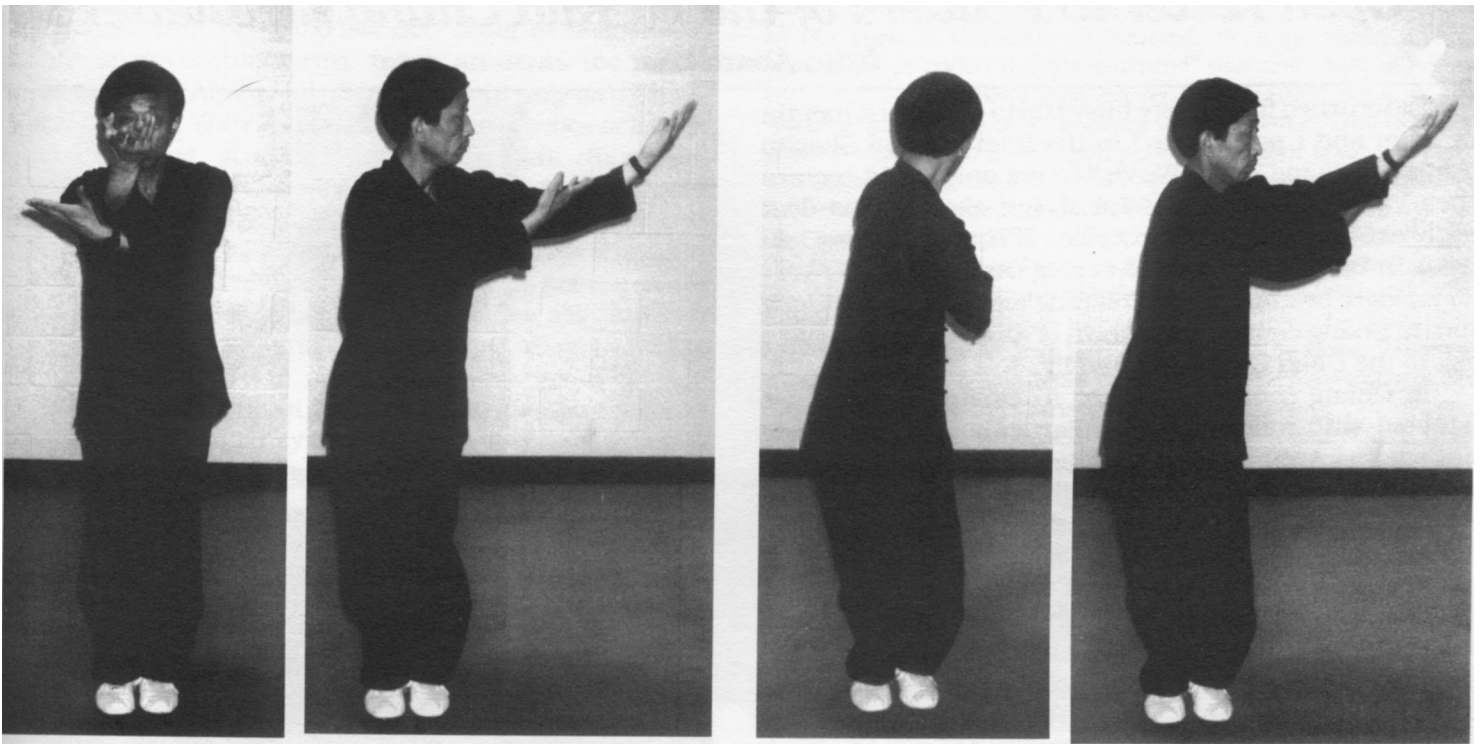
Straight Fan Chang



#3



#4



#1

#2

Circle Fan Chang

#3

#4

hip on the side of the new upper hand will be forward of the body's central axis because the hips are angled approximately 45 degrees. In Pa Kua movement, the hands and arms do not move independently of the body, therefore, now that you have a basic idea of what the hands and arms are doing, we will investigate the straight *fan chang* maneuver in order to examine what the entire body is doing.

When performing *fan chang*, the entire body will swivel back and forth around the body's central axis with the changing of the palms. The central axis of the body is defined by the imaginary line drawn from the crown of the head down through the perineum (in acupuncture terminology the line would be drawn from the *pai hui* through the *hui yin*). The entire body will move as one integrated piece around the central axis, but the motivation for the movement will come from the ground up. The hips and shoulders will always move together and remain aligned.

When practicing the exercise you should feel the upper body movement being motivated from the heels and up through the adductor muscles of the inner thighs. The body swivels back and forth around its central axis as the palms change. The head remains facing the front. Work to perform the exercise so that the body's central axis remains stationary, the body does not bob up and down or wobble back and forth - it swivels around its center. The shoulders and back are relaxed, and the palm movement is smooth.

Circle Fan Chang

The circle *fan chang* exercise employs the same basic palm movements, however, the palm changes are more gradual and the torso twists so that the conclusion of the change occurs when with the head and palms facing 180 degrees from the starting position. During the course of

each palm change the head and upper torso will rotate 360 degrees, the palms gradually changing during the course of the body rotation. Although your upper body rotates through the circumference of a circle, your feet always remain pointing in the same direction. This exercise is the first in a series which help to stretch and open up the hips, spine, upper and lower back, and shoulders.

Begin the exercise facing forward in the guard position (start with the right palm as the upper palm as in the straight *fan chang* photo #1). Execute the first fan chang as you did in the straight *fan chang* exercise (see photo #1 above). Once the bottom palm has reached the wrist-on-wrist position, the torso starts to turn (to the left) and the upper (right) palm begins to slide down the inside of the forearm of the left arm with the palm still facing up (*yang*). The torso continues to twist towards the left. The palms remain in the yang position (insure upper palm is up high enough to protect the face) until they reach the 90 degree position straight out to your side (see photo #2 above). From this position the palms start to turn as the body continues to twist. When you have completed the 180 degree rotation, the palms have changed to yin (guard position), and you are facing directly behind the direction you started (see photo #3 below).

From this position you execute *fan chang* once again and the body twists back to the front (see photo #4 above). When you are facing back towards the front, the palms are both facing up (*yang* position) and the left wrist is on top of the right wrist. From here you continue to twist the body to the other side and execute the same maneuver. During the exercise the eyes always look in the direction of the upper palm and the body should rotate around its central axis. Do not let the body wobble side to side as you twist.

To help the student remember the positioning of the

Continued on page 22

Open Letter to Readers of the Pa Kua Chang Newsletter

from Adam Hsu

I just returned from a very busy trip to China last month. My team and I participated in the International Shaolin Festival in Zheng Zhou. We visited not only world-renown Chen Village, birthplace of Tai Ji, but also its next-door neighbor Wang Ge Dang, birthplace of Thunder Style Chen Tai Ji. In Bao Ding we visited Chang Dong Po, the 80-year old younger brother of my wrestling teacher, Chang Dong Sun. In Shang county, hometown of Eagle Claw, we paid a visit to the Chen Eagle Claw family.

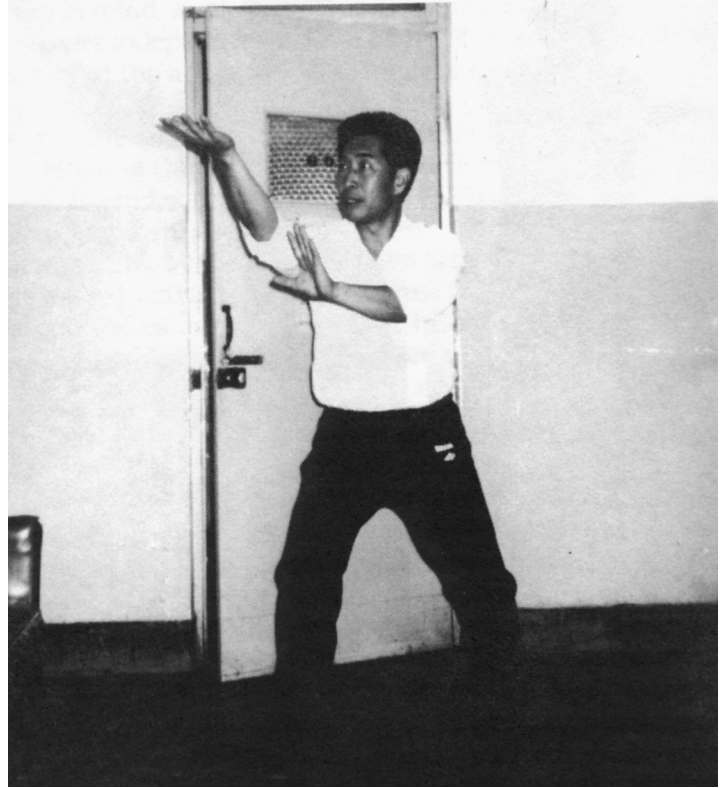
In Chang county, the kung fu capital of China, we gathered with many masters. Particularly in the Meng Moslem reservation, we visited the ba ji quan Wu family. In neighboring Lou Tan, although the Zhang and Wang families (from which my ba ji came) are no longer there, we found that the Li and Han families still carry on the ba ji quan tradition. Then we were off to Jinan to compete in the International Traditional Wushu Tournament, where I also served as their advisor. I went to Long Kou to cut the ribbon in a ceremony that launched the newly-formed Six-Harmony Praying Mantis Boxing Research Assn. and was elected as one of their honored presidents.

While there I also taught the Wild Goose Feather Sabre form and applications to younger practitioners. This weapon, which no longer exists in Shan Dong province, originated here and so I took this opportunity to return it to its birthplace. I visited Pong Lai, General Qi Ji Guang's hometown. In Yan Tai I delivered a speech at the establishment ceremony of the International Praying Mantis Boxing Congress and was also elected as an honored president.

I visited Wen An county, hometown of Dong Hai Quan, to see the way Wen An natives practice bagua. Then to Tianjin where I found bagua is very popular and heavily influenced by both Beijing and Wen An. In Jin Hai, Jin Wu Association founder Ho Yuen Jia's hometown, I visited his graveyard and memorial hall. Back to Beijing to continue my bagua research there for the third time. While there I spent a great deal of time and energy visiting and debating the future of wushu with government officials in their homes. Among them were International Olympics Committee Vice Chairman He Zhen Liang; International Wushu Association Chairman Li Meng Hua; National Sports Committee Vice Chairman Yuan Wei Ming; Wushu Research Institute and Wushu Association Head Xu Cai, Institute Deputy Cai Long Yun, and General Secretary Zhou Shuan Jin.

Each part of this trip has a story but I'd rather cut a long story short to focus on one chapter, bagua. Moreover I'm even condensing this chapter to one topic: what I can do to help you visit China to do your own research, study and exchange.

While there, I built up valuable connections in Beijing (the center of bagua development), Wen An, and Tianjin. With these connections I am setting up a service that can help people arrange not only for their study but also travel, accommodations, and sightseeing to a certain level. Study arrangements can be made for all levels



Ren Wen-Zhu of Wen An County was one of the instructors Adam Hsu visited during his recent trip to China. Ren is shown here performing Yin-Yang Pa Pan Chang. Photo by Marie Anthony

including beginners, and for barehand or weapons. One who is willing to follow a famous master or perhaps who has a specific master in mind (depending on the master's availability) can do so.

Besides wishing to provide a service, there is a larger reason for my involvement. Although bagua has a big name it is still a rather small style. As we all know it's probably the most recently established kung fu style, and shortly after its origination somewhere between the 19th and 20th centuries, firearms dominated the battlefields. Since bagua's technical level is high and the way to execute it so special, although everyone can benefit from practicing it, not everyone can achieve higher levels to teach and promote the art correctly.

The first couple of generations of bagua masters taught students conservatively. In other words, they produced only a small number of younger masters. True, bagua later got a big name when it impressed people with its high level and special aesthetic achievements. Because of the shortage of qualified masters, many people who were actually xing-i masters taught bagua. This kind of school is analogous to cooking classes held in San Francisco's Chinatown to teach newly arrived immigrants a trade. They are taught a little about every style of cooking—Canton, Sichuan, Beijing, Hunan, and even French cuisine and American fast food (the Central Government Guoshu Academy does teach boxing!)

But Chinatown tourists look for a restaurant which specializes in a certain style, not one that offers the whole spectrum. Semi-modernized kung fu academies, private or government-run, teach students too many different styles. Almost all offer bagua but only as a minor course of study. With practically no basic practice or bagua special training, students jump in to walk the circle, misinterpret the art, and go on to teach and promote misconceptions. This handicapped tradition is carried on today in China especially in PE colleges and government-run professional wushu teams, as well as some private schools and classes. These same sources also publish books, wall charts, and even videos. That they are promoting the art is something deserving of our appreciation. But without exaggerating in the least, it could be said that the good they do is countered in equal amount by the misunderstandings they spread which then need to be cleared up.

Learning kung fu in America so far away from its source, China, is difficult. To study from books, magazine articles or videos is sometimes the only available way and certainly preferable to giving up in discouragement. Unfortunately the number of real masters and good publications is small. Separated by the vast Pacific, even fewer of them reach our shores. And if we learn bagua incorrectly, we also promote our errors no matter how good or sincere our intentions. These bagua promoters certainly have received a lot of criticism but I don't have any desire to discourage or stop them. Those who have done so well with second-hand study obviously have great potential if given a chance to learn first-hand from a genuine master. Instead why not offer them the means to fulfill their talents, complete their training, and link their names with a real bagua lineage?

There are other advantages to such study in China. First, having a chance to see different branches of bagua can show you that you aren't the only truth. Secondly, you can receive correct basic training. Without the correct foundation, how can it be possible to reach the higher levels of your art? Third, many masters who teach bagua have not experienced the complete training and, needless to say, many publications intentionally withhold the complete training. In actuality, different branches of bagua each possess unique and comprehensive training programs. Studying with those schools and masters, you can complete your personal training step-by-step.

Last year many renown bagua masters in the US met in an attempt to set up bagua competition regulations. When they kindly sent me a report of their wonderful meeting, I felt very bad that I couldn't be there as well to offer my contributions. These people are making history and deserve everyone's support. The support I can offer is to be a bridge between all bagua lovers and China. The real and complete bagua training systems which have survived till today are difficult to find but do exist. I will try to introduce and help arrange for sincere practitioners to study with these masters and schools.

When you are ready, contact the *Pa Kua Chang Newsletter*. The next circles you walk can become your next steps towards the fulfillment of your true bagua heritage! - - Adam Hsu

Letters - Continued from page 2

were they without morality. They are the ones from whom the boxers at the turn of the century learned. Perhaps these arts of movement provided the "uneducated" peasant a way of being educated which social cast prevented. Granted some of the "boxers" at the turn of the century were assassins. That does not make assassination an integral part of boxing or boxers. Others worked as armed escorts protecting a third party. This defensive application of skills stands in stark contrast to truly martial (i.e. war) arts designed for the battlefield. Pa-Kua due to its encircling nature stands out as a method of third party defense.

Readers may appreciate examples of martial virtue or chivalry, there were those like Huo Yuan-Chia (who worked as a stevedore and later as an herbalist) during the Boxer Rebellion who stood off a whole triad of boxers at the barricade of his courtyard, protecting Christian missionaries.

More than one old boxer I knew said the maxim of the truly great boxer was "Not for wealth, not for killing, not for reputation." Leaving what the Taoists always emphasized; self development. This includes self-defense - you cannot develop unless you are alive! and self-development leaves no room for uneducated thugs or ivory tower weaklings.

I bring these things up so the readers will know boxers were not all or even mostly "uneducated thugs". They are a "mixed lot", as R.W. Smith wrote many years back in *Asian Fighting Arts*. The boxing does have an ethic (exceeding that of the thug) both in oral and written tradition and it goes back much further than the turn of the century. The ethic is as old as fighting and as old as respect. Without it there is no reason to preserve Chinese boxing save as another form of aggression of which we already have aplenty."

- A. Pittman

What follows is Ken Fish's response to Allen's letter:

"Mr. Pittman has employed a strategy straight out of Zhu Ge Liang - he has misconstrued and misquoted me and then taken exception to the result. In my article I stated that historically most martial artists were illiterate. Mr. Pittman took this to mean unintelligent, and has taken me to task for the slur. In my article I in no way implied that traditional martial artists were in any way lacking in grey matter, it is simply a matter of historical record that, for the most part, martial artists were at the bottom of the social heap for a number of reasons, and few had the opportunity or inclination to pursue more than the most rudimentary of educations.

This view does not originate with me, nor am I being ethnocentric. The late Li Ying-Arng, well respected in the Chinese martial arts communities in Asia for his scholarship on martial arts topics, addressed the same issue almost twenty years ago. Mr. Li felt that the social status of martial artist of yesteryear was being overly romanticized by movies and heroic pulp novels, and that the reality was quite different. He said that traditionally martial artists trained in martial arts only, and those who were skilled doctor or scholars were as rare as hen's teeth. More common were the sellers of medicinal plasters and folk remedies who hawked their wares by attracting audiences with street corner performances of martial arts. Seldom were these types skilled to any real degree, nor were they refined or even generally literate. In addition, Mr. Li stated that even military officers earned their rank based on their skill with a pike and shield, not their education. Most needed professional readers to read their superior's commands to them. Heroic figures who were equally adept at literary and military endeavors, like generals Yueh Fei or C'hi Chi Kuang, were literally one in a million. The military martial artist example is one which continued to hold true up until the 1970's in the mainland. Several colorful figures, such as Feng Yu-Hsiang (also known as the Christian general) and Hsu

Shih-You (who trained at the Shaolin temple for nearly eight years) were functionally illiterate until middle age. Both were highly intelligent and highly skilled as martial artists.

Websters defines thug as "a person inclined or hired to treat another roughly, brutally, or murderously." By this definition even a well paid bodyguard qualifies as a thug. My own teachers, one of whom was a close bodyguard to President Chiang Kai Shek, would also fit the bill, as would Mr. Pittman's teachers in Taiwan. By Chinese social standards, regardless of income, martial artists are thugs by virtue of the fact that they are training for combat. Ever since Confucius dictated that a gentleman never resorts to violence (Chuntse Tung k'ou Putung Shou) the Chinese have considered those members of society that engage in the physical to be barely domesticated creatures. Even a military officer of rank was considered to be of lower social stature than a menial civil servant. The author Hsi Yun-T'ai deals with this subject quite eloquently in his monumental work "A History of Chinese Martial Arts" (Chungkuo Wushu Shih, published by the People's Press, Beijing).

Monastic martial arts training was also viewed with considerable suspicion, frequently distaste. The famed Shaolin monks notwithstanding, many Buddhist monasteries forbade the practice of martial arts as being inconsistent with the tenets of the religion. Those monks who did practice martial arts were frequently accorded different status than those who pursued religious disciplines exclusively. As for the sainted nature of the Taoist sages, most of the Taoists I have met in both Chinas were a fairly sleazy lot. It bears keeping in mind that many who choose a monastic way of life have severe personal and emotional problems, and the religious path is seen as a legitimate way of addressing these problems."

- - Ken Fish

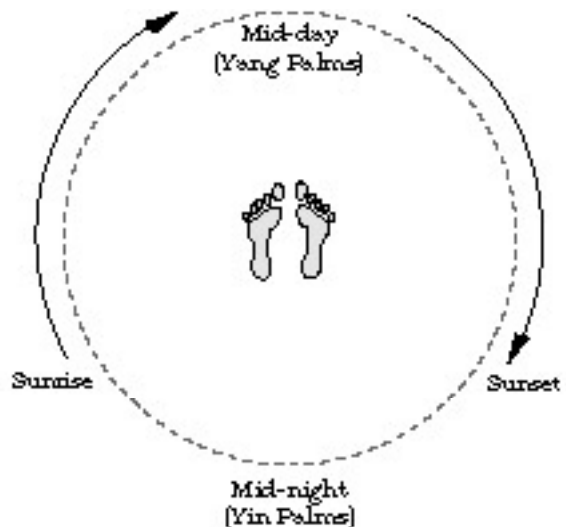
If you have any suggestions or comments pertaining to articles or interviews printed in the newsletter, or would simply like to share some thoughts about Pa Kua Chang, feel free to write to the Editor and we will print comments of interest for the other readers to enjoy. We would like to see the newsletter develop into a vehicle for teachers and practitioners to exchange ideas about the art of Pa Kua Chang. We hope that this column will help facilitate such an exchange.

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All references are from Chinese sources.
Translation was provided by Ken Fish.

Fan Chang - Continued from page 19



Circle Fan Chang (Right)

palms while they transition through the 360 degree turn, Park uses an analogy to the times of day. The position directly in front of you (i.e. the direction your toes are pointing) is referred to as noon and is the supreme yang position (both palms are facing up). The position directly behind you is midnight, or the extreme yin position (both palms are angled facing down in the guard position).

If you are circling to the right (as shown in the illustration above) the *fan chang* begins when you are at the midnight direction with the palms in the yin position. As you begin to twist the body, the palms begin to change from yin to yang, this is analogous to sunrise. By the time your hips are facing forward (same direction as the toes) your palms are at the mid-day position, and have changed to the yang palms. As your body continues to twist to the right, the palms start to change again and transition from yang to yin. This change is analogous to sunset. When your body has twisted to the maximum extent (palms facing rear or midnight position), the palms are back in the yin position. At this point you start to twist the body back to the left and thus the sun rises again.

The Chinese believe that the energy of the day is strongest when yin is changing to yang (sunrise) and when yang is changing to yin (sunset). This theory carries over to the changing of the palms as well. The palm movements are most powerful when the yin palm is changing to the yang palm and when the yang palm is changing to a the yin palm. Typically the yin changing to yang will be used in conjunction with a defensive maneuver, such as a parry or to free one's self from a grab, and the yang changing to yin will be used in conjunction with an offensive strike.

The straight *fan chang* exercise is strictly an exercise designed to train the mechanics of the *fan chang* maneuver. Do not try to put excessive strength or power into the movements, concentrate on being fluid and relaxed. Errors typically made by beginners are - allowing the shoulders to rise up and not keeping the upper hand high enough during the change to protect the face. Remember, the upper hand does not start to move until

the lower hand is up to the wrist-on-wrist position. This way the face is always protected.

The circle *fan chang* exercise will not only increase flexibility in the hips, spine and shoulders, but it also serves to train equilibrium, balance, coordination and the ability to rotate the body from the feet up. Careful attention to precise movement and positioning of the palms will also ingrain habits that will serve you well when you learn Pa Kua forms or fighting.

Both of the *fan chang* exercises outlined in this article are also excellent training tools used in developing the ability to concentrate ch'i in the palms and move ch'i from one palm to the other. When practicing the exercises, insure that the palm movements are smooth and you maintain a continuous "ch'i feeling" in your palms. Your intention should be focused on the upper palm. When you execute the change, as the lower palm replaces the upper palm the intention switches to the new upper palm.

In the next article we will discuss the *t'ien fan chang* exercise and also describe how the *fan chang* maneuver is used in conjunction with the *Pa Fang Ken Pu* (Eight Direction Rooted Stepping).

Chinese Character Index

蛇形 - 龍形	She Hsing - Lung Hsing
游身 - 連環	Yu Shen - Lien Huan
腰胯	Yao K'ua
天翻掌	T'ien Fan Chang
單換掌	Tan Huan Chang
八方根步	Pa Fang Ken Pu
扣步 - 擺步	K'ou Pu - Pai Pu
陰掌 - 陽掌	Yin Chang - Yang Chang
百會 - 會陰	Pai Hui - Hui Yin

On 23 November 1991, Park Bok Nam began teaching a 3 hour Pa Kua Chang class every Saturday afternoon from 1 to 4 pm at Towson State University in Towson, Maryland (nine miles North of Baltimore). The class is still open for any interested students. If you are interested in joining the class call: Greg Hatza - (301) 325-5130 or Glen Moore - (804) 794-8384.

1992 Calendar of Pa Kua Chang Workshops and Semi-

<u>Instructors</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
T. Y. Pang	Seattle, WA	29 Feb-1 March 92	Robert Fong (206) 647-4252
Kumar Frantzis	New York, NY	14 - 16 March 92	Susan Robinowitz (212) 477-7055
Bok Nam Park	Gaithersburg, MD	14 March 92	Ken Fish (301) 330-8008
Adam Hsu	San Francisco Bay Area	4 - 5 April 92	Adam Hsu (408) 973-8762
Liang Shou-Yu	Jamaica Plain, MA	11-12 April 92	Yang Jwing-Ming (617) 524-8892
Bok Nam Park	New York, NY	16 May 92	Ken DeLves (718) 788-7190
John Painter	St. Louis, MO	30-31 May 92	John Painter (817) 860-0129
John Painter	T'ai Chi Farm, NY	8-12 June 92	Jou Tsung Hwa (914) 986-3904
Adam Hsu	San Francisco Bay Area	13 - 14 June 92	Adam Hsu (408) 973-8762
Kumar Frantzis	New York, NY	19 - 21 June 92	Susan Robinowitz (212) 477-7055
Park Bok Nam	Gaithersburg, MD	27 June 92	Ken Fish (301) 330-8008
T. Y. Pang	Orcus Island, WA	28 June - 5 July 92	Robert Fong (206) 647-4252
Bok Nam Park	Golden, CO	15 August 92	Mike Sigman (303) 278-9894
Bok Nam Park	Pacific Grove, CA	19 September 92	Jerry Johnson (408) 646-9399
Adam Hsu	San Francisco Bay Area	19 - 20 Sept 92	Adam Hsu (408) 973-8762
Adam Hsu	San Francisco Bay Area	7 - 8 Nov 92	Adam Hsu (408) 973-8762

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