



Pa Kua Chang

Newsletter

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Jiang Hao-Quan and Ch'uan Shih Pa Kua Chang

The information in this article was obtained during an interview with Jiang Hao-Quan at his home in Monterey Park, CA in February 1992. Special thanks to Patrick Lee for acting as translator during the initial interview and to Ken Fish for translating the follow-up phone calls.

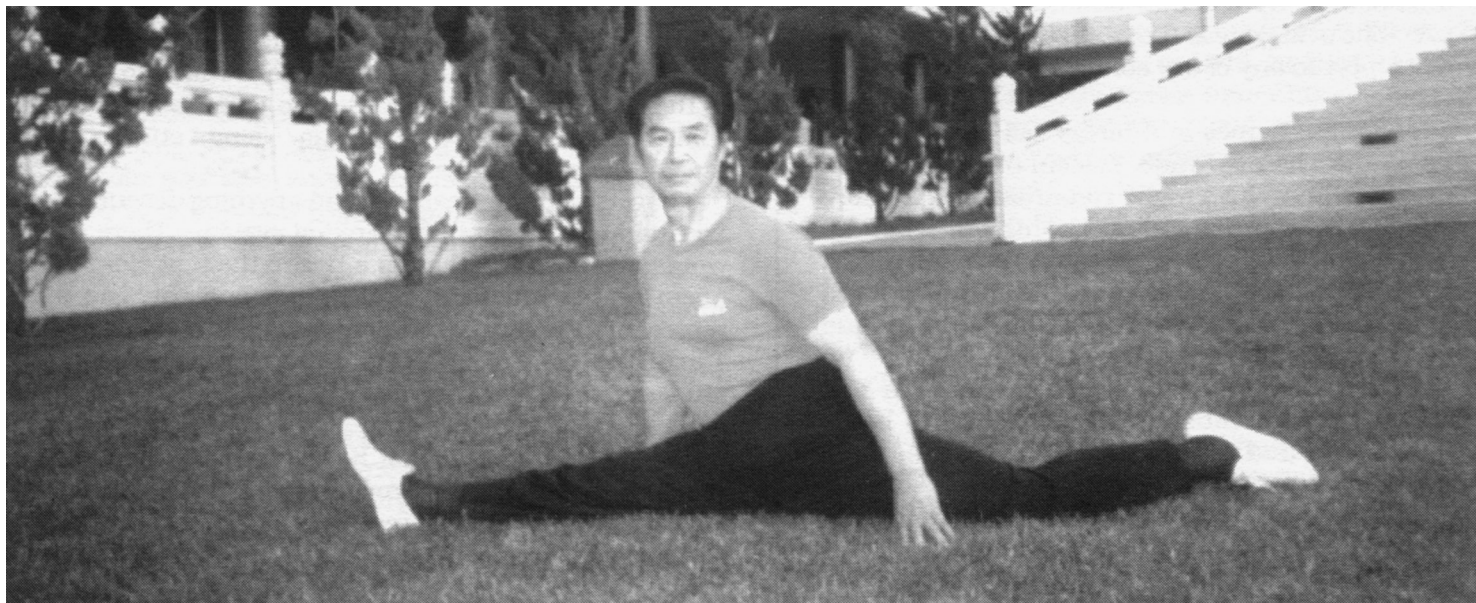
His athletic physique, jet black hair, and strong, energetic appearance would lead one to guess that Jiang Hao-Quan is two decades younger than his 75 years. But looking younger than one's true age is not so unusual. Many people appear to be younger than they really are. What is really impressive about this 75 year old is not the way he looks when he is standing still, but the way he moves when practicing martial arts. The strength, flexibility, balance, speed, and coordination Jiang displays when performing Pa Kua Chang, or any of the other numerous martial arts he practices, would make a practitioner of any age envious.

At Jiang's age many martial artists have resorted to practicing ch'i kung and/or abbreviated forms of T'ai Chi or other traditional styles. They don't go down as low or kick quite as high as they did in their younger days. Although these older practitioners can usually

demonstrate a good deal of aligned strength, as nature would have it, their endurance and flexibility is usually waning in their later years. Evidently Mother Nature forgot to tell Jiang the rules of aging, or else he decided not to listen. The *Ch'uan Shih Pa Kua Chang* that Jiang practices is one of the longest (344 postures) and most physically demanding styles that I have seen. Jiang runs through the set kicking higher, bending lower, and moving faster than any of his young students.

Ch'uan Shih Pa Kua Chang (Complete System Eight Diagram Palm), sometimes referred to as "New Style Pa Kua," is a combined form which incorporates elements from traditional Pa Kua Chang, Hsing-I Ch'uan, Pao Ting Shuai Chiao (Fast Chinese Wrestling), and T'ui Fa (Leg Method). This form was created in the late 1920's when four of the most respected martial artist in China (Chiang Jung-Ch'ao, Huang Po-Nien, Ma Ch'ing-Yun, and Wang Yun-P'eng) came together to devised this Pa Kua method and hailed it as the "complete" fighting system. Although the style was created in the early 1930's, in order to fully address the development of this method and the events which brought its originators together, we need to drop back about ten years in

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Jiang Hao-Quan, at age 75, still maintains incredible flexibility



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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.

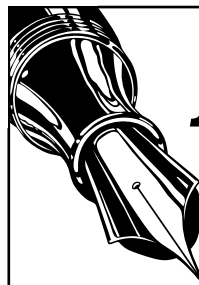
The newsletter is published six times a year. Each issue features an interview with one or more Pa Kua Chang instructors from mainland China, Taiwan, the United States, or Canada. The interviews will report on each instructor's background, current program, training methods and teaching philosophy. By 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.

We solicit comments and/or suggestions.



Editor's Corner

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.

The following letter is from Mr. Fred Wu (Wu Min-An), a Pa Kua Chang teacher in Worthington, OH. Mr. Wu is now over 70 years old and studied Pa Kua Chang in Chung King from 1941-1946 with Kao I-Sheng's student, Li Chong-Fei.

"Please let Mr. Ken Fish know that I have a lot of information on the Kuang Hua Mt. Pa Kua system because I took lessons from Li Chong-Fei in Chungking, China from 1941 to 1946. Li Chong-Fei and Wu Meng-Hsia both were in Chung King that period of time. The 64 Post Heaven Palms I learned from Master Li are not exactly the same as those of Chang Chun-Feng of Taiwan because I have Chang's photographs of the 64 Palms and those published in Robert Smith's Pa Kua book. The 64 palms published by Jen Yung, a student of He K'o-Ts'ai, in *New Martial Hero* magazine in Hong Kong also differ from those taught by Li Chong-Fei and Wu Meng-Hsia.

By the way, not many people in the U.S. except Mr. Chen Ming-Shan of San Francisco know about the fight between Wu Meng-Hsia and Cheng Man-Ching in Chung King when Wu and Li, representing Pa Kua Men, offered a challenge-invitation (Pai Lei Tai) to Cheng Man-Ching. Cheng, representing T'ai Chi Men, responded to the challenge. Chen Ming-Shan of San Francisco probably is the only person in the U.S. who witnessed the whole thing because Chen was a Pa Kua/Hsing-I student of Wu Meng-Hsia at that time.

I have also never heard or read anything describing the Pa Kua Men's generation/ranking system. There are 20 words arranged together as a poem; the first word of the poem represents Tung Hai-Ch'uan and the 2nd word represents the first generation students such as Ch'eng T'ing-Hua, Yin Fu, etc. The third word represents the students of the third generation such as Han Mu-Hsia, etc.

My teacher told me that Kuang Hua Mt. is in Kiangsi Province, not Kuang Hsi Province (see p.3 Mar/April 1992 PKC Newsletter). My own research is that I could not locate this mountain in the maps of both Kiangsi and Kuang Hsi Provinces.

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history and visit the famous Chinese warlord Feng Yu-Hsiang.

The Warlord Period (1916-1928)

Around the time that Jiang Hao-Quan was born, China was beginning a period in its history (1916-1928) known as the "Warlord" period. Yuan Shih-K'ai, the Chinese President and head of the powerful Peiyang Army, died in 1916. When Yuan died there no longer existed strong centralized control of the government and the new President, General Li Yuan-Hung, quickly lost his grip on the country. Numerous military regimes began to emerge as local militarists acquired political autonomy in their region. The military leaders, known as "warlords," had a wide range of backgrounds. A large number had risen through the ranks of the Peiyang Army, others had served in provincial armies and had obtained positions as provincial military governors by the time of Yuan's death. Still others were local thugs who seized an opportunity to gain power.

In the majority of the warlord armies, discipline was very poor and the militarist's personal life-styles were usually unprofessional and set bad examples for their troops. Greed, corruption, womanizing, gambling, embezzlement of funds, and widespread addiction to opium were all common among many of the warlord armies. The lack of training and discipline reinforce a mercenary mentality among the troops. The motivation for remaining in the unit and going into battle was being allowed to loot and pillage, and thus increase their personal enrichment. During this period, soldiers were often considered a greater menace than bandits and thieves. In *Warlord Politics in China 1916-1928*, Hsi-Cheng Ch'i explains:

"Looting, burning, raping, and killing were regular features of the conduct of most Chinese soldiers. When a town was taken, the commander of the victorious army would sometimes deliberately stay out until the soldiers had had a chance to loot systematically. Or he might simply declare a three-day period when the soldiers were allowed to act freely. If the townsfolk wanted to be spared random violence, then they had to pay a protection fee."¹

As a great exception to the typical warlord army, the army of Feng Yu-Hsiang was well disciplined and loyal. Feng, who was also known as the "Christian General," believed in a vigorous training program which included tough physical training, moral indoctrination, military skills training, academic education, and vocational training. Feng did not allow his men to gamble, smoke tobacco or opium, drink liquor, use obscene language or visit brothels. Feng was known for baptizing hundreds of troops at a time with a hose and taught them to sing marching songs to the words "We must not drink or smoke" and "We must not gamble or visit whores."² One of Feng's most impressive achievements was to convert men with a mercenary mentality into ideological soldiers.³

Feng had units in each of his brigade's known as the "Big Sword Unit." These special forces were an elite group of soldiers hand-picked for their fighting ability. The men of these units wore patches on their uniforms that read:⁴

"When we fight, we first use bullets; when the bullets are gone, we use bayonets; when the bayonets are dull, we



**Feng Yu-Hsiang - "The Christian General"
(1880 - 1948)**

use the rifle barrel; when this is broken, we use our fists; when our fists are broken, we bite."

Because of Feng's tough training program, all officers and men in Feng's army were in excellent physical condition and were extremely well disciplined, industrious, loyal and of high moral character. Officers in Feng's army were required to know their men by name, be familiar with their family background, and look after their personal welfare as if they were members of the same family. When Feng was a regimental commander in 1913, he knew the names of about 1,400 of the 1,600 men under his command.⁵

Feng especially expected high standards of performance from his officers. Even noncombatant officers (supply, medical, clerical) had to undergo rigorous physical training. To get promoted in Feng's army an officer had to display top notch physical condition, excellence in tactical military and academic knowledge, and outstanding leadership ability. One such officer, a young man from a military family in Hubei Province who eventually became one of Feng's chief subordinates, was Chang Chih-Chiang (1882-1969).

In 1922, when Feng was the *tu chun* (highest military commander and governor) of Honan Province, he expanded his army and added 3 mixed brigades. Chang Chih-Chiang was given command of the 7th Mixed Brigade. In May of 1923 Feng was appointed *tu pan* (superintendent) of the Northwestern Defense and in 1925 he appointed Chang as military governor (*tu t'ung*) of Chahar. On 9 December 1925, Chang lead 80,000 troops of the Kuominchun into the area of Tientsin to fight one of the bitterest struggles of the Republican



Chang Chih-Chiang, third from left in the first row, was the Principal of the Nanjing Chung Yang Kuo Shu Kuan. Wang Tzu-P'ing, first row far left, was in charge of the Shaolin training at the school.

period against the forces of General Li Ching-Lin (Li Ching-Lin was a well known and respected martial artist. He was an expert with a sword. Li later founded the Shantung Kuo Shu Kuan.)

In July of 1925, the Kuomintang had proclaimed itself the Nationalist Government of China and in June 1926, they designated Chiang Kai-Shek as commander in chief of the National Revolutionary Army. In July 1926, Chiang's forces launched the "Northern Expedition" from Canton against the warlords in the North - Feng Yu-Hsiang, an intended ally of the Nationalists, watched and waited. By March, 1927, Chiang's forces had occupied Nanjing and established the Nanjing regime. In June 1927, Feng declared his support for the Nanjing regime.

The Central Martial Arts Academy in Nanjing

In 1927, the leaders of the Nationalist Government, along with a number of prominent martial artists (including Chang Chih-Chiang), supported the establishment of a Central Martial Arts Academy. Chang had promoted martial arts training among his troops. He believed that "strengthening oneself strengthens the race and protecting oneself protects the country." The government saw that the Chinese people were generally weak and unable to protect themselves. Their goal was to establish a centralized martial arts academy in order to help spread and develop martial arts, unify teaching materials, publish martial arts books and periodicals, further develop Chinese martial arts, and train a crop of teachers who would spread martial arts training

throughout China in order to "make martial arts common in all walks of life."

In December 1927 the government opened the Martial Arts Research Facility in Nanjing. By March 1928, they had acquired sufficient funds to get the school on its feet and changed the name to *Chung Yang Kuo Shu Kuan* (Central Martial Arts Academy). Chang Chih-Chiang was elected Principal of the school. The first class at the school was for instructors only. Later, branch schools were opened in other provinces.

Chang Chih-Chiang's firm belief in the cultivation of a strong body and sharp mind was undoubtedly forged in his years as an officer in Feng Yu-Hsiang's army. His goal was to not only produce well educated, talented martial arts instructors at the school, but to also bring the top level martial artist in the country together so that they could share experiences and research Chinese martial arts to raise the level of practical skills and teaching methods. Chinese martial arts not only benefited from spread of martial arts by the instructors that graduated from the school, but also from the number of books and reference material that the school published.

When the Nanjing Martial Arts Academy was opened in 1928, martial arts instruction was not generally part of the curriculum in Chinese universities or high schools. Martial arts and scholarly pursuits were not generally mixed together and martial arts instructors and practitioners, for the most part, were thought to be uneducated second class citizens. While physical education was taught in high schools and universities,

martial arts was looked down upon by the academic and athletic community. In 1934, a survey revealed that of the 24 books published in China on high school athletics, only 7% of the material related to martial arts.⁶ While some universities listed martial arts programs in their curriculum, typically the classes were not offered due to lack of available teachers. Those schools that did offer martial arts lacked theory or real content in the instruction and the students rarely practiced enough to get anywhere. The Nanjing school was quite different.

When the Nanjing Martial Arts Academy was founded, the government called on all martial arts teachers to help the country and teach their art at the school. Many of the best instructors responded. Some came to teach at the Nanjing school while others taught at the provincial schools. The school's curriculum was divided into two main categories, Shaolin styles (which included Shaolin boxing, Cha Ch'uan, Tan T'ui, and Pa Chi) and Wu Tang styles (which included T'ai Chi Ch'uan, Hsing-I Ch'uan, Pa Kua Chang, and Liu Ho Pa Fa). When the school was founded, Wang Tzu-P'ing was head of the Shaolin systems (Wang's daughter, Wang Ju-Rong, and granddaughter, Grace Wu, now teach in the United States) and Kao Cheng-Tung was head of the Wu Tang systems. Other instructors who taught at the Nanjing school included Yang Ch'eng-Fu (T'ai Chi Ch'uan), Wu Chin-Shan (Pa Kua T'ai Chi), Sun Lu-T'ang (Pa Kua), Ma Hong-Tu (Pa Chi), Yang Sung-Shan (Tan T'ui), Sun Yu-Ming (Cha Ch'uan), Wu I-Hui (Liu Ho Pa Fa), Fu Chen-Sung (Pa Kua), Yin Yu-Chang (Pa Kua), Chiang Jung-Ch'ao (Pa Kua, Hsing-I, T'ai Chi), Huang Po-Nien (Hsing-I, Pa Kua), Wang Yuen-Pung (T'ui Fa), and Ma Hsin-Yun (Pao Ting Suei Chiao). Some of the founders of schools at the provincial level included: Ch'en P'an-Ling in Henan; Niu Yun-Chien in Kiang Su; Li Hun-Kun in Sichuan; Wan Lai-Sheng in Hunan; and Li Ching-Lin in Shantung (recall that it was Li Ching-Lin and Chang Chih-Chiang that fought the bitter battle against each other in Tientsin just a few years before the founding of the school).

Chang Chih-Chiang, while generating support from the most talented martial artist in the country and organizing Chinese martial arts instruction on a national level, still had time to pay attention to the individual students at the school. Like any good military leader, the "troops" were the number one priority and thus Chang got to know many of the students personally. When Jiang Hao-Quan was married in Shanghai in 1955, Chang Chih-Chiang was the master of ceremonies at the wedding.

The Central Martial Arts Academy followed the Nationalist government from Nanjing to Chung King in 1943. The school was closed in 1947.

Jiang Hao-Quan in Nanjing

Jiang Hao-Quan began his martial arts career at the age of 4, studying Shao Yao Chang with his 3rd Uncle. *Hsiao Yao Chang* is a system based in Shaolin, but has a mixture of both hard and soft techniques and is very martial in appearance. The footwork contains elements of movement to the front, back, right, and left. The hand technique incorporates attacking and defending palms and double striking palms. When Jiang was still very young, his mother, who was a devout Buddhist, met

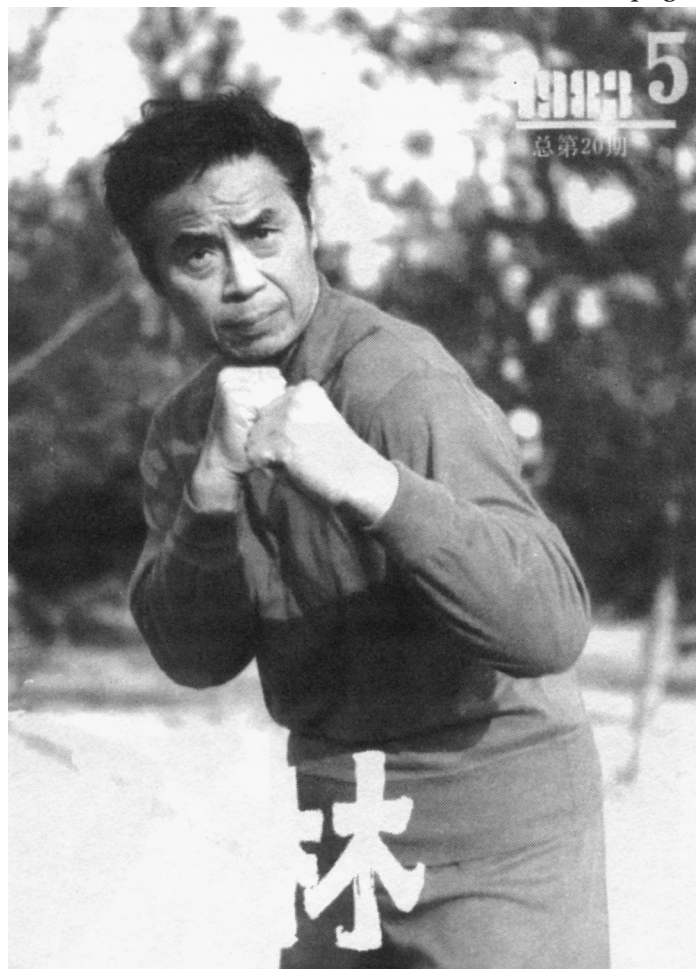
a monk named Yang Hua at a local temple in Jiang's native Chang Chou City, Kiangsu Province. The monk was also skilled at *Hsiao Yao Chang* and taught Jiang the art.

When Jiang was in his early teens, one of his teachers at Chang Chou middle school, who had been a member of the first graduating class at the Nanjing Chung Yang Kuo Shu Kuan, recognized Jiang's athletic ability and arranged for Jiang to test for admission into the Nanjing school's youth level. In the summer of 1932, at the age of 15, Jiang past the admissions tests and began training at the school.

At the Nanjing school, the students had martial arts training in the early morning, starting at 6 am. The morning training session was followed by academic classes and then martial arts instruction would resume in the afternoon. The school's curriculum included training in both internal and external style martial arts as well as Chinese wrestling and free fighting. Of all the classes, Jiang liked Chinese wrestling and free fighting the most.

One afternoon, in his first year at the school, Jiang was free fighting with another student and got knocked out within the first minute of the match. When he came to, Jiang continued fighting and quickly got the wind knocked out of him. This made him think, "Why is it that I am having such a hard time with this guy?" He decided that he was not training enough. If other students were

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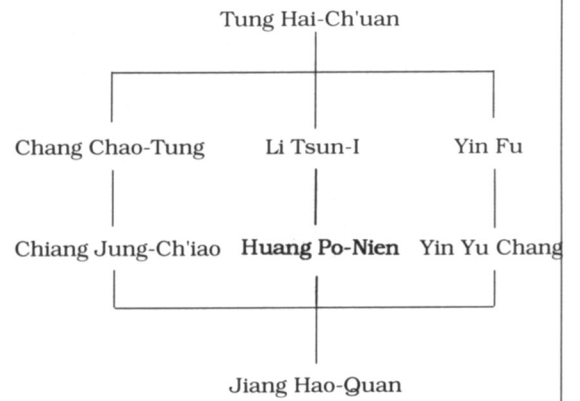
In 1983, Jiang appeared on the cover of Mainland China's *Wu Lin Magazine*

**The Pa Kua Chang Lineage
of Jiang Hao-Quan**

Jiang Hao-Quan studied Pa Kua Chang with three different teachers at the Nanjing Central Martial Arts School. All three of his teachers, Huang Po-Nien, Chiang Jung-Ch'iao, and Yin Yu-Chang were third generation practitioners in the lineage of Tung Hai-Ch'uan as shown here.



Tung Hai-Ch'uan (1796-1880)



Chang Chao-Tung (1858- 1938)



Li Tsun-I (1849-1921)



Yin Fu (1842-1911)



Chiang Jung-Ch'iao (1890-?)



Huang Po-Nien



Yin Yu-Chang

putting in one hour of practice, he would have to put in two if he wanted to excel. From that day forward, Jiang would wake up at 3am and train on his own until 5am. He would then rest for an hour and join the class for the 6am practice. He continued to train this way for his remaining three years at the school.

Because of his extra training, Jiang's classmates noticed that his skill improved quickly, especially in wrestling. Jiang was able to easily throw people who were much larger. One day he ran into a student who had already graduated from the school. This senior had heard Jiang had improved greatly and wanted to test his skill. Back then this individual was attending the school, Jiang was no match for him. However, Jiang was confident that his own skill level had improved, so he agreed to a fighting match. As soon as the fight started, Jiang's opponent came in with his best techniques, but none of them caught Jiang off guard. As soon as he saw an opening Jiang rushed in and threw the opponent. The opponent got up and came at Jiang again; once again Jiang was able to out-manuever and throw his opponent. The fight continued in this manner until Jiang's opponent had been thrown five or six times and finally acknowledge that Jiang had become very skilled.

While some students would come to the central school in Nanjing from the provincial schools to study on six-month scholarship programs, Jiang was a full time student at the school and completed the entire four year curriculum. All the students on the four year program had to study all of the styles offered at the school. While all of the courses had to be passed in order to graduate, each student would also specialize in one or two styles. Jiang excelled in Chinese wrestling and free fighting. While a number of his classmates were recruited into the Army and were unable to finish the program, Jiang was able to complete the course of study and graduated in 1936.

Pa Kua Chang Training at the Central Martial Arts Academy

Jiang started his Pa Kua Chang training in his first year at the Nanjing school. Because the school did not accept students who did not have a solid martial arts foundation, first year students were prepared to study complex arts like Pa Kua Chang. As is the case in most Pa Kua schools, the first thing the students learned was how to walk the circle. After reaching a sufficient circle walking skill level, the students were taught the "old" style Pa Kua Chang.

Two different Pa Kua Chang forms were part of the basic curriculum at the Nanjing school. One was known as the *Lao Pa Chang* (old eight palms) and the other was the *Ch'uan Shih Pa Kua Chang* which was created by four of the teachers at the school as mentioned previously in this article. The "*Lao Pa Chang*" was the traditional Pa Kua Chang form taught by Chiang Jung-Ch'iao. Chiang learned this form from his teacher Chang Chao-Tung, who was a student of Tung Hai-Ch'uan. While teaching at the Nanjing school, Chiang published a book called *Pa Kua Chang Lien Hsi Fa* (Training Methods of Eight Diagram Palms). This book became quite popular in

mainland China, Taiwan, and Hong Kong and many Pa Kua practitioners practice this form today. In the United States this form has come to be known as the "original form." This does not mean that it was the very first Pa Kua form. The form got this name because it was called *Lao Pa Chang* or "old eight palms" at the Central Martial Arts Academy to distinguish it from the "new" Pa Kua form.

After the students at the Nanjing school learned the *Lao Pa Chang* form, they would dissect each movement and learn how it was applied in self-defense. The next level of training was to learn the *Ch'uan Shih Pa Kua Chang* form. This form was created using the *Lao Pa Chang* as a template and adding elements of Hsing-I, Suai Chiao (Chinese Wrestling), and Tuei Fa (kicking methods). The form is very long (344 moves) and physically demanding. After students learned this form, they would learn to break down its component parts and apply them in self-defense.

Jiang had three Pa Kua Chang teachers while he was in Nanjing. He studied the *Lao Pa Chang* from Chiang Jung-Ch'iao; he learned Huang Po-Nien's *Lung Hsing Pa Kua Chang* (Dragon Form Eight Diagram Palm) which Huang had learned from his teacher Li Tsun-I; and he studied *Pa Kua Chang San Shou* (free fighting) techniques from Yin Yu-Chang, the son of Yin Fu. Jiang also learned Hsing-I Ch'uan from Huang Po-Nien and Huang's son, Huang Kuo-Chen, was a classmate of Jiang's at the school. Huang Kuo-Chen is currently living in Taiwan and Jiang still corresponds with his old friend. In 1983, Jiang and P'ei Hsi-Jung published a book in mainland China on Yin Fu's 64 *Pa Kua San Shou* techniques. The preface to the book was taken from a very rare *Pa Kua San Shou* book that Yin Fu had hand written himself. Jiang says that he would like to republish this book in English.

Western Boxing

After graduating from the Nanjing school, Jiang was



Jiang, an expert Chinese wrestling, is still able to toss the youngsters around

sent to Shan Tou and taught martial arts at the To Kong Sports Association. Later, Jiang left the mainland and went to Hong Kong. Western Boxing was very popular in Hong Kong and so Jiang decided to give it a try. He found an Englishman who was a skilled boxing coach and began learning how to fight Western style. Because of his foundation in Chinese martial arts, Chinese wrestling, and free style fighting, Jiang picked up Western boxing very quickly. In fact, the first time he got into the ring to box he was matched up against a popular English boxer and defeated him. After a few years, Jiang left Hong Kong and moved to Chung King in order to do his part for the war effort.

In 1942 Jiang participated in a boxing match in Chung King which was arranged to help raise money for the war. His opponent was the defending champ from Shanghai. When news got out that the boxing champ from Hong Kong was going to fight the champ from Shanghai, it caused quite a buzz. Even though the tickets were expensive, the fight was sold out. The match was held at Cathay University and when round one began, there was standing room only.

The Shanghai boxer was well trained. He was quick, light on his feet and had lightning fast jabs. Jiang used his own fast footwork to maneuver around his opponent and kept him off guard with well timed faints and fakes. At the end of two rounds Jiang was ahead on points. In the third round, Jiang came out and struck with a fast hard right which dazed his opponent. Jiang immediately applied pressure and continued punching until his opponent was forced into a corner. Jiang continued to rain punches on his opponent's head and body. His opponent was unable to return a punch and, in order to avoid embarrassment, the opponent's corner threw in the towel.

The next day Jiang had become famous in Chung King and the fight was a big news item throughout the country. After Jiang's fame had spread, two English boxers, one a former professional and one the European champion, challenged Jiang. For a Chinese boxer to beat two Western boxers would be an unprecedented event, but many were afraid that if Jiang lost it would be an embarrassment for his country. Jiang was confident



**Jiang teaching Western style boxing
in Beijing, 1984**

though. Recalling the words of Sun Tzu, "If you know yourself and know your opponent, in a hundred battles you will be undefeated," Jiang immediately began to research the fighting styles of his opponents. He felt that he was familiar with the English style of boxing, however, his opponents would not be familiar with his style; he would use this to his advantage.

The fights were scheduled for consecutive days. Jiang knew that the fighter he would face on the second day was stronger and so he should concentrate on the second fight. In the first fight his strategy would be to win a victory on points without revealing his real strengths to the second opponent who would be watching. Jiang was much lighter than both of his heavyweight opponents, but he knew he could take advantage of his fast hands and nimble moves to win points. This strategy was effective on the first day as Jiang was victorious. He won the first fought on points and was able to conceal his strengths while demonstrating several other techniques and a style of fighting he knew his second opponent would pay attention to.

***If you know yourself and know your
opponent, in a hundred battles
you will be undefeated
-- Sun Tzu***

Jiang's second opponent was quite a bit taller than he was and had a much longer reach. After viewing the fight the previous day, his opponent thought Jiang was not a worthy opponent and came out at the first bell swinging with a great deal of force, trying to knock Jiang out early in the fight. Jiang was able to utilize his footwork skill and dodge all of the attacks. His opponent's attack continued, however all of the punches missed their mark. The British fighter, realizing he had underestimated his opponent, began to fight more conservatively. The Englishman threw several straight jabs and then followed with a strong right hook. Jiang ducked in under the hook and struck his opponent squarely in the chest. The Englishman fell flat on his back and was counted out. The news spread quickly and Jiang came to be known as the "Boxing King of China."

During the 1940's Jiang continued to box in benefit boughts in Chung King and Shanghai to raise money for the orphans of the war. In each place he fought more than 10 bouts and never lost a match against a foreigner. He defeated boxing champions from England, the United States, Portugal, and Russia. When Muhammad Ali toured China, the Chinese government sent their "Boxing King," Jiang Hao-Quan, to meet with him.

Teaching Martial Arts in China

In addition to being a famous boxer, Jiang Hao-Quan was also a champion springboard diver, gymnast, acrobat, and martial arts instructor. In 1958, Jiang was assigned to teach at An Wei University. He was in charge of the physical education instruction, was head of the An

Wei University athletic community teaching research organization, and chairman of the He Fei City Wu Shu Association. This association alone had 1200 members and 26 different martial arts instruction sites in the city. Under Jiang's direction, the work of the martial arts association had tremendous progress promoting martial arts and increasing the quality of the practice in the city. Along with teaching traditional martial arts, Jiang devised short forms specifically suited for the physiques, interest and time restraints of busy college students. On such form, "youth long fist," was easy to learn, easy to remember and could be practiced solo or in pairs.

While teaching in China, Jiang was responsible for promoting medium and large scale competition events. During the 1970's Jiang reintroduced the first full contact sparring competitions in China. He also taught Western boxing and martial arts to the secret police and army soldiers. Along with his love for martial arts, Jiang always retained a love for swimming, diving, and gymnastics and was a national level judge for swimming and diving.

When Jiang was very young, he loved martial arts but never thought he would be a teacher. He states that in the old society, martial arts teachers were considered to be vagabonds and the lowest class of people. This situation changed after World War II due to the efforts of Chang Chih-Chiang and the Central and Provincial martial arts academies which gave instructors a professional education and government validated teaching credentials along with an academic education.

Teaching in the United States

Jiang Hao-Quan moved to the United States in 1989. He lives in Monterey Park, California where he teaches T'ai Chi Ch'uan, Hsing-I Ch'uan, Pa Kua Chang and Chinese wrestling. He starts his beginning Pa Kua students practicing the circle walk and other basic exercises. From this foundation they will then go on to study Chiang Jung-Ch'iao's "old" style Pa Kua form. Once the student learns the basic form movements one time through, they will be taught each movement again with additional concentration on the mechanics, alignments, and correct postures. After Jiang feels that the students have a solid foundation in the form movements and mechanics, the students will then learn the applications. Along with learning the applications from the form the students will learn the 64 application exercises from Jiang's book on *Pa Kua San Shou*. Jiang also teaches the *chin na*, grabbling, throwing, and kicking moves that are hidden in the form. Next the students will go through the same sequence of practice with the *Ch'uan Shih Pa Kua Chang* form. Jiang, still a free fighting enthusiast, requires the students to perform all of their fighting techniques with him as their partner.

Jiang emphasizes practical usage of martial arts. He said that the training in China changed significantly after 1949. When he was trained, the martial arts were taught with a focus on learning how to apply them. Now they are taught for performance and the emphasis is on body control and flexibility. He feels that flexibility and body control are important elements of learning how to fight, so the contemporary wu shu performers have



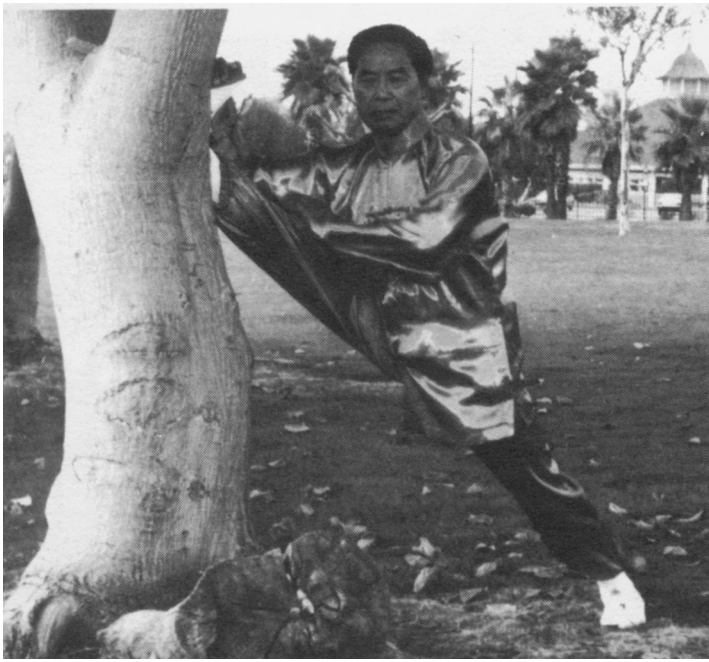
Jiang demonstrates a self-defense technique on one of his senior Pa Kua Chang students, Steve Taracevicz

some of the foundation, but they do not follow up this fundamental training with training in practical usage. His teaching method here in the United States is designed to systematically train a student how to use the art in fighting. This training includes push hands, Chinese wrestling, and free fighting as well as form training.

When learning how to fight, Jiang says to know how get in on an opponent is difficult, but to get in on the opponent while protecting yourself at the same time is harder. His goal in teaching students to fight is to train them how to get in on the opponent, then open him up and deliver damaging blows without giving the opponent an opportunity to defend himself or counter-attack.

When teaching Pa Kua, Jiang stresses the main characteristics of internal styles. He explains that there are both physical characteristics and mental characteristics inherent in the internal styles. The physical characteristics are proper alignment and body connection between the shoulders and hips, the knees and elbows, and the hands and feet. Additionally, the knees and elbows should always be slightly bent and all movements contain a circular element. These physical characteristics are combined with the mental characteristics of *I* (intention/mind) with the *ch'i*, the *ch'i* with the *li* (strength), and the *li* with the *shen* (spirit). To be internal, the physical and mental characteristics must be combined so that the physical movement is motivated by the *I* and the *ch'i*.

When asked what Pa Kua's special characteristics were, Jiang said that the smooth, steady pace of T'ai Chi practice is unbroken in rhythm from the first move to the last and all movements are soft. In Pa Kua you can have a changing of rhythm, some moves are fast while others are slow. Additionally, some movements are strong, while others are very soft; some movements are circular while others are straight; some movements are big and open, while others are small and closed; you can walk fast or slow and change direction at any time - there is a lot of variation and spontaneity in Pa Kua practice that is



Jiang Hao-Quan warming up for a practice session near his home in Monterey Park, CA, 1991

not prominent in the other internal styles.

Jiang Hao-Quan the Author

Jiang has written and published a number of martial arts books in China. Along with his book on Pa Kua San Shou (Pa Kua Free Fighting) he has written books on Shaolin Long Fist (an instructional textbook which is use at over 1000 universities in China), Pa Kua Practice, 72 Ways of Joint Locking, Combined Chinese and Western Style Boxing, Chinese Free Form Technique, T'ai Chi Ch'uan, and Western Style Boxing. He is currently working on two books he plans to have translated into English and published in the United States. The first is a short history of Pa Kua Chang and the second is an instructional book which teaches the Ch'uan Shih Pa Kua Chang form and will include information Jiang has collected during his 60 years as a Pa Kua Chang practitioner. He would also like to see his *Pa Kua San Shou* book republished in English with photographs of him and a partner performing the exercises instead of the line drawings used in the Chinese book.

Jiang Hao-Quan has spent over 70 years practicing the martial arts and has had access to many of the best teachers 20th century China has had to offer. His background in athletics, Chinese martial arts, and Western Boxing give him a deep knowledge of what it takes to become a skilled martial artist. All his students in southern California feel very fortunate that they are able to learn from a teacher with Jiang's background and experience.

Students wishing to study with Mr. Jiang can reach him at the following address:

Jiang Hao-Quan
1490 College View Dr. #1
Monterey Park, CA 91754

Footnotes

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蔣 浩 泉	Jiang Hao-Quan
全 式 八 卦 掌	Ch'uan Shih Pa Kua Chang
保 定 摔 角	Pao Ting Shuai Chiao
腿 法	T'ui Fa
姜 容 樵	Chiang Jung-Ch'iao
黃 柏 年	Huang Po-Nien
馬 慶 雲	Ma Ch'ing-Yun
王 雲 鵬	Wang Yun-P'eng
馮 玉 祥	Feng Yu-Hsiang
張 之 江	Chang Chih-Chiang
督 辦	Tu Pan
督 軍	Tu Chun
都 統	Tu T'ung
中 央 國 術 館	Chung Yang Kuo Shu Kuan
王 子 平	Wang Tzu-P'ing
高 正 東	Kao Cheng-Tung
造 遙 掌	Hsiao Yao Chang
洋 化	Yang Hua
老 八 掌	Lao Pa Chang
張 兆 東	Chang Chao-Tung
董 海 川	Tung Hai-Ch'uan
八 卦 掌 練 習 法	Pa Kua Chang Lien Hsi Fa
李 存 義	Li Ts'un-I
龍 形 八 卦 掌	Lung Hsing Pa Kua Chang
八 卦 散 手	Pa Kua San Shou
尹 玉 璋	Yin Yu-Chang
尹 福	Yin Fu
黃 國 楨	Huang Kuo-Chen
裴 錫 榮	P'ei Hsi-Jung

The Passing of Liu Yun-Ch'iao

By Mike Veinott



Pa Kua instructor Liu Yun-Ch'iao in 1973

A light of the kung fu world no longer shines. Liu Yun-Ch'iao passed away this year on January 24. For those who experienced his knowledge and teachings, the loss is truly great. For those who have not, and especially for Pa Kua lovers, a brief overview of his life is offered.

Liu Yun-Ch'iao, born in 1909, was a native of Cang county, Hebei province, China. He was the only boy in the family, and as the custom of the time dictated, received the wealth of the family fortune when he got older. Since he was a weak, sickly child with a pot belly, Liu's parents worried that, like two of his sisters, he would not survive childhood. When he was about five, Chang Yao-Ting, a family bodyguard, was asked to train him in martial arts in the hopes that his condition would improve. Chang massaged him everyday and trained him in the arts of tai chu chang ch'uan and mi tsung ch'uan. Slowly, he became healthier.

When Liu's health had stabilized, his father hired Li Shu-Wen, one of the most accomplished fighters of his time, to teach him Pa Chi Ch'uan, Pi Kua Ch'uan, and weapons. Liu lived with Li in order to embrace the training more fully. In 1931, Li felt that Liu needed to fight challenge matches for his kung fu to improve. To accomplish this, they traveled to Huang county in Shantung province, an area where fighters of the first order gathered. Liu engaged in many empty hand and weapon challenges and was victorious in them all.

While there, they stayed with one of Li's senior students, General Chang Hsiang-Wu, commander of the Fifth Army. During this period Liu was surprised to receive his first defeat at the hands of Six-Harmony Praying Mantis Ting Tsi-Ch'uan, who subsequently accepted him as a student in this deceptively simple and soft style. It was during this same general period that Liu was introduced to Pa Kua Chang.

At that time, Kung Pao-T'ien, a disciple of Yin Fu (people call his branch "Yin style" Pa Kua) who was himself head disciple of Tung Hai-Ch'uan, reputed

founder of the Pa Kua Chang style, was teaching General Chang and several family members his art. Liu was intrigued as he watched them walking in circles and, after trying it out himself, discovered that it really appealed to him. He wanted to learn more and since Kung Pao-T'ien had to return home, Lu followed him to Yantai hoping to be accepted as a student. Liu's father offered Kung silver coins as payment for his son's lessons. Help also came from General Chang who headed China's equivalent of our Drug Enforcement Agency and was heavily involved in opium control. In those days punishment for opium use was death. Since bullets were very valuable, General Chang enforced the government's preferred method of execution—mass drowning in the Yellow River. Though the General was supposed to destroy all confiscated opium, he instead sent the entire supply of contraband to Kung as further payment for his younger kung fu brother's training in Pa Kua. Thus, by yin and yang (black and white) tuition, Liu Yun-Ch'iao received instruction in yin and yang Pa Kua Chang!

***He emphasized usage — real sparring.
Without real usage, nobody has
the ability to correctly interpret
Pa Kua's beautiful twisting movements.***

By the time he studied with Kung Pao-T'ien, Liu had already reached a high level of proficiency in several other styles so he was not a difficult student. Later in his career, after he retreated to Taiwan with the army in 1949, he promoted Pa Kua in a special manner. First of all, the system he adopted contains a tremendous amount of basic training, external and internal. This type of training is guaranteed to eradicate any fantasies which paint Pa Kua in colors of the supernatural and mysterious. Secondly, he had a systematized form that not only walked a circle, but a straight line as well. Each line possessed a clear training purpose. Third, he emphasized usage — real sparring. Without real usage, nobody has the ability to correctly interpret Pa Kua's beautiful twisting movements. Fourth, he included a strong post training program for body conditioning, power issuing, step training, usage techniques, and more. Last, he also taught many different kinds of Pa Kua weapons.

After returning from Shantung in 1937, Liu was sent to Beijing's Zao Yan University law school. However the Sino-Japanese war started shortly after so Liu retreated to Xian and joined the military. Serving under General Hu Chung-Nan, he fought during the war but continued to duel in private matches as well.

After the communist takeover in China in 1949, Liu retreated to Taiwan with the army. He served in



Liu Yun-Ch'iao demonstrating his Pa Kua Chang in 1973

many capacities during his military career. He was a member of the paratroopers, and then held a number of administrative positions. He grew weary of the military and retired before the age of fifty.

After retirement, Liu met a Six-Harmony Mantis brother, Chang San-Hsiang, who urged him to participate actively in Taiwan's wu shu circle. He surprised many martial artists by coming out of the woodwork to begin promoting traditional martial arts. In 1968 he led a team to Malaysia and two years later was invited to teach T'ai Chi and Pa Kua in the Philippines.

In 1971 he started both the Wu Tang Kuo Shu Development Center and Wu Tang magazine. This publication, thought to be the most non-commercialized of martial arts magazines, folded in 1973 because of lack of funds. The classes taught at the Wu Tang center, however, continued undaunted, giving quality traditional training to its students. To attest to this, twenty colleges around Taiwan received help or instruction from the Wu Tang school.

Liu served as the trainer for Chiang Kai-Shek's bodyguard as well as bodyguards from other countries such as Singapore and Vietnam. Of interesting note, Liu's classmate and sparring partner, Li Chian-Wu, trained the bodyguard of Chairman Mao Tse-Tung. Hou Tian-Ke, an older classmate, trained the imperial guard of the last emperor, Pu Yi. Ironically, the bodyguards for these three opposing leaders were all trained by Pa Chi Ch'uan disciples of Li Shu-Wen.

During the 1970's, many people went in search of Pa Chi and Pi Kua instructors. This search brought many Japanese to Taiwan to train in the Wu Tang school. In China, Meng Village, birthplace of Pa Chi, opened its doors to foreign visitors. As a result of these developments, Pa Chi became the second most popular kung fu art in Japan.

Liu visited the U.S. and Canada in 1982 to review

American and Canadian branches of the Wu Tang school. During this trip he conducted workshops, seminars, and even appeared in a few magazines. The next year he toured Japan, promoting his traditional kung fu.

In 1989 Cang county put on its first wu shu festival and invited Liu, the kung fu artist who had fought so many duels in that county, to attend. He was unable to go that year and, unfortunately, was advised not to accept their repeat invitation the following year due to poor health. Although his health continued to decline over the next year, Liu traveled to Beijing in September of 1991 intent upon visiting his home and wishing to further promote and preserve traditional kung fu. Upon arriving in Beijing, his condition would not allow him to travel further so he sent his students on to represent the school at several events to which they had been invited: the Third Annual Cang County Wu Shu Festival, the Jinan International Traditional Wu Shu Competition and Performance, the inaugural meeting of the Yantai International Praying Mantis Boxing Association, and the opening ceremonies for the Six Harmony Mantis Research Association. A couple of months after his return to Taiwan, he reached the point where hospitalization was necessary. Then, at 6:06 am on January 24, 1992, at the age of almost 83, Liu Yun-Ch'iao passed on.

Not many of Liu's articles and teachings are yet available to the general public. Among the books which have already been published are Pa Chi Ch'uan and Kun Wu Jian (only one of two volumes is out). A book on Pa Kua Chang is half done and one on Mi Tsung Ch'uan is planned, but so far only the photos have been collected. The Wu Tang students are collecting all the information they can, trying to prepare these works for publication.

No words can be used to express the loss that Liu Yun-Ch'iao's passing on represents. He came from a time when kung fu skill was tested often and when not being up to the challenge could mean death. The loss of his experience and knowledge is great. His contributions to traditional kung fu and to the art of Pa Kua Chang in particular are immense. Hopefully, his story may serve to inspire one's training to further heights. He will be sorely missed.

Mike Veinott is a student at the Adam Hsu Kung Fu School in Stanford, CA. See Pa Kua Chang Newsletter Vol. 1, No. 4 for an interview with Adam Hsu. See Pa Kua Chang Newsletter Vol. 2, No. 1 for an interview Adam Hsu conducted with his teacher, Liu Yun-Ch'iao back in the early 1970's.

Chinese Character Index

劉	雲	樵	Liu Yun-Ch'iao
八	極		Pa Chi
劈	掛		P'i Kua
宮	寶	田	Kung Pao-T'ien
尹	福		Yin Fu
董	海	川	Tung Hai-Ch'uan

Pa Kua in Belgium - A Visit with Ning Qiu-Xia

The information in this article was obtained during an interview with Ning Qiu-Xia in her apartment in Brussels, Belgium in February 1992. Special thanks to her husband Ling Jing-Xing for acting as translator.

Many of our readers know the frustrations of living in an area of the country where there are no Pa Kua Chang teachers. You do the best you can learning from books and videos and try to travel a few times a year to attend the occasional seminar or tournament where you hope to get a few pointers from a qualified instructor. You take the golden bits of knowledge back home and continue to work by yourself, dreaming of the day when you will be able to study with a good teacher on a regular basis.

Trying to learn Pa Kua from books and videos when you live a great distance from a qualified instructor is a long row to hoe - but imagine if there were no Pa Kua teachers in the entire country and, on top of that, there were no books or videos about the art in your native language. This is the situation Pa Kua lovers in Belgium were facing until about three years ago. Their dreams of studying with a good teacher came true when the Chinese government sent Mr. Lin Jing-Xing to a university in Brussels to work on his Ph.D. in geology. Mr. Lin is not a martial artist himself, however, his wife Ning Qiu-Xia, who accompanied him to Brussels is an accomplished Pa Kua, Hsing-I, and Tai Chi student of the well known teacher Li T'ien-Chi.

Li T'ien-Chi, born in 1915, was taught mainly by his famous father Li Yu-Lin (1885-1965). Li Yu-Lin's first teacher was the Hsing-I instructor Hao En-Kuang, a student of Li Tsun-I. While studying with Hao, he also

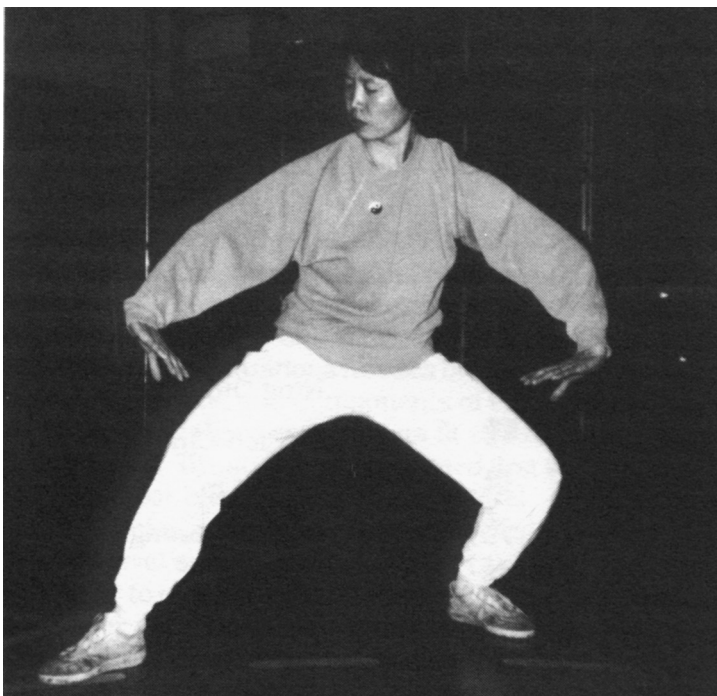


Ning's teacher, Li T'ien-Chi in the 1950's

received some personal instruction from Li Tsun-I (see page 6 this issue for a picture of Li Tsun-I). After Hao's death, Li Yu-Lin impressed Sun Lu-T'ang with his skill and Sun accepted Li as a student.

When Li T'ien-Chi was 7 years old, he and his elder brother began their study of martial arts with their father. In 1926, his father went to Tientsin to teach at the Chung Hua Wu Shih Heuh (Chinese Warrior's Association), one of the biggest martial arts schools in Tientsin. In order to improve the skills of his sons, the next year Li Yu-Lin brought them to Tientsin. In Tientsin, Li T'ien-Chi was able to study with Li Yao-Ting, Wang Chin-Chun, and Sun Lu-T'ang.

In 1930, Li's father was asked to teach at the Shantung Kuo Shu Kuan, which was founded by Li Ching-Lin. Li T'ien-Chi accompanied his father to Shantung. The Shantung Kua Shu Kuan was filled with people of high skill. In addition to Li Ching-Lin, other instructors at the school included Hao Chia-Chun, Lin Chih-Yuen, Yang Fa-Wu, Li Ching-Lan, and Yu Wa-Hsing. Li T'ien-Chi



Ning Qiu-Xia practicing Pa Kua Chang

would spent all day at the school learning from these instructors - this greatly improved his skills. Li T'ien-Chi became especially skilled at Li Ching-Lin's Wu Tang Sword. After Li Ching-Lin's death, Li T'ien-Chi and Kuo Chih-Feng practiced and improved the Wu Tang sword two person set.

In 1927, Li learned Yang style T'ai Chi Ch'uan. Later he also learned the Chen, Wu, and Sun styles. In 1956, Li and some others devised the simplified 24 movement T'ai Chi form which is now very popular in mainland China.

Ning said that she remembers the days when Pa Kua was held by most teachers as a "secret" art. . . she hopes that the days of secrecy are behind us and that teachers will teach students openly so that the art will continue to grow.

Ning Qiu-Xia, who is now 50, has been studying martial arts for over 30 years. When she arrived in Belgium she wanted to teach her arts, but did not know how to attract students. When she heard that a Chinese martial arts tournament was being held in Belgium, Ning, thinking this a good opportunity, decided to ask the tournament officials if she could demonstrate her T'ai Chi. The officials agreed. While she was performing the crowd was dead silent. Several of her current students witnessed her performance and said that they watch her movements with awe. They had never seen anyone move with such smoothness and fluidity. After she was finished her performance, she was swamped with eager T'ai Chi practitioners wanting to study with her. Immediately questions were asked about what other arts she taught. When the word got out that she also taught Hsing-I and Pa Kua, those practitioners who had spent years trying to imitate the movements depicted in the small character drawings in Chinese Pa Kua books had their prayers answered.



Ning with her teacher, Li T'ien-Chi in 1988



Ning with some of her Pa Kua students in Belgium

Ning Qiu-Xia has been teaching her arts in Belgium for approximately three years now and is cultivating a small group of hard working practitioners to carry on her teaching after her husband completes his studies and they return to China. One of Ning's students, Didier Verherstraten, traveled to China last year to meet his grand-teacher Li T'ien-Chi. This was Didier's second trip to China and he is anxious to return again this year to continue his studies there.

Ning said that she remembers the days when Pa Kua was held by most teachers as a "secret" art. She recalls seeing hand written books that teachers had copied from books that their own teachers had handwritten themselves and held as prize possessions. The contents of these books were only passed along to the most dedicated students. She states that she hopes that the days of secrecy are behind us and that teachers will teach students openly so that the art will continue to grow.

Ning's Pa Kua is *not* of the style which is taught today at most of the contemporary wu shu schools in mainland China. It is traditional Sun Lu-T'ang style Pa Kua and Ning performs the flowing movements and quick directional changes with great skill. Her balance, coordination, and control while moving swiftly and continuously reflect years of hard training. It was nice to see that the seeds of good traditional Pa Kua Chang are being planted in Europe.

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宁	秋	俠	Ning Qiu-Xia
李	天	驥	Li T'ien-Chi
李	玉	琳	Li Yu-Lin
郝	恩	光	Hao En-Kuang
李	存	義	Li Ts'un-I
孫	祿	堂	Sun Lu-T'ang
李	耀	亭	Li Yao-T'ing
李	景	林	Li Ching-Lin

Pa Kua Arithmetic - The Principles of Pa Kua Chang Practice as Explained by Park Bok Nam

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

Park Bok Nam's approach to developing a Pa Kua Chang student is similar to that of an engineer designing a high performance engine. Each component and sub-component of an engine is researched and designed to high standards of performance and then all of the components are pieced together and tuned so that they operate as a single unit for a common purpose. Park is fond of saying that no matter how good the engine parts are, if you don't know how to put them together to build the engine, you don't have anything but a pile of expensive parts.

Forms and fighting applications are but small components of the Pa Kua Chang machine. Forms are like the body of the car and applications are the driving. An aerodynamically sound body design and a good driver can't do much without an engine. Park feels that teaching a student a Pa Kua form and then fighting applications based on those form movements before the "engine" is highly developed is a big waste of time if attainment of Pa Kua fighting skill is a goal of practice.

In designing an engine, an engineer will start with the theories and principles of mathematics, physics, electronics, thermodynamics, and mechanics. Similarly, when training the Pa Kua practitioner, Park starts with the principles and theories of Pa Kua Chang. Park believes that unless your practice is based on principles and theories, you will be practicing blindly. Some very small advances can be made practicing a form without knowledge and development of the principles behind the movements, but you will quickly reach a peak, passed which you will not progress. The essence of applying Pa Kua Chang in a fighting situation is spontaneous response, adaptability, variation, and change. How are any of these elements going to be applied if all you have is knowledge of a structured form? In order to change, create, and respond to any situation a "body knowledge" of Pa Kua Chang fundamental principles is required.

Park's approach to teaching Pa Kua is very systematic and is based on progressive development of fundamental principles. Like the engineer designing his engine, Park builds his theories of Pa Kua practice utilizing sets of equations. The equations he uses break down the separate components and sub-components of Pa Kua practice and describe how these components fit together to produce a final result. The students are trained first to develop skills on the most basic sub-component level. Then, as these skills develop, sub-components are added together to build higher level sub-components, and then these are added together to create other higher level components, etc. The engineer must learn how to add, subtract, multiply, and divide before he can learn algebra, and his knowledge of algebra must be sound before he can

utilize differential and integral calculus. Pa Kua Chang training evolves in similarly progressive stages.

The Grand Equation

In order to introduce the reader to Park's training approach, we will describe some of his Pa Kua principles equations in this article. We will begin with the one equation that is the overall philosophical base from which the other equations are drawn. This equation encapsulates three elements of Chinese Philosophy as follows:

Pa Kua Chang Philosophy = Yin/Yang + Five Elements + Eight Diagrams (I Ching)

Most students of Chinese martial arts are familiar with Yin/Yang, Five Element, and I-Ching theory, however, many would be hard pressed to explain, in realistic terms, how these theories are applied in martial arts practice. What most practitioners are missing is the ability to relate the specific components of the art to the philosophy in practical terms. It has been my experience that when most individuals try to relate Chinese philosophical principles to martial arts practice they end up making weak mystical or esoteric analogies which mean little or nothing in terms of practical application. Park's approach is very direct, realistic, and practical.

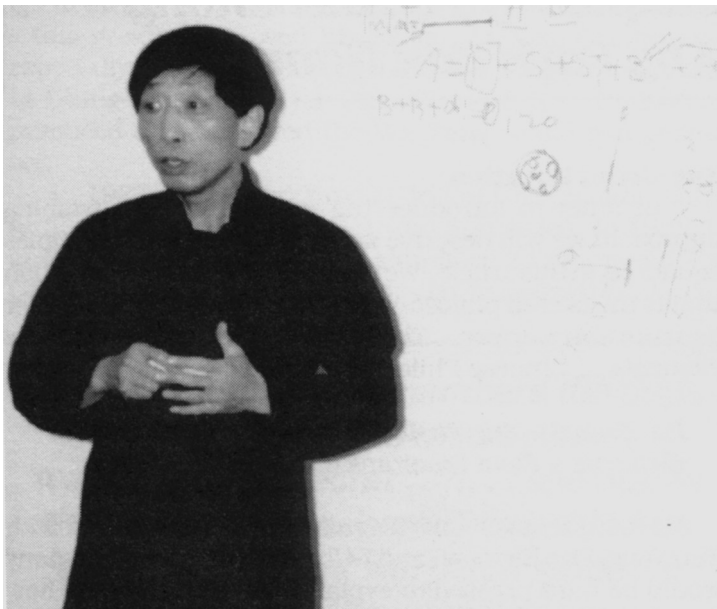
If someone grabs your wrist with force, the yin/yang principle will tell you to change your palm from yin to yang to help free yourself. Five element theory will tell you to meet his hard grab with soft flowing movement. Eight diagram theory will tell you to pivot your body along one of the eight directions of the Pa Kua circle and apply combinations of the weapons of attack you have available to you.

In order to efficiently escape from the opponents grasp, all three principles are applied together, one without the others will not be as effective. There must be a balance of all three theories in every movement or application. This example is very simple, but it illustrates the point. Further exploration of the philosophical/practical connection will be addressed in a later article - first we need to lay the groundwork by defining some of Pa Kua's basic principles and their components. Keep in mind that all of the components described below are connected to the Pa Kua Chang philosophy equation and use it as a basis for variation, research, and further exploration. As stated above, the specific connections and variations will be described in a future article.

Components of Pa Kua Practice

Pa Kua Chang Footwork

To date, this series of articles has mainly covered some of the basics of Pa Kua Chang footwork. Park



Park explains the principles of Pa Kua Chang practice to a group in San Francisco, CA

starts all his beginning Pa Kua Chang students practicing hours of footwork drills because he feels this is the most important building block in training the fundamentals of Pa Kua Chang. Therefore, we will start by describing the component parts of footwork. We have discussed some of the basic *Pa Fang Ken Pu* stepping in previous articles and we have also addressed the pivot step. Although we have only scratched the surface of these footwork principles in the newsletter articles, after reading the articles you at least have some familiarity with the basic mechanics of the steps. Further training in the *Pa Fang Ken Pu* and pivot stepping involves more advanced stepping patterns and then *lien pu* (continuous stepping) training which combines the *Pa Fang Ken Pu*, pivot stepping, and the Pa Kua circle walking. *Lien Pu* training links all stepping techniques together to form the complete spectrum of Pa Kua Chang footwork. There are dozens of *lien pu* exercises that are practiced to train a reflex footwork response to an opponents movements. The equation for the Pa Kua Chang footwork component is shown below:

$$\text{Pa Kua Footwork} = \text{Pa Fang Ken Pu} + \text{Circle Walking} + \text{Pivot Stepping}$$

The sub-components of this equation will be broken out as follows:

$$\text{Pa Feng Ken Pu} = \text{Jump Step} + \text{Full Step} + \text{Full Step with a Jump} + \text{V-step} + \text{90 degree Full Step}$$

$$\text{Pivot Step} = 45 \text{ degree pivot} + 90 \text{ degree pivot} + 180 \text{ degree pivot} + 270 \text{ degree pivot} + \text{Circle Principle}$$

$$\text{Circle Walk} = \text{Dragon Step} + \text{Lion Step} + \text{K'ouPu} + \text{Pai Pu} + \text{Circle Principle}$$

Then again, all of these sub-components can be further broken down in to smaller sub-components,

an example being:

$$\text{Jump Step} = \text{Forward Jump (right foot forward)} + \text{Forward Jump (left foot forward)} + \text{Backward Jump (right foot forward)} + \text{Backward Jump (left foot forward)}$$

Each of the other sub-components can be broken down in a similar fashion.

In Park's opinion, if any one piece of any of these equations are missing the practitioner's footwork development, and thus footwork application, will not be balanced or complete. Each of these sub-components are trained in isolation. Then training exercises are practiced which combine the sub-components together, then finally the practitioner will practice the *lien pu* exercises which train all stepping techniques linked together.

Park's students spend a very long time practicing Pa Kua Chang footwork drills. Park firmly believes that unless the Pa Kua Chang student has a thorough experiential knowledge of footwork, he will never be able to understand how Pa Kua Chang is used as a fighting art.

Body Movement

Another component principle of Pa Kua Chang, which we started to explore in the last article, is body movement. The equation Park uses to bring together the component parts of good Pa Kua body movement is as follows:

$$\text{Body Movement} = \text{Flexibility} + \text{Stability} + \text{Coordination} + \text{Integration} + \text{Relaxation} + \text{Connection} + \text{Circle Principle}$$

In all of these component equations, Park has specific exercises to train each sub-component and then follow-on exercises which teach the practitioner how to put all of the components together. For those with experience in internal style martial arts, this equation for body movement is self-explanatory (the circle principle will be explained later in this article). We discussed a few of the basic *fan chang* exercises in the last issue of the newsletter. *Fan chang* is one of many exercises the beginner in Park's school will learn in order to develop some of the components of proper body movement. Another exercise which works this component, *t'ien fan chang*, will be described in the next issue of the newsletter.

Self-Defense

The footwork we have discussed above, combined with the hand and body movement that was presented in the *fan chang* article all combine to form a basic equation for self-defense. Anytime a self-defense application is applied there needs to be a coordinated, connected, and integrated combination of hand movement, body movement, and footwork, or the technique will be incomplete, unbalanced, and more times than not, ineffective. This equation for self-defense is as follows:

$$\text{Self-Defense} = \text{Hand Movement} + \text{Body Movement} + \text{Pa Kua Footwork}$$

where Body Movement and Pa Kua Footwork are as defined above and for the time being:

Hand Movement = *Fan Chang* + *Circle Principle* + *Tan Huan Chang* (Single Changing Palm + *Shuang Huan Chang* (Double Changing Palm))

To demonstrate the self-defense equation (using a very simple example) Park will ask a student to punch at him. As the punch is coming towards him, he blocks the punch with his hand without stepping or turning the body. Makes sense - if someone is punching at you, you block it. But what if the opponent is faster or stronger than you are, or your reaction is slow? You get hit. Now Park has the student punch again. This time he blocks with his hand and twists his body around its central axis. Now if the block is too slow, the body is turned so that the force of the punch is re-directed by the turning of the body. But what if the hand and the body are too slow - you get hit again. Park asks the student to punch a third time. Now he blocks with the hand, turns the body and executes a 90 degree pivot step at the same time. By executing the hand, body, and step movement simultaneously he has not only moved well away from the punch, but also is in a good position to counter-attack. This demonstrates a fundamental principle that is utilized in all Northern Chinese martial arts - if someone is attacking you, get out of the way! Footwork is the cornerstone of all Northern Chinese martial arts. (Again, this is a very simple example, more advanced techniques that combine hand, body, and footwork are certainly better applied depending on what kind of punch the opponent is throwing. However, these techniques are beyond the scope of this article.)

In order to further illustrate how this combination of components comes together, we will now discuss how the *fan chang* hand work is combined with the *Pa Fang Ken Pu* stepping.

Bringing together the hand, body, and stepping movements to equal self-defense technique is not difficult if you are familiar with the "Guard" or "Dragon" Posture

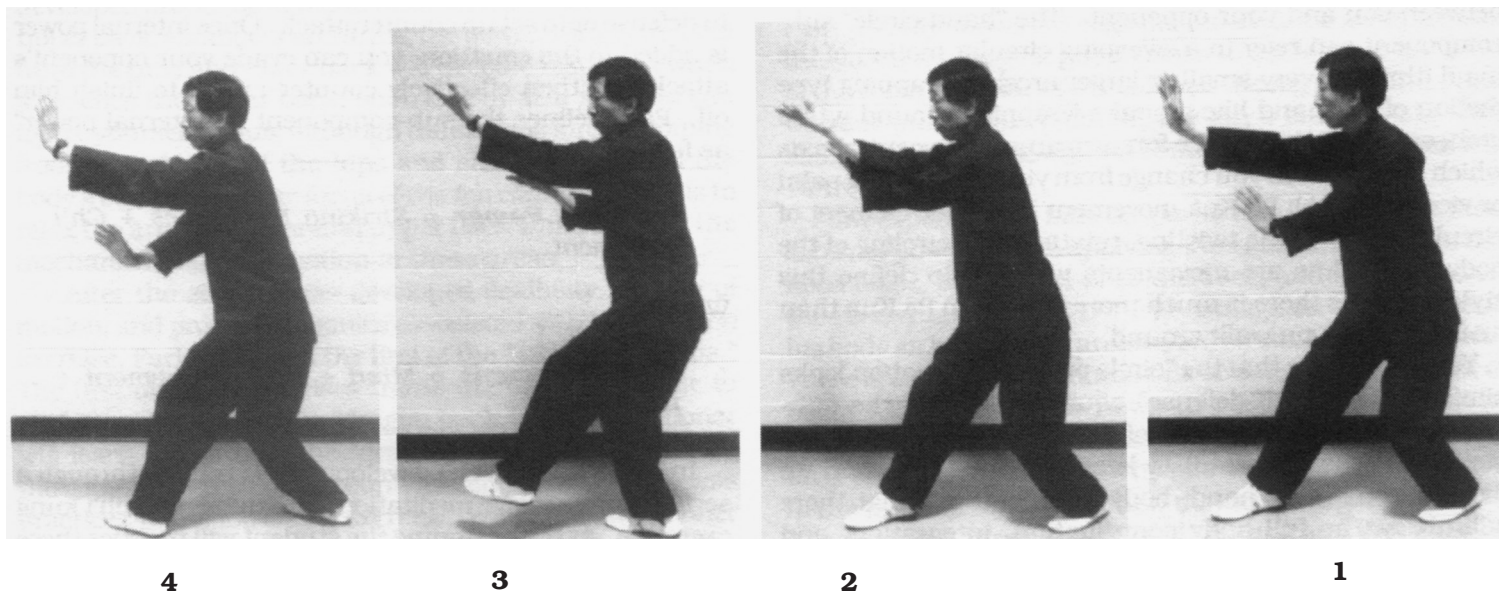
(as discussed in Vol. 1, No. 6), the *Pa Fang Ken Pu* stepping patterns (as discussed in Vol. 2, No. 1), the pivot step (as discussed in Vol. 2, No. 2), and the *fan chang* hand movements (discussed in Vol. 2, No. 3). From the guard stance, the rule of thumb to follow is; if you change your lead foot when stepping (as in the "full step" movement), you execute straight *fan chang* at the same time. This movement is demonstrated in the photos below (sequence goes from laeft to right).

From the guard stance position (photo 1), you will begin to execute *fan chang* in order to block an opponent's strike or clear his arm away if he has grabed you (see photo 2). As the palms change, you step forward with the rear foot (photo 3). When the forward step has been completed, the palms have cahnged and you are back in the guard stance on the other side (opposite foot and hand are forward - see photo 4).

When you are executing this move in a fighting situation, there is a strike (application of internal power) incorporated in the *fan chang* maneuver, however, this should not be practiced until the student learns the mechanics of an internal strike so that the application of the technique will be properly executed. When this move is first taught, the student works to make the movement smooth, relaxed, and fluid.

If you do not change the lead foot when stepping, as in the "jump step" and "pivot step" maneuvers, you do not execute *fan chang*, however, the palms will change from yin palms (facing down) to yang palms (facing up) and back again as you step. The lead palm stays the same, it simply turns over and turns back as you step.

When practicing the "overturning palms" maneuver in conjunction with the stepping, work to make the palm changes smooth and the stepping quick and light. Remember to keep in mind the *fan chang* principles as discussed in the last issue. When you move, the footwork and hand movements are performed together so that the hand maneuver is completed at the same time as the footwork. At the conclusion of the movement, you should end up back in the perfect "guard" posture;



Combining Hand and Footwork in the "Full Step" Maneuver

the hand and foot movement having reached completion simultaneously. All movements should be smooth, fluid, and relaxed. At this point, do not try to put power into the palm work (as if you were striking someone) - this component will be added later.

The circle *fan chang* exercise, which we outlined in the last issue, is designed to prepare you for changing direction while walking the circle. When executing *fan chang* in conjunction with the *Pa Fang Ken Pu* steps, the hands are out in front of the body and change along the direction of movement. When you walk the circle, your hands are facing into the center of the circle and your direction of movement is along the path of the circle, thus your torso is twisted slightly to the side (about 45 degrees). While walking the circle and executing a simple change of direction facing inside the circle (*nei chang*), you will *k'ou pu*, turn, and then step off in the other direction. When executing this footwork, you will simultaneously execute the *fan chang* maneuver with the palms. During the execution of the change, the direction the palms are facing transitions from one side of the body to the other. This is only a 180 degree change in direction, however, the 360 degree body turning executed in the circle *fan chang* exercise will help loosen the body and train the mechanics associated with this movement.

The Circle Principle

When teaching the circle walking exercise, Park is quick to point out that the circle walking footwork is but a small piece of Pa Kua's "circle principle." The equation Park uses to describe the circle principle is as follows:

Circle Principle = *Circle Walking* + *Body Circle*
+ *Hand Circle*

In this equation the "body circle" sub-component refers primarily to the body's rotation around its own central axis (an imaginary line that runs through the crown of the head and the perineum). But "body circle" can also include the pivoting or circling of the body around points such as the front foot, the back foot, the opponent, or the point of contact between you and your opponent. The "hand circle" sub-component can refer to a sweeping circular motion of the hand (through very small or larger arcs), a wrapping type motion of the hand like a snake wrapping around a tree limb, or the rotation of the forearm around its central axis which occurs when you change from yin palm to yang palm or vice-versa. All Pa Kua movement has some element of circular motion - the twisting, rotating, and circling of the body and palms are movements which help define this style and thus there is much more circling in Pa Kua than just the circle you walk around.

You may notice that the "circle principle" equation looks similar to the "self-defense" equation in that the sub-components are elements of the hand, the body, and stepping. It is important to keep in mind that when we discuss combining hand, body, and footwork that there will always be full body coordination, integration, and connection. When the hand, body, and feet move together they should always be properly aligned and structurally connected.

Adding Power

After Park's students have worked to combine the hand, body, and foot movements in the *Pa Fang Ken Pu* stepping exercises, the pivot step movement, and the circle walk practice, they will then work with training exercises designed to combine the *Pa Fang Ken Pu* steps with the pivot step and the circle walking. These drills are similar to the *lien pu* exercises, but you are now adding the palm movements. This skill will allow the student to become very proficient in moving out of the way of an opponents attack. Can he now fight effectively? No, probably not. Learning how to get out of the way of an opponent's attack while simultaneously placing yourself in the optimum position for counter-attack is only the first step to learning how to fight. It is an extremely important step however, and one that many practitioners tend to ignore. No matter how powerful your opponent's strike, if you are not there when it lands, all his effort has been wasted.

Footwork is the foundation for all of Pa Kua Chang's applications and special techniques - even Pa Kua Chin Na techniques are executed through the footwork. There is a famous phrase which says that "fighting a Pa Kua Chang practitioner is like trying to catch a fish with your bare hands." Pa Kua practitioners are well known for their evasive maneuvers. Without an extensive experiential knowledge of Pa Kua Chang footwork, the practitioner will never grasp the essence of this art.

Internal Power

Once the student is well on his way to developing the "hand + body + step" combination, another component which must be trained and then added to the equation is internal power. Once you maneuver, you must be able to counter-attack effectively with a powerful strike. The equation now reads as follows:

Fighting Skill = *Internal Power* + *Pa Kua Footwork*
+ *Body Movement* + *Hand Movement*

Without the development of internal power, the "hand + step + body" equation can really only be used evasively in defense or to set up counterattack. Once internal power is added to the equation, you can evade your opponent's attack and then effectively counter-attack to finish him off. Park defines the sub-component of "internal power" as follows:

Internal Power = *Striking Mechanics* + *Ch'i Movement*

Where:

Ch'i Movement = *Mind* + *Body Movement* + *Breathing*

In Parks system, ch'i development is trained through a series of progressive meditation, breathing, and ch'i kung exercises. At the beginning the student will practice these components separately (i.e. when first practicing ch'i kung, he will not worry about a specific breathing pattern but instead concentrate on obtaining the ch'i

feeling). Each component is developed to some extent separately and then the pieces are brought together so that the meditation, breathing, and ch'i kung movement are practiced simultaneously. (For a more complete description of Park's Pa Kua Ch'i Kung training see the Summer 1992 issue of *Qi Magazine*.) After this stage of development, these components are then combined with striking mechanics to develop internal striking skill.

Striking mechanics are developed in Park's school while practicing a series of eight palm striking exercises. Park's teacher, Lu Shuei-T'ien, required him to train each one of the eight palm striking exercises for one hour a day for a period of six months before the next palm exercise was taught. At this rate, it took Park 48 months before he learned all eight of the palm exercises and thus Park refers to this training sequence as "48 month palm." Park does not require his students to practice each palm for such a long time before teaching the next exercise in the sequence, however, he recommends that if the student really wants to develop good striking power, he practice as it was traditionally taught.

Before being introduced to the "48 month palm" exercises the student will learn a preliminary exercises called *Tou Chang* (shaking palm). This exercise begins to develop the student's ability to relax the body and extend power from the heels up to the palm while rotating the hips and shoulders around the body's central axis. Concentration is focused on completely relaxing the arm, shoulder, and back so that the power is generated from a full body motion and there are no tense areas to block the flow of energy or chain of continuous motion.

The goal in developing the first stages of internal striking power in Pa Kua is to cultivate an unbroken chain of power which extends from the feet all the way up through the palm. To avoid broken links in this chain, the entire body must be loose and flexible. If there are tight or restricted areas, there will be a kink in the chain. Because the chain of movement is from the ground up, Park starts the student training the mechanics from the palm down. The rationale here is simple. If you train the mechanics that will develop power initiating in the hips or lower back before you have developed proper movement, flexibility, and softness in the upper back, shoulders and arms, the power being generated from the hips and lower back will become restricted when it reaches the upper back, shoulder, or arm and you can injure yourself. Thus, although the striking force is coming from the rotation of the hips and shoulders around the body's central axis, the focus of the *tou chang* exercise is to relax the arm, shoulder and upper back while training the mechanics of proper motion in these areas.

After the student has developed flexibility, fluidity of motion, and proper mechanics associated with the *tou chang* exercise, Park will teach the first of the "48 month palms." The first of these exercises trains the back and spine to perform what Park calls "dragon back." The practitioner will learn to combine the "dragon back" mechanics with the rotation of the body around its central axis which was practiced in the *tou chang* exercise. When the practitioner performs these mechanics correctly and



combines them with the ch'i component, a tremendous amount of power can be generated with small, subtle movements.

External Power vs. Internal Power

Looking back at the exercise described earlier in this article where you combined *fan chang* with footwork, you may wonder how this slight turning of the palm can generate enough power to damage an opponent. Keep in mind that the application of an internal strike is much different than the familiar punch, or external strike. Park describes the equation for external power as follows:

$$\text{External Power} = \text{Speed} + \text{Distance} + \text{Mass}$$

Which looks very similar to the familiar equation: force = mass X acceleration. The application of external force is effective when a mass (the fist, foot, etc.) is moved with accelerated speed through a distance. The greater the mass, the faster the movement, or the greater the distance traveled at an accelerated speed, the greater the damage on impact. Makes sense, right? At this point in the lecture, Park usually shows the class how skinny his arms are and then asks the biggest guy in class to come up to the front of the room. He places his palm on the big guy's chest and without pulling his palm off the guy's chest at all, Park shakes his body slightly and sends the guy flying back 8 to 10 feet.

Park explains that internal power is much different than external power. When applying internal power, you do not need mass, you do not need distance, and the person on the receiving end does not feel damage on the surface of his body as he would in an external strike, he feels it inside. There are no bruises, contusions or other external signs of being hit. This is not news to people who have been practicing internal martial arts. The desire to develop this kind of power is probably why many people are interested in the internal styles. But how do you develop this power? It is not easy. It requires a lot of training and there can be no missing pieces. This is why Park's training program is so systematic and

why he requires precision in the performance of basic exercises before students are allowed to progress. You will not get there by just practicing forms.

After the student has worked with a few of the palm exercises and begins to develop the basic striking mechanics, these mechanics are applied to the "hand + body movement + footwork" equation and the student begins to understand how the simple *fan chang* movement can produce a damaging attack. The stepping exercises start to look much different at this point. Adding power to the stepping exercises will be a topic of discussion in a later article. For now, if you wish to practice the stepping exercises with the *fan chang* palm movement, it is best to practice coordinating the *fan chang* movement with the stepping patterns that were discussed in the previous articles.

Speed

To fully round out the "fighting skills" equation, the component of speed should also be added. Speed is an important skill to develop if you want to be a skilled fighter. However, the speed which Park trains his student's to develop is different than the speed a Western boxer or Karate artist learns to develop. The speed you develop in Park's school is not based on muscular quickness, but is based on the knowledge of angles and combinations. The Fighting Skill equation will now read:

Fighting Skill = Internal Power + Pa Kua Footwork
+ Body Movement + Hand Movement + Speed

Researching optimum angles of movement and striking combinations to develop speed is rooted in the Pa Kua Chang philosophy of the eight direction circle and the eight diagram combinations (hexagrams). While a complete discussion of how these angles and combinations are used to develop incredible speed is beyond the scope of this article, the underlying premise is that the less movement you have to make when blocking, evading, or striking, the faster you are going to be.

Once a practitioner has developed the ability to strike using internal power, little or no movement is required to issue an effective strike. Given this internal striking ability and knowledge of how to combine blocking and striking movements using the hands, wrists, elbows, shoulders, hips, knees, heels, and feet as weapons, one can begin to see how a practitioner can learn to dispense a lot of damage on an opponent in a very short amount of time.

This article was intended to explain a few of the basic principles of Pa Kua Chang training used in Park Bok Nam's Pa Kua Kung Fu School. While the physical culture and health aspects of Pa Kua Chang are taught in Park's school, all students also receive extensive training geared towards developing the ability to apply Pa Kua Chang as a combat art. Park's teacher, Lu Shuei-T'ien, was a guerrilla fighter during the Sino-Japanese War. Lu ran with a band of skilled martial artist guerrilla fighters who hid in the mountains during the day and stealthfully

attacked Japanese encampments at night. Since their objective was to get in and out without being detected, firearms were not used. Lu Shuei-T'ien was a Pa Kua man who had considerable experience in applying Pa Kua Chang in real combat situations. When the Japanese put a price on his head, Lu left his native Shantung Province and went to live in Chinatown in Inchon, Korea.

Park's systematic approach to Pa Kua instruction was developed during his seventeen years of practice under his teacher. During Park's seventeen years of training he received financial support from his father and did nothing but practice Pa Kua Chang all day, everyday. His teacher only allowed him to socialize with friends one afternoon a week. Park has definitely put in the hours researching and validating his training program.

From Park's experience, the only way to develop as a complete Pa Kua Chang artist is to start with the very basic components of Ch'i Kung, meditation, breathing, footwork, body movement, and palm striking mechanics, develop them progressively, and then learn how to combine all to achieve the desired result - perfect martial arts skill.

Park Bok-Nam currently teaches at the Pa Kua Kung Fu School located in Richmond, VA. He also frequently gives seminars at various locations in the United States. See Seminar listing on page 23.

Chinese Character Index

陰 - 陽	Yin - Yang
易 經	I Ching
八 方 根 步	Pa Fang Ken Pu
扣 步 - 擺 步	K'ou Pu - Pai Pu
連 步	Lien Pu
翻 掌	Fan Chang
天 換 掌	T'ien Fan Chang
雙 換 掌	Tan Huan Chang
內 掌	Shuang Huan Chang
擒 拿	Nei Chang
抖 掌	Chin Na
盧 水 田	Tou Chang
氣 功	Lu Shui-Tien
	Ch'i Kung

Regional Internal Arts Championship

The second annual AAU East Coast Regional Martial Arts Tournament was held on March 15th 1992 in Gaithersburg, MD. Highlights of the weekend included seminars and performances by Jane Yao, Park Bok Nam, and Lu Nan.

Ray Ahles, a Pa Kua practitioner from New Jersey, won the Pa Kua Chang event.

Defining "Internal" Kung Fu - Part 2

by Ken Fish

This is the second part of an article which was introduced in Vol 2, No. 2, Page 18 of the Pa Kua Chang Newsletter.

Here in America, the internal component of martial arts training has taken on new, and from a Chinese viewpoint, foreign meaning. An analogy to the transformation of Chinese food in America would not be inaccurate or inappropriate. Authentic Chinese cuisine is unavailable to most Americans, even in the larger Chinatowns which are to be found on either coast. After initial attempts to serve foods which were true to the Chinese palate proved economically disastrous, Chinese restaurateurs quickly learned to modify traditional dishes and create new ones which Americans would accept. The result is a cuisine which is neither Chinese nor American, lacking the depth and complexity of flavor of native Chinese food. Today even Chinese customers of these restaurants may have to specify that dishes be made to Chinese taste, particularly if a Westerner is at the table with them. Sadly, there is no guarantee that the food emerging from the kitchen will be the genuine article, as the majority of kitchen help learned their trade in this country!

If in the example above we substitute martial arts for food, the situation is probably even more abysmal. Over the past 20 years Chinese martial arts have become popular at the expense of skill and content. By this I mean that in order to sell the product to an eager audience, great pains have been taken to portray Chinese martial arts as something for everyone, taught by just about anyone, divorced from the training methods and goals which in times past produced high levels of physical skill and control. This problem is compounded in the internal martial arts by association with things "new age", and an emphasis by some writers on "personal development through movement", using terms like "a walk through one's innerscape" to lend a spiritual aura to what is first and foremost a physical endeavor. What then are the criteria to look for in training the internal aspects of Chinese martial arts? First, principles of movement.

Chinese martial arts emphasize moving the entire body as a single unit to perform any particular movement. By moving as a single unit I do not mean moving stiffly with ones joints locked in position. Rather, I mean that in any action, for example stepping forward and striking, one's hips and shoulders should remain vertically aligned with each other, that one's fist and arm should move in unison with the body's motion, and that the entire structure should appear balanced and driven by one's hips and legs. Second, one must ask how power is developed and driven through the structure. Some Chinese language texts go into various aspects of trained, coordinated strength (ching), one author even identifying eighteen different kinds of ching, including sticking, motion sensitivity ("listening"), coiling, continuity, and so on. Rather than engage in so detailed a discussion of the

different kinds of ching, I will instead introduce terms which all Northern Chinese martial arts use to describe the major levels of ching development.

1. *Ming ching*: sometimes translated as "obvious power". This refers to the training of muscular strength in isolation, basic alignment, coordination of the hips, legs, and arms, and development of a firmly planted stance dynamically stabilized by opposing tensions. Force is exerted from the coordinated thrust of the legs, turning of the hips, and the flexing of the hip and shoulder joints. Exertion of force, alignment, and the effects of the action are all clearly discernible to the observer.

2. *An ching* or "hidden" strength. At this stage training involves learning to control muscles not usually thought of as being under conscious control, for example the intercostals which surround and lie between the ribs, the erector spinae groups along the spine, the ilio-psoas deep within the abdomen, and so on. One learns to stretch and contract the joint spaces (elbow, knee, intercostal spaces) to achieve increased force, leverage, and torque. When force is exerted in this manner its origin is not visible to the untrained observer, hence the term "hidden".

3. *Hua ching* or refined force. Use of force at this level involves the ability to subtly contract several large muscle groups in a manner almost imperceptible to one's opponent. In addition, by this time one has learned to unbalance one's opponent upon contact, so that when force is exerted one's opponent may believe that he has done something to make him miss the mark.

Northern Shaolin martial arts, Hsing-I, Pa Kua, Ch'en family T'ai Chi Ch'uan, and other indigenous northern styles all use the above terms to describe the various levels of trained skill. In part this is because several, if not all of them share common roots. Northern Shaolin martial arts prior to the Ch'ing dynasty placed emphasis on both internal and external training (neikung and waikung, respectively). The founder of Hsing-I Ch'uan, Chi Lung-Feng, was well versed in Northern Chinese military martial arts, particularly spear, and there is evidence that he spent time training at the Shaolin temple in Honan. Ch'en Wang-Ting, credited with the development of what later became known as T'ai Chi Ch'uan, was also from a military background. He combined indigenous martial arts (allegedly the 32 movement boxing common in the Ming dynasty) with Shaolin's Hsin-I boxing and other elements. (Hsin-I is almost extinct today. I have seen the form, and it bears a strong resemblance to Ch'en family T'ai Chi Ch'uan). Tung Hai-Ch'uan who popularized Pa Kua in the latter half of the Ch'ing dynasty was known to have been well skilled at Luohan Ch'uan, one of the major systems of Northern Shaolin martial arts.

If a system trains the student to develop skills outlined above, it is "internal". In light of this I prefer to refer "complete" and "incomplete" training methods. To my mind, most "internal" martial artists are sorely lacking in

the prerequisite physical skills of Chinese martial arts. Structure and physique are frequently given insufficient attention, as are the necessary coordination components from whence the mechanical strengths of Chinese martial arts are generated. Their training is simply incomplete. The same may be said for those martial arts performers whose skills lean towards the gymnastic. Neither achieves anything more than a portion of the most basic level of skill (ming ching).

Control of this sort does not come from forms practice, rather forms practice should be used to ingrain the basic structural alignments and to learn how to employ the various kinds of ching in motion. It follows then that forms training is not the most basic training. In traditional Chinese martial arts training, the student was first required to spend considerable time training alignment in static postures, augmented by footwork and coordination drills. Specialized exercises were devised to train the large muscle groups to exert force in unison while maintaining proper alignment and balance, as well as structural and mechanical abilities such as increased hip flexion and rotation. Only when the student had mastered this basic foundation were forms introduced. A similar training sequence was repeated at each level of training, progressively training and gaining control of smaller and deeper muscle groups.

My own training under Chang Chun-Feng followed this sequence, as did my training in Luohan system Shaolin under Master Hu Chieh-Min. From all accounts of other students I have known who studied under numerous traditional teachers of many different Northern systems, the training sequences were the same, as were the goals and results.

Ken Fish currently operates the Shaolin Kung Fu Center in Gaithersburg, MD. He holds degrees in Chinese language and political science, and studied at China Medical College in Taichung, Taiwan. Spending over a decade in Taiwan, Mr. Fish 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.

Chinese Character Index

勁	Ching
明 勁	Ming Ching
暗 勁	An Ching
化 勁	Hua Ching
姬 隆 風	Chi Lung-Feng
陳 王 庭	Ch'en Wang-T'ing
董 海 川	Tung Hai-Ch'uan
張 峻 峯	Chang Chun-Feng

Letters - Continued from page 2

paragraph translating the K'ai Chang Chueh, especially the last sentence, "A executes piercing palm (Chuan Chang) and changes his stance" was wrongly translated."

/s/ Fred Wu

After I received the letter from Mr. Wu, Ken Fish and I had a long phone conversation with him and we hope to conduct an interview in the near future. We are also trying to get a hold of Ch'en Ming-Shan to see what he will tell us about the challenge match between Cheng Man-Ching and Wu Meng-Hsia. It should be an interesting story.

The poem which describes the Pa Kua Chang system's generation names is carved into one of the stone steles that is at Tung Hai-Ch'uan's tomb. Mr. Wu is correct in stating that each Pa Kua generation has a generation name associated with it. On the stone tablet at Tung's tomb it says that Tung himself wrote this poem and handed it down to his students. Tung was afraid that there would be subgroups and sects of Pa Kua Chang which were not officially lineaged in his system. Upon being officially accepted into Tung's lineage, the student is given a new name by his teacher. The middle character in this name will be the generation name signifying which generation the student represents. I will reprint this poem and discuss the generation names in more detail in a future newsletter article which will outline Tung's biography and the history of the tomb.

I have tired my best to find exactly where Kuang Hua mountain is, but I have not had much luck finding it on any maps. If anyone knows for sure, drop me a line. I'd appreciate it.

Mr. Wu is correct, the last sentence in the k'ai chang chueh should read, "A and B cross arms and switch postures."

Pa Kua Chang Related Periodicals

Qi: The Journal of Traditional Eastern Health and Fitness: Insight Graphics, Inc. P.O. Box 22343, Chantilly, VA 22022 - Steve Rhodes and the crew at Insight Graphics continue to put out interesting information relating to all aspects of Traditional Eastern health and fitness in a very high quality format.

Internal Arts Journal: P.O. Box 1777, Arlington, TX 76004-1777 - Internal Arts Magazine has changed to a journal format and promises to bring more technical information relating to all styles of internal arts. Pa Kua Chang articles are now included in every issue.

Journal of Asian Martial Arts: 821 West 24th Street, Erie, PA 16502 - For those of you who have yet to see the first issue of this new Journal, you really ought to write in and get a copy. This is a high quality publication which provides well researched articles in a scholarly fashion.

1992 Calendar of Pa Kua Chang Workshops and Seminars

<u>Instructor</u>	<u>Location</u>	<u>Date</u>	<u>Contact for Information</u>
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

***In the next issue:
Interviews with Jane Yao,
Lu Nan, and Liang Shou-Yu***

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P.O. Box 1307
Norwich, VT 05055

John R. Baker, D.C.

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

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John Bracy

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