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Pa Kua Chang

JOURNAL

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*Kao I-Sheng's
Pa Kua Chang
in Taiwan:
The Teaching of
Chang Chun-Feng*

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and Teaching**

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tradition of Chang Chun-
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Pa Kua Chang JOURNAL

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Purpose and Policy Statement

In order to keep the Pa Kua Chang Journal 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 Journal 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 Journal will not accept paid advertisement.

The Journal 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 Journal. 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.

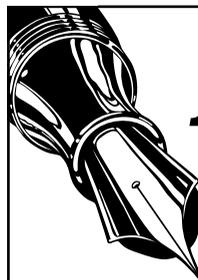
Chinese names and terms will be romanized using the Thomas Wade system of romanization except when the pinyin romanization is more familiar (in cases such as "Beijing") or when an instructor prefers his name romanized differently. Whenever possible, Chinese characters will be listed at the end of each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

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

We solicit comments and/or suggestions.

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Editor's Corner

Translators Make it Happen

Much of the information in this issue was gathered during a trip Vince Black and I took to Taiwan, Beijing, and Tianjin in March-April of this year. Our trip was very successful and we owe much of the success to our translators Tim Cartmell, Bill Tucker, and Huang Guo Qi. Tim and Bill both translated for us in Taiwan and Bill accompanied us to Beijing and Tianjin. Huang also met us in Beijing and filled in for Bill when he needed a well deserved rest. Without the skill, hard work, and dedication of these translators, it would be impossible for me to publish this Journal. Thanks guys.

Study Pa Kua Chang in China!

We are currently making arrangements to bring a group to Beijing and Tianjin in April 1994 for intensive Pa Kua Chang study. Our tentative plans are to study for eight to ten days in Beijing with one of Li Zi Ming's top disciples and then travel to Tianjin and stay for another eight to ten days studying Kao I-Sheng's Hsien T'ien and Hou T'ien Pa Kua Chang with Liu Shu-Hang and Wang Shu-Sheng. Liu and Wang were students of Kao's student Liu Feng-Ts'ai. This will not be contemporary wushu "put on the silk pajamas and dance" style Pa Kua Chang. We guarantee the real thing. The final arrangements concerning exact dates and prices will not be confirmed until the Fall, however, those who are interested can write in to me, c/o High View Publications and I will put your name on a list to receive the information when it becomes available.

Ask K'ang Ko-Wu

During my recent trip to Beijing I had a meeting with Professor K'ang Ko-Wu and he made a very generous offer to the readers of the Pa Kua Chang Journal. He said that he would be willing to write a regular column in the Journal whereby readers could write and ask him questions about Chinese martial arts history, personalities, or lineages and he would answer the questions in his column. Those of you who read the serial article on the origins of Pa Kua Chang will remember that Professor K'ang has his master's degree in Chinese martial arts history and works as a martial arts researcher and historian for the Chinese government. If you have questions, write to me and I will forward them to Professor K'ang. Please keep the questions short and simple, something he could answer in a paragraph or two.

On the Cover

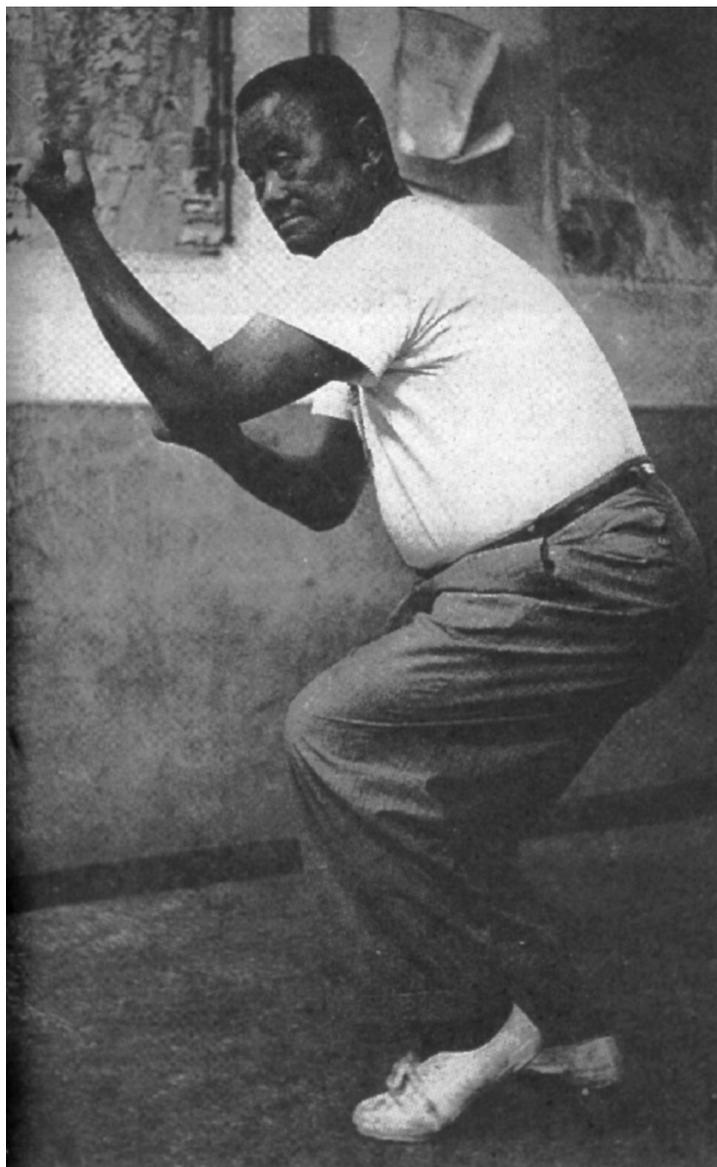
Pa Kua Chang instructor Kao I-Sheng (1866-1951)

Chang Chun-Feng: His Life and Teaching

The information in this article was obtained during interviews with Chang Chun-Feng's wife Hsu Pao-Mei in September, 1992, Chang's students Hung I-Mien and Hung I-Hsiang (September 1992 and March 1993), and a feature article on Chang Chun-Feng written in the 35th issue of Li Yu Mei Magazine. Special thanks to Bill Tucker for translating the interviews and the magazine article.

The farther the transmission of an art form travels in both distance and time from its origin, the greater the probability of that art form undergoing change. The change could be for the better, for the worse, or a combination of both, however; it does change. The more hands the transmission passes through, the more likely it is to change. If those hands happen to be from different cultures, belief systems, social structures and/or physical environments, the changes will most likely be greater. While there will always be special cases, it is safe to say that a fourth generation practitioner teaching Ch'eng T'ing-Hua's Pa Kua Chang today in Beijing will transmit a system which is closer to the original than a sixth or seventh generation American practitioner teaching in New Jersey. If we accept this to be true and we look at the various Pa Kua Chang systems as they spread from Northern China to other parts of the world, it is probably safe to say that of all of the different recognizable "styles" of Pa Kua Chang, the system taught by Kao I-Sheng has remained intact as a complete "system" more than most of the others.

In order to understand why Kao's system of Pa Kua has remained relatively pure, one only need investigate the time and place Kao taught and the activities of his students. The majority of different Pa Kua Chang systems taught today outside of mainland China can be traced to a number of second and third generation practitioners in Tung Hai-Ch'uan's lineage, namely: Yin Fu, Ch'eng T'ing-Hua, Liang Chen-P'u, Chang Chao-Tung, Li Tsun-I, Fu Chen-Sung, Sun Lu-T'ang and Kao I-Sheng. This list is certainly not all inclusive and a number of these systems, like Kao's, are really sub-systems of Ch'eng T'ing-Hua's Pa Kua Chang. With the exception of Fu Chen-Sung, Kao I-Sheng was the only one of these practitioners whose life extended past 1938. Kao was still actively teaching during the Japanese War and was still alive after the change of government in 1949. During this period of time, many people fled Northern China for other parts of China and other parts of the world. Therefore, Kao was the only one of the above mentioned practitioners who studied and taught his Pa Kua Chang system close to its place of origin in Northern China and subsequently had a relatively large number of direct disciples leave Northern China and teach abroad. With his direct disciples taking his teaching to other parts of the world, it would make sense that his teaching system would have remained intact as it left China. During the late 40's, 50's and 60's Kao's teaching spread to Chongqing (in Sichuan Province) with Wu Meng-Hsia and Li Chuang-Fei, to Hong Kong with He K'o-Ts'ai, to the United States with Yu I-Hsien, and to Taiwan with



Chang Chun-Feng (1902-1974)

Chang Chun-Feng¹.

In the *Pa Kua Chang Newsletter* Vol. 2, No. 3, we discussed Kao's Pa Kua as it was taught by He K'o-Ts'ai in Hong Kong and Yu I-Hsien in the United States. This issue will focus on the Pa Kua Chang of Kao I-Sheng as taught by Chang Chun-Feng in Taiwan.

Chang Chun-Feng's Training in Tianjin

Chang Chun-Feng was born around 1902² in Shantung Province, Tsou Ping County, Ting Chia Township. At the age of nine he moved to Tianjin to apprentice in the fruit wholesaling business. At the age of 16 Chang became interested in martial arts. It is not known what style of martial art Chang first studied, however, by the time he was 21 he had met and become close with a student of Pa Kua Chang, Wu Meng-Hsia. Wu, who had spent time studying Pa Kua Chang with Han Mu-Hsia and had begun studying with Kao I-Sheng when Kao moved to Tianjin



Chang Chun-Feng with a group of students in 1953. Hung I-Hsiang is in the second row, third from the left. Hung I-Mien is in the first row, third person from the right.

from Shantung Province around 1917, saw that Chang had an interest in martial arts and introduced Chang to Kao. Although Chang was only about 21 years of age, he had become the general manager of a wholesale business which dealt in fruit, alcohol, cigarettes and other assorted groceries and was located in Tianjin's French concession. Because he had a well paying job, Chang could easily support himself.

Kao I-Sheng taught Pa Kua Chang daily at the sports field located in the English concession in Tianjin. Since Chang was busy working all day, he studied with Kao privately in the early morning and at night. Since he was making good money at this job he helped support Kao. Kao often taught classes at Chang's home. Because Kao worked with Chang privately, his progress was fast. While studying with Kao, Chang also practiced and sparred a lot with his elder brother Wu Meng-Hsia and learned a great deal from him. He improved rapidly and gained a reputation in Tianjin.

The exact details of Chang's life in Tianjin and his training with Kao I-Sheng are vague. Chang studied, practiced, and/or taught martial arts in Tianjin from around 1920 until he left in 1948. During that time, Tianjin was a hotbed of internal martial arts activity. Besides Kao I-Sheng there were numerous other famous Pa Kua Chang, Hsing-I Ch'uan and T'ai Chi-Ch'uan teachers in Tianjin during this period of time. Chang was known to have studied Hsing-I Ch'uan from Li Tsun-I, Hao Wei-Chen style T'ai Chi-Ch'uan, and ch'i kung from one of Yin Fu's students whose surname was Tai. Chang's Hsing-I Ch'uan book, which was written by his students, states that Chang also studied Hsing-I with Chang Chao-Tung, this may or may not be true. If he did study anything with Chang Chao-Tung it was only for a very short time. During the 1930's Chang also became a follower of *I Kuan Tao*³.

When Chang was around 36 years old he began

teaching in Tianjin and later became the chairman of the Tianjin City Martial Arts Association. Although he was teaching martial arts, he was still very busy with his wholesale business and traveled to other ports in China or to other countries quite frequently. While he was away from Tianjin his nephew, Chang Hsiang-Tsin taught his classes for him.

Chang Travels to Taiwan

Chang Chun-Feng's first trip to Taiwan was around the 1945 or 46 timeframe, but he did not stay for long. He brought twelve of his employees with him on this trip and tried to set up a branch of his wholesale business there. Because of the depressed market in the post-war period and because his employees did not like the environment in Taiwan, they returned to the mainland. However, the political situation on the mainland was rapidly deteriorating and so on June 1st, 1948, Chang moved back to Taiwan. Because the economic situation in Taiwan made it impossible for him to continue his wholesale business, he tried to make a living selling flour and rice. When Chang began selling flour and rice, this market also proved to be difficult. Due to slow sales a large quantity of the flour he had bought got moldy and went bad. Financially, Chang was having a difficult time trying to make it in Taiwan as a business man. Fortunately people started to become interested in his martial arts.

While working as a rice and flour salesman Chang would practice martial arts in his spare time near the Round Mountain area in the northern part of Taipei. Chang was big, tall and strong and his power was extraordinary. The arts he was practicing were unlike any that the Taiwanese were accustomed to seeing and he would frequently draw a crowd when he was practicing. Local martial artists began coming around to see what he could do. He easily defeated many who tried to test his skill and subsequently

people became interested in studying with him. Shortly after he arrived in Taiwan, he formed a core group of approximately ten students who began to study with him on Round Mountain. Several of these students had been studying with an instructor, Wu Ta-T'iao, who had previously come to challenge Chang. After Chang defeated their teacher, the students decided that they wanted to study Pa Kua and Hsing-I with Chang. One of Wu's students who began studying with Chang after his teacher was defeated, Chou Ch'ing-Shun, still teaches T'ai Chi every morning in Taipei's Pao An Temple Park. Also among the original group of ten students were the three Hung brothers; Hung I-Mien, Hung I-Hsiang, and Hung I-Wen (see article on page 14). Later all ten of these students became disciples. The first individual of the group to be officially recognized as a disciple was a policeman named Hsu I-Fei.

When teaching this first group of students, Chang would simply run through his own individual workout and the students were told to follow. Some of those first students said that it was very difficult to follow Chang because his workouts were so physically demanding. Chang would practice Hsing-I's *pi ch'uan* (splitting fist) very slowly. After each step in the sequence he would hold the posture for extremely long periods of time before taking the next step. The students' legs would become so tired they could barely stand up. One day they suggested that maybe Chang could sit and watch them go through the movements instead of them following him. Chang agreed and began calling out numbers to lead the students through the steps. Chang would call out one number, the students would step and then hold the posture until the next number was called. The students thought that this would be easier, figuring that Chang would get bored just watching and call the numbers faster than if he was practicing himself. Unfortunately, their plan backfired. Chang would call out one number and then begin to talk with friends and leave the class holding the posture for a longer period of time than when he was leading the class. After they realized this wasn't going to be any easier, they suggested that they should follow him again.

Chang had tried his hand at selling rice and flour for two years, however, there was no improvement in the business. Around 1950 he gave up the business and began teaching martial arts full time. Huang A-Ho, one of Chang's first students who had tried to help him in the rice business, invited Chang to live in his home. Chang also spent time living with the Hung family.

The I Tzung Martial Arts School

When Chang decided to start teaching martial arts full time he began to hold open classes in several locations around Taipei. He maintained his class on Round Mountain, but also began teaching near the Botanical Garden, at a location beside the Tan Shui River and in Shan Ch'ung's Chih An Hospital. He also taught near Huang A-Ho's home on Chung Shan North Road, Section 2. At this time he also founded the *I Tzung* Martial Arts Central School (*I Tzung Kuo Shu Tsung Kuan*).

When Chang started to teach openly there was a lot of opposition to what he was doing. The mainlanders did not want him teaching these arts to the Taiwanese. During

that period of time, the mainlanders all thought that the stay in Taiwan was temporary. Many thought they should keep the arts to themselves. However, Chang needed money and he thought that the martial arts should be spread widely. He felt that passing on the martial art was more important than worrying about whether the students were Northern, Southern, Taiwanese or mainlanders so he taught the Taiwanese openly.

While the Taiwanese who studied with him appreciated his openness, the Taiwanese martial arts instructors had a different opinion. Prior to 1950 the majority of the martial artists in Taiwan practiced various Southern styles of Shaolin, White Crane, and Monkey Boxing. Few knew anything about Pa Kua, Hsing-I, or T'ai Chi and most teachers taught in private. They viewed their techniques and teaching methods as "secrets." There were not many martial artists who taught openly and in public places. Chang felt it was ridiculous to sneak around teaching behind closed doors and thus refused to do so. A number of the local martial arts teachers came to challenge this "outsider" who was teaching martial arts so openly. When challenged Chang would not try and hurt his opponent. His skill was such that he could easily control the challenger without seriously injuring them. People quickly acknowledged his skill and respected his moral integrity. His reputation grew and many wanted to study with him.

In 1951, Chang Chun Feng, Han Ch'ing-T'ang and others formally established the Taiwan Martial Arts Federation. Wang Cheng-Chang was elected president and Chang Chun-Feng was the executive chairman and chairman of the teaching committee. In conjunction with



This picture clearly displays Chang Chun-Feng's massive build



This portrait of Kao I-Sheng, which was given to Chang by Chou Chi-Chun, still hangs in his home.

the Federation's founding, a big martial arts demonstration event was held. Chang Chun-Feng demonstrated the power inherent in the internal arts by holding a long staff at one end and breaking it in half with a quick, explosive shaking motion of his body. The audience was stunned at Chang's display of power.

Chang's Students Buy Him a Bride

Around this same time (1951), Chang's students sensed that he was lonely and they felt sorry for him being so far away from his home and family in the mainland, so they all chipped in money to buy him a wife. The woman they bought was a distant relative of Huang A-Ho who Chang had once seen at Huang's home. She was only 16 years old at the time (25 years younger than Chang). A group of 18 students (including the three Hung brothers) went to pick up the young girl to bring her to Chang after she was "purchased." When they reached her village they were met by a mob of village men who did not want to let her be sold to this outsider. Chang's students had to fight the villagers and retrieve their teacher's bride.

Chang's wife, Hsu Pao-Mei, says that she was very upset that she had been sold by her family. She disliked Chang at first because he was so much older and because he insisted that she practice martial arts. After she realized that he was going to force her to practice every morning

and there wasn't anything she could do about it, she said she decided to practice very hard and try to become highly skilled in these arts. Her motivation was in thinking that one day when Chang got old and his skills deteriorated, she would use his martial arts to kill him. Later after she got to know him better and they had children, she realized he was a good person and gave up on her plans to do him in.

Chang and his wife, who is now nearly 60 years old, had eight children, 4 boys and 4 girls. The first was born when Chang's wife was 19. Soon after they were married, Chang and his wife moved into a two story house near the Confucian Temple in Taipei. They lived upstairs and ran a martial arts school downstairs.

In Taipei, typhoons often bring floods to the city and the area around Chang's home flooded up to the second floor on a number of occasions. Many of Chang's early photographs and written materials were destroyed in these floods. Later, in about 1961, Chang and his wife built a home on some land that he owned off of Hsin-I Road in Taipei. The building they lived in had five stories. Chang taught classes on the second and fifth floors. Chang's wife and some of his children still live in this building today.

Soon after Chang and his wife were married Chang started teaching her martial arts. He taught her Hsing-I, Pa Kua, T'ai Chi, and Ch'i Kung so that she could teach it to women. There were a number of women who wanted to learn and he thought it best if they were taught by another woman. He taught her every morning, starting at 4 a. m., in a strict and detailed manner. Her favorite arts to practice were T'ai Chi and Pa Kua. She began teaching T'ai Chi classes for him while they still lived in the house near the Confucian Temple.

Chang Chun-Feng and Wang Shu-Chin

Around the same time Chang Chun-Feng started teaching the internal arts in Taipei and founded the *I Tzung* Martial Arts School, his friend Wang Shu-Chin began teaching in the Taichung/Tsaotun area and founded the *Cheng Ming* Martial Arts School. When Wang started teaching he also had problems with local martial artists challenging him and would often call on Chang to come down south and help him out.

Wang Shu-Chin had also come to Taiwan from Tianjin (see *Pa Kua Chang Newsletter*, Vol. 2, No. 2). Wang had studied Hsing-I Ch'uan and Pa Kua Chang with Chang Chao-Tung before coming to Taiwan. Chang and Wang had a common bond in the internal arts, however, they also had a strong bond through their involvement in *I Kuan Tao*. Although Chang was Wang's senior in boxing, Wang held a higher position in *I Kuan Tao* and thus the two considered themselves brothers.

Wang Shu-Chin was brought to Taiwan in September, 1948 by the local leader of *I Kuan Tao* in Taiwan, Chou I-Shen. In 1947, a prominent *I Kuan Tao* leader had died in the mainland and a funeral was held in Shanghai. Followers of *I Kuan Tao* from all over China attended the funeral to pay their respects. Chou I-Shen met Wang Shu-Chin while in Shanghai attending this funeral and invited him to come to Taiwan the next year to help spread the teaching of *I Kuan Tao*. Shortly after Wang

arrived in Taiwan, Chou found him a place to live in Taichung.

It is said that one reason Wang invited Chang down to his school to help him "mind the fort" during the "challenge period" was because he often injured people. When Wang fought he hit hard and did not hold back. When someone got hurt, Chang would attend to them utilizing his knowledge of bone setting, massage, and Chinese herbal medicine. Wang Shu-Chin and Chang Chun-Feng were said to have fought and won many challenges during this period of time (late 40's, early 50's). Although nothing was ever documented, stories from this time period are abundant. Both their reputations grew and large numbers of students started studying the internal martial arts. The people in south and central Taiwan studied with Wang and the people in northern Taiwan studied with Chang.

Up until two or three years after Chang got married and he and his wife moved into the house near the Confucian Temple in Northern Taipei, Wang was still asking Chang to come down south and help him with challenges. Sometimes Chang would stay there for a month at a time. His wife states that it was an unsettled life for newlyweds and she didn't like it. She said that she didn't know why he had to go off and fight everyone. When she complained Chang would say, "You don't understand." It is said that Wang and Chang practiced and researched Pa Kua Chang and Hsing-I Ch'uan together quite often during Chang's visits down south.

Chang Teaches the President

Sometime in the late 1950's Chang Kai-Chek invited dozens of well known martial artists to the presidential building to demonstrate their arts. After the demonstration event was over, Chang Kai-Chek asked Chang Chun-Feng if he would stay for a few minutes. He did not say much, however, he asked one of his aides to give Chang Chun-Feng a letter of employment and presented a gift of two



An early photo (1951) of Chang Chun-Feng (middle) with his friend Wang Shu-Chin (on Chang's left)

bolts of expensive cloth. He asked if Chang would teach him T'ai Chi and Ch'i Kung at his home in Shih Lin. Chang Chun-Feng agreed and was very happy with his gift. The cloth that the President had given him was a very luxurious item and Chang had two Chinese style suits made out of it. He only wore these suits when he went to the President's home to teach.

Shortly after Chang began teaching Chang Kai-Chek, he was also invited to teach the staff at the Presidential Building, at the Air Force headquarters, at the Police Headquarters, at the Central Investigation Bureau, and the Intelligence Bureau. In 1961 he began training officers in the Department of Defense and taught a number of famous Generals.

Chang's Teaching Method

Chang Chun-Feng's internal arts program included Hsing-I Ch'uan, Pa Kua Chang, Hao style T'ai Chi Ch'uan, Ch'i Kung, and weapons. He had personally spent the most time studying and practicing Pa Kua Chang and thus Pa Kua was his favorite art. The two arts he is best known for are Pa Kua Chang and Hsing-I Ch'uan. Some say that because Chang was primarily a Pa Kua man, his Hsing-I Ch'uan had a Pa Kua flavor.

There are those who say that Chang had a strict teaching method whereby beginning students were required to start out in Hsing-I Ch'uan before they could learn Pa Kua Chang and then after learning Pa Kua Chang they could learn T'ai Chi Ch'uan. Chang's wife said that this isn't true. She said that his teaching sequence depended on the student. Some started with Hsing-I, others started with Pa Kua and many started with T'ai Chi. Chang held weekly group T'ai Chi Ch'uan classes at the Presidential Building in Taipei for students who were only interested in T'ai Chi. Today there is a plaque which hangs in Chang's home that was given to him by the T'ai Chi group. The plaque reads: "For martial ability one must have martial virtue. Righteousness is more important than skill. To respect the Way, one must first respect the teacher. He may readily teach, however the teaching should not be taken lightly."

Many of Chang's early students started out learning Hsing-I before they studied Pa Kua Chang. The most serious students, the ones whom had plans to teach these arts in the future, were probably told to learn in this



Chang Chun-Feng with his wife



A picture frame in Chang's home holds a number of photos of Chang practicing Pa Kua Chang and posing with groups of students. The photo in the center of Chang holding the "monk spade" was printed in the *Pa Kua Chang Newsletter*, Vol. 2, No. 4

sequence. Chang's wife said that he would prepare students who wanted to become teachers in a special way. In comparing the internal arts learning process to the educational system, Chang's student Hung I-Mien says that Hsing-I is like middle school, Pa Kua is like high school, and T'ai Chi is like college. His brother Hung I-Hsiang feels the same way. Hung I-Hsiang stated that if the student starts out in T'ai Chi it is very difficult to develop and understand internal power. He suggests that students learn Shaolin when they are very young, progress to Hsing-I Ch'uan to learn how to develop internal power and then progress to Pa Kua Chang and T'ai Chi Ch'uan to learn how to refine the power.

It is possible that Chang Chun-Feng felt the same way in principle, however, all of Chang's arts were complete in that they all contained components which were designed to develop the student's ability in progressive stages. Because Hsing-I Ch'uan, Pa Kua Chang, and T'ai Chi Ch'uan are complete systems, there should not be a need for a student to first study one, and then the other, and then the other to develop complete internal skill. Chang's Pa Kua Chang contained components, such as the *t'ien kan* (heavenly stems) exercises and the *Hou T'ien* "straight line" Pa Kua which develop the *kung li* and internal power in a manner similar to Hsing-I's five elements and twelve animals. Additionally, the movements of the *Hsien T'ien* Pa Kua certainly facilitate a development of refined power, sensitivity and suppleness which is trained in T'ai Chi. So why did Chang train his early students in a Hsing-I, Pa Kua, T'ai Chi progression?

For about the first ten years Chang lived in Taiwan he always had intentions of returning to the mainland. The students he taught during those years were given

relatively short, intensive programs of study so that they could learn as much as possible before he went back to the mainland. This being the case, it seems natural that Chang would design this program to be taught in a Hsing-I, Pa Kua, T'ai Chi progression. Later, when Chang realized he would not be returning to the mainland, he taught more systematically and students did not necessarily learn all three arts or learn in a Hsing-I, Pa Kua, T'ai Chi order.

If one takes the three Hung brothers as an example, it appears that after Chang taught the intensive Hsing-I, Pa Kua, T'ai Chi program to give his early students exposure to all three arts, he then encouraged students to specialize in one of those arts. Hung I-Hsiang was the Hsing-I Ch'uan specialist, Hung I-Mien was the Pa Kua Chang specialist, and it is said that Hung I-Wen specialized in T'ai Chi. When I mentioned to a number of people in Chang's lineage that I wanted to interview the Hungs for the *Pa Kua Chang Journal*, they all said that I would want to talk with Hung I-Mien because he was the one who specialized in Pa Kua. Even when I called Hung I-Hsiang's school and spoke with his son to arrange the interview he said that I should speak with Hung I-Mien first because the agreement in the family was that Hung I-Mien would handle any questions concerning Chang Chun-Feng's Pa Kua Chang.

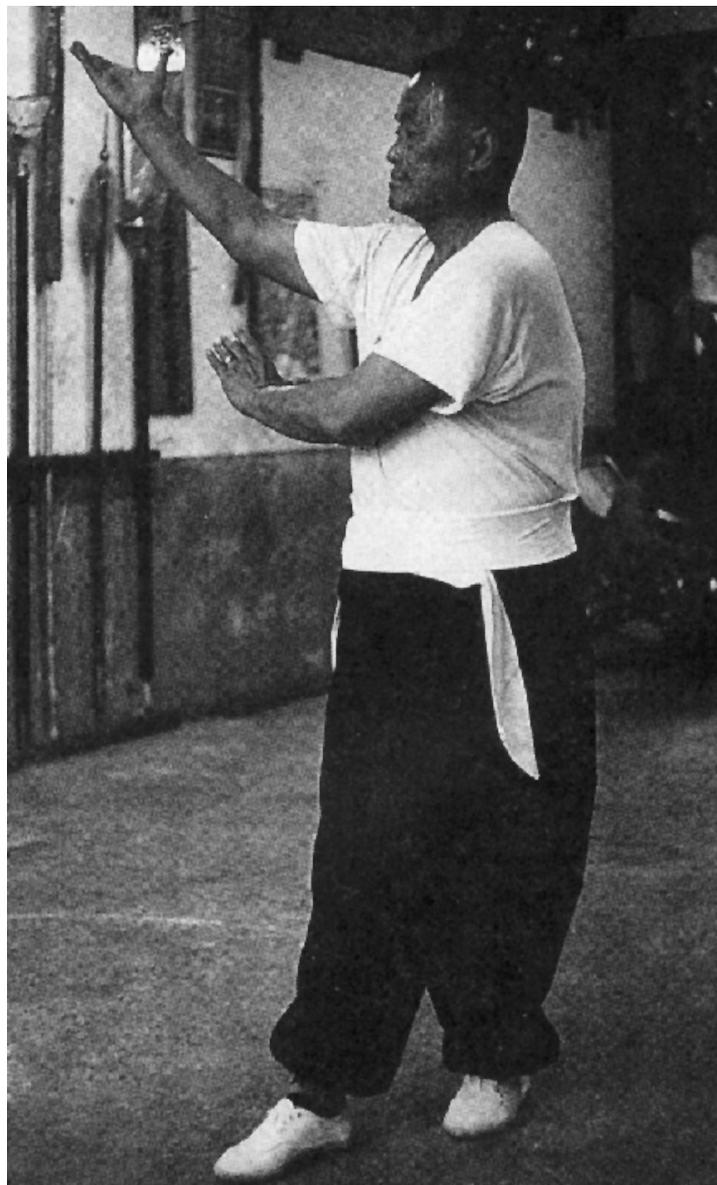
In the early years, Chang usually led his students through the *t'ien kan* (heavenly stem) exercises at the beginning of class using these exercises to help the students warm-up and stretch. In the later years he taught the *t'ien kan* more strictly with emphasis on using it as a training method, not just a warm-up. Chang almost always taught the five elements of Hsing-I to his new Hsing-I and Pa Kua students with a special emphasis

on *p'i ch'uan* (splitting fist). Two person five element application practice was also emphasized. Additionally, all students were taught and practiced "single hand pushing" and *san shou* (free style pushing or sparring). The Pa Kua Chang students were taught both the Hsien T'ien (circling) and the Hou T'ien (straight line) Pa Kua, however the Hou T'ien was practiced much more frequently. When Chang taught the Hsien T'ien, he taught one new section every four months.

When Chang taught the Hou T'ien to early students the emphasis was placed on *fa ching*. Later when he began teaching Pa Kua more systematically, he taught beginners the Hou T'ien in longer and lower postures with more attention on proper structuring of the body. After the student learned to coordinate and align the body in the extended posture Hou T'ien practice, they were then taught to shorten the posture and express power (*fa ching*) in the movement. The longer and lower Hou T'ien postures appear to be Chang's modification. Observing practitioners who still practice Kao's Pa Kua Chang in Tianjin demonstrating their Hou T'ien, they execute these sets in shorter stances and it is evident that their focus is on the *fa ching* component of the practice.

Chang Chun-Feng also had a special ch'i kung method. While he most likely received ch'i kung methods from all of his instructors and practiced ch'i kung in conjunction with the arts that he studied, the primary ch'i kung method which he practiced was taught to him by a student of Yin Fu whose surname was Tai. Chang's wife stated that this ch'i kung method was separate from his other arts and he did not teach it to many people. Chang did not teach this method to anyone who was married because he said that it was difficult to practice it correctly if the practitioner was having sex frequently. He did not teach his ch'i kung to anyone who was not a disciple unless they had a specific medical problem which could be improved through ch'i kung practice.

When Chang Chun-Feng and his wife were first married, he even kept his ch'i kung practice from her. She states that he would go into an air raid shelter under the house and practice every day. Every time he would go to practice ch'i kung he would lock the door and stay in the air raid shelter for a long time. His wife became very curious and so one day she snuck into the shelter and hid before Chang went down to practice. Chang came in and placed



Chang demonstrates "piercing palm"

a hard piece of bread (steamed bun) down, sat on top of it, and began to meditate. After a while his wife got impatient and made a noise. Chang opened the door and saw her. She said, "Why did you sit on top of that piece of bread?" He said that he was practicing his *Lung Men Ch'i Kung*⁴. Because she was so curious and had seen him practicing, he began to teach her his ch'i kung.

Chang's *Lung Men Ch'i Kung* came from Yin Fu's lineage. Chang had portraits of Kao I-Sheng and Yin Fu hanging in his home. These portraits still hang in his house today and some who have seen them incorrectly assume that Chang's Pa Kua Chang came from both Kao and Yin Fu. Some have also assumed that these portraits indicate that Kao studied with Yin Fu. When I asked Chang's wife why there was a portrait of Yin Fu in the home, she said it was because Chang's ch'i kung came from Yin's lineage. In a back room of Chang's home there is also an altar and a tablet that bears the names of Tung Hai-Ch'uan, Yin Fu, and Kao I-Sheng. He had this tablet next to his altar to show respect to his kung fu ancestors.

Through the practice of his internal arts and ch'i kung



Chang with a few students in 1961

Chang developed internal strength which was legendary. He was known to have broken heavy hard wood staffs like they were toothpicks and could crush thick pieces of bamboo with his giant hands. It is said that he could also take a very thick rattan staff and, placing one end against the corner of the floor and wall and the other end on his belly (*tan t'ien* area), he could bend the staff's center to the floor. The staff Chang used to demonstrate this is still in his home. On one occasion when Chang was teaching on Round Mountain, someone came to test his skill. Chang told the visitor to spear him in the stomach with a staff. When the staff's tip hit his abdomen, Chang applied his internal *tan t'ien* strength and the man was knocked back about 6 feet.

Although Chang knew a number of weapons sets, he did not pass on this knowledge to many of his students. The weapons were the last thing that students learned and many of the students did not stay and study long enough to get the weapons from Chang. The weapons he taught to the students who progressed far enough to learn them were the staff, long spear, and Pa Kua straight sword. He also taught the large broadsword, the double sword and two man sword, but few learned these sets - his wife and his first disciple Hsu I-Fei may have been the only two. Chang's wife said that because the double sword and the large broadsword were very difficult, he didn't teach these weapons to many people. Chang's weapons still sit in a weapons rack in his home.

Many of Chang's early students also learned traumatology. Chang's knowledge of bone setting, Chinese medicine and Chinese herbs for traumatology was extensive. He knew that in the practice of martial arts, internal and external injuries were unavoidable and thought that students should have fundamental training in how to heal injuries. When he helped establish the Taiwan Provincial Martial Arts Association he recommended that they offer this training as part of curriculum. Chang often treated people and set bones.

Chang's wife began learning the bone setting and medicine 3 or 4 years after they had been married. He taught his wife how to make the herbal formulas and poultices. After apprenticing with her husband for a number of years she was also able to treat people. She

says that a few years ago she was hit by a car and broke her leg in several places. She reset the bones herself right after the accident occurred.

Chang's students say that he was a very strict teacher. There was a very serious atmosphere in the class. The students were not allowed to talk or joke. He had a quick temper and often used a rattan stick to press his point. If students practiced hard, he would instruct them in great detail. If students appeared lazy, he would hit them with his rattan stick in a heartbeat. Chang was also a hard working teacher who would lead the students through most exercises.

Chang Chun-Feng's Books

Around 1954 Chang Chun-Feng privately published two books, one on Hsing-I which was simply called *Hsing-I Ch'uan* and another on Pa Kua Chang which was called *Chou T'ien Shu* (teaching of the *I-Ching*). These books were hand written by one of Chang's students, Ts'ai Wan-Ch'eng, who is now over 90 years old. The Pa Kua Chang book lists the names of 41 students who helped him compile the book, the Hsing-I book lists 28 names. While Chang's students had more to do with actually compiling these books than he did, Chang placed a signed photograph of himself and his "chop" in both books. Among the names included in the books are the three Hung brothers as well as one of Chang's earliest students Huang A-He.

The Pa Kua Chang book included much of the information which is contained in Kao I-Sheng's Pa Kua Chang book. Kao I-Sheng's original book, which he completed in 1936, was inherited by his student Liu Feng-Ts'ai when Kao died. Liu Feng-Ts'ai was the student who helped Kao write the book. Today this book is owned by Liu Feng-Ts'ai's grand-nephew Liu Shu-Hang. While I was visiting with Liu Shu-Hang in Tianjin in April, 1993, he was kind enough to let me look at Kao's book and take a number of photographs of its pages (see photo at right). The book is written in six volumes and contains detailed information on the Hsien T'ien and Hou T'ien Pa Kua as well as Hsing-I's five elements and a section on "health exercises." Comparing the contents of Kao's book with



Chang with Han Ch'ing-T'ang (to Chang's right)



Chang with students. The young kids are four of Chang's eight children

Chang Chun-Feng's Pa Kua Chang book, it is evident that Chang had a copy of Kao's book with him in Taiwan and allowed Ts'ai Wan-Ch'eng to copy much of it when he wrote Chang's book. A majority of the information is exactly the same.

It has been rumored that Kao I-Sheng kept his book private and only showed it to two students, Wu Meng-Hsia and Chang Chun-Feng. While this rumor would make Chang's book appear to be very precious, the fact is that there were obviously other students of Kao's who saw and copied the book. During the 1950's one of Kao's students, Tu Shao-T'ang published a book in Tianjin called *Yu Shen Lien Huan Pa Kua Chang*⁵ (Swimming Body Continuous Circling Eight Diagram Palm) the contents of which is all copied verbatim from Kao's book. Also, Liu Feng-Ts'ai and his students Wang Shu-Sheng and Liu Shu-Hang, who have inherited Kao's original book, published their book *Ch'eng Pai Kao Shih Pa Kua Chang P'u* (Kao I-Sheng Style of Ch'eng T'ing-Hua Pa Kua Chang) and subtitled *Pa Kua Yu Shen Lien Huan Chang* in 1990. This book also contains much of the information that is in Kao's book.

In compiling Chang Chun-Feng's Hsing-I Ch'uan book it appears that his students borrowed heavily from the Hsing-I books of Sun Lu-T'ang and Ch'iang Jung-Ch'iao in a few sections. This book contains information on Hsing-I's five elements and 12 animals as well as general Hsing-I theory. There are also sections on the creative and destructive cycle sets, *An Shen Pao*, strength training, mixed beating, continuous fist, and Yueh Fei's "nine essentials." The appendix of the book contains "lifesaving techniques" and a few herbal prescriptions.

Another book which Chang wrote detailed free fighting applications in a series of photographs showing each application with attack and counter-moves. The book also included a set of staff exercises. Chang's wife and three other students worked with Chang on the book and posed with him for the photographs. Chang worked on this book for 2 or 3 years before it was complete. When he was finished with the book, he sent the original to Li Ying-Arng in Hong Kong as he hoped Li would be able to help him get it published. Li promised to have the



Kao I-Sheng's original six volume Pa Kua Chang book contains details of Kao's entire teaching method. Chang Chun-Feng's Pa Kua book is similar in content to Kao's

original back to Chang within three months. A year after Chang had sent the book to Li, it still had not been returned. Chang and his wife saw Li at a tournament and Chang's wife wanted to go ask him for the book. Chang told her that he probably didn't bring it with him and so it was not convenient to go greet him. He said, "I am here and my kung fu is with me. That is more important than any pictures. He will return the book in the future." Unfortunately, Li never returned the book. Li Ying-Arng is now dead and no one in Taiwan knows what happened to the book.

Chang Chun-Feng's Later Years

In a story about Chang Chun-Feng's life in the 35th issue (March 93) of *Li Yu Mei Magazine*, Chang Chun-Feng's wife stated that in about 1966 or 1967 a friend of Chang's who he had not seen in 20 years came to visit him. During this visit Chang mentioned to his old friend that he was slightly diabetic. The friend told Chang that he had a herbal formula which would help his condition. Chang's wife said that her husband trusted this friend and took the herbs he prescribed.



Chang with students



Chang at the grand opening of the San Chung District's second I Tzung subschool, 1960



Chang Chun-Feng's wife, Hsu Pao-Mei, in 1992.

In taking that one package of medicine she says, "He lost half his life."

The day after Chang had mentioned his condition to his old friend, the friend showed up with a pack of powdered medicine. Chang took the medicine at once and that night in class became too ill to teach. He asked his wife to teach the class and he went to lay down to get some rest. After his wife finished teaching the class she went to check up on him. He had vomited and looked very sick. He told her that he wanted something cold to eat. His stomach felt like it was on fire.

The next day was Sunday and Chang's wife took him to the hospital. His skin was discolored and he looked very sick, however, the hospital was short handed that day and the doctors and nurses would not pay attention to him. Chang's wife got upset and called one of Chang's students who worked in the Presidential Building, and therefore could pull some strings. She asked him to call the hospital and tell the chief medical officer on duty to look into Chang's condition quickly. After the phone call Chang was cared for properly. Chang was given a blood transfusion and was fed intravenously for several days before he got better.

The doctors could never find what the problem was exactly, however, his wife reports that for the next seven years of his life he was treated periodically for complications resulting from this incident. Although Chang got better, he never fully recovered. After this incident, his wife taught most of the martial arts classes. He would give her detailed instruction in a morning practice session and she would teach the group classes in Pa Kua, Hsing-I, and T'ai Chi. While Chang would attend the classes and make corrections, his wife did most of the physical work in teaching the classes during the last seven years of his life. Chang would usually sit in a chair and yell out corrections to the students.

Three days before Chang died, he told his wife that he only had three days left to live. He called each of his children in to talk with them. He told two of them

to continue his work and three others to help in the administration. He told the five eldest to take care of their mother and the younger children. On the third day his wife was with some students and they heard a loud sound of exhalation come from Chang's room. She immediately phoned the doctor at the Presidential Building to come and try to save him. The doctor came, however there was nothing he could do. Chang Chun-Feng died on the 16th day of the 5th lunar month in 1974. On the day Chang was buried there were more than 3000 people in attendance, many were high ranking government officials.

Chang's Wife Continues his Teaching

After Chang Chun-Feng died, his wife continued to hold classes and teach the Hsing-I, Pa Kua, and T'ai Chi. She carried on with the same classes that she taught when Chang was alive. During the last six or seven years of Chang's life she led all of the classes and Chang acted as the disciplinarian and functioned as quality control. After he passed away she became much stricter in her teaching because she had to prove that she could do it without her husband. Today Hsu Pao-Mei is still teaching, however, she prefers to only teach the T'ai Chi.

Footnotes

1) Readers interested in finding out more about Kao's Pa Kua Chang should refer to *Pa Kua Chang Newsletter* Vol. 2, No.3 and *Pa Kua Chang Journal*, Vol. 3, No. 2. In Vol. 2, No. 3 the reader will also find information about the Pa Kua taught by He K'o-Ts'ai and Yu I-Hsien. Future issues of the Journal will address Kao's Pa Kua Chang as taught by Wu Meng-Hsia, Li Chuang-Fei, and Liu Feng-Ts'ai.

2) Although some reports state that Chang Chun-Feng was born as early as 1894, the most accurate date given was 1902, 4th day of the 12th lunar month.

3) *I Kuan* means consistent or unwavering, *Tao* means the way or path. *I Kuan Tao* is more a philosophy than a religion. The followers of *I Kuan Tao* believe in all five of the major religions or philosophies which are prominent



The name of Chang's school is still above the door to the entrance to Chang's home on Hsin-I Road

in China. They view Buddhism, Taoism, Confucianism, Islam, and Christianity, as differing expressions of the same universal and unwavering *Tao*.

4) It is very interesting to note that Chang referred to his Ch'i Kung method as *Lung Men*. As we reported in the last issue of the *Pa Kua Chang Journal*, the circle walking method taught to Tung Hai-Ch'uan originated with the *Lung Men* sect of Taoism. Tung Hai-Ch'uan did not teach his full system of Taoist Ch'i Kung to many of his Pa Kua Chang students. The only one who is known to have received this full transmission was Yin Fu. Since Chang Chun-Feng learned his Ch'i Kung from Yin's student, he likely received Tung's direct Taoist Ch'i Kung transmission. There are very few, if any, Pa Kua Chang practitioners outside of the Yin Fu lineage who received this training.

Sitting on the hardened steamed bun was most likely a method used to close off the anus when practicing the ch'i kung method.

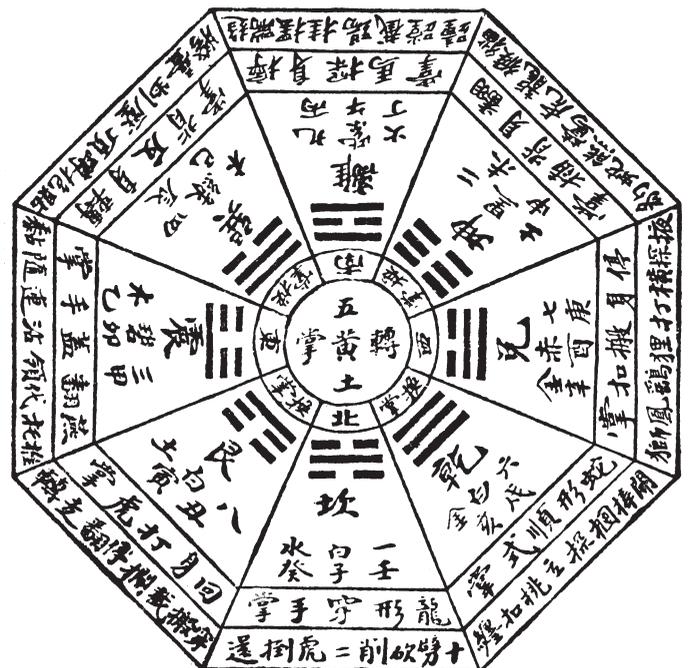
5) Many families of Chang T'ing-Hua's Pa Kua Chang call their style *Yu Shen Lien Huan Pa Kua Chang*. There are at least 4 or 5 books on Pa Kua published in mainland China by practitioners in Ch'eng T'ing-Hua's lineage which bear this same name.

洪	懿	綿	Hung I-Mien
徐	一	飛	Hsu I-Fei
黃	阿	合	Huang A-Ho
韓	慶	堂	Han Ch'ing-T'ang
徐	抱	妹	Hsu Pao-Mei
王	樹	金	Wang Shu-Chin
天	干		T'ien Kan
天	天		Hsien T'ien
先	天		Hou T'ien
後	拳		Pi Ch'uan
劈	手		San Shou
散	勁		Fa Ching
發	門	氣 功	Lung Men Ch'i Kung
龍	海	川	Tung Hai-Ch'uan
董	田		Tan T'ien
丹	天	術	Chou T'ien Shu
周	風	彩	Liu Feng-Ts'ai
劉	萬	成	Ts'ai Wan-Cheng
蔡	紹	棠	Tu Shao-T'ang
杜	樹	行	Liu Shu-Hang
劉	書	聲	Wang Shu-Sheng
王	容	樵	Chiang Jung-Ch'iao
姜	英	昂	Li Ying-Ang
李			
游	身	八 卦 連 環 掌	

Yu Shen Pa Kua Lien Huan Chang

Chinese Character Index

程	庭	華	Ch'eng T'ing-Hua
高	義	盛	Kao I-Sheng
尹	福		Yin Fu
梁	振	普	Liang Chen-P'u
張	兆	東	Chang Chao-Tung
李	存	義	Li Ts'un-I
傅	振	嵩	Fu Chen-Sung
孫	祿	堂	Sun Lu-T'ang
吳	孟	俠	Wu Meng-Hsia
何	于	可	He K'o Ts'ai
于	義	賢	Yu I-Hsien
張	峻	峯	Chang Chun-Feng
郝	為	真	Hao Wei-Chen
一	貫	道	I Kuan Tao
張	象	津	Chang Hsiang-Chin
吳	大	條	Wu Ta-T'iao
周	慶	順	Chou Ch'ing-Shun
洪	懿	文	Hung I-Wen
洪	懿	祥	Hung I-Hsiang



The Hung Brothers of Taiwan

The information in this article was obtained during interviews with Hung I-Mien in September 1992 and March 1993 and with Hung I-Hsiang and his sons Hung Tse-Han and Hung Tse-P'ei in March 1993. Thanks to Bill Tucker for translating these interviews.

Although Chang Chun-Feng had literally hundreds of students, the two who are probably the best known are two of the Hung brothers, Hung I-Mien and Hung I-Hsiang. In part this is due to the attention they have received in various books, magazines, and television documentaries, however, they were also among Chang's ten original students in Taiwan, studied with him longer than most, attained high levels of skill, and continued teaching the arts for many years. So, it is natural that their names would have become well known in martial arts circles.

The Hungs came from a wealthy Taiwanese family who originally made their money in the candle making business. This business later expanded to include incense, oils, and fireworks. Because the family was well-off, they worried about thieves and so the Hung's father hired a Shaolin master from the mainland to teach them martial arts so that they could protect themselves and the family business. The Hung's father and the eldest son were the first to study the Shaolin art. Although the other four Hung brothers received varying degrees of Shaolin training, the three middle brothers developed their martial arts skill while studying with Chang Chun-Feng. There were five Hung brothers all together, however, only three of them, Hung I-Wen, Hung I-Mien, and Hung I-Hsiang, studied with Chang.

Hung I-Mien

Hung I-Mien, who is currently 73 years old, was the middle Hung brother. Four years younger than Hung I-Wen and five years older than Hung I-Hsiang, Hung I-Mien was at the right age at the wrong time and was drafted into the Japanese Army during World War II (around 1940). Although the Hung's father and eldest brother had started studying Shaolin before Hung I-Mien was drafted, he had not been very interested in studying martial arts and therefore his first exposure to combat arts was bayonet training in the Army. Every morning the soldiers would wake up and practice basic bayonet thrusting techniques. Although Hung I-Mien received this training over fifty years ago, he still loves to demonstrate this skill. During each of our two visits with him, when the topic of his training in the Army came up he went into a back room and came out with two wooden Japanese style swords and had the translator attack him. He dodged and blocked the attacks as if he had been continuously studying the bayonet drills all his life.

During the War, Hung I-Mien fought against the Americans in the Philippines. While his unit was on a ship moving between islands, the ship was captured by the Americans. The ship they were on was disguised as



The three Hung Brothers who studied with Chang Chun-Feng are shown here together in 1957. Hung I-Wen (the eldest of the three) is in the middle, Hung I-Hsiang is on his left and Hung I-Mien is on his right.

a hospital ship, however, the Americans stopped the ship to investigate. When they found soldiers, the Americans captured the ship and took it and its passengers to Australia. Hung and his unit were held as prisoners in Australia for 2 or 3 months. At the end of the war they were released and sent back to Taiwan. All together Hung I-Mien had spent five years in the Japanese Army. He was 26 when he returned home in 1945.

If you can't take the pain, go home and don't practice.

Sometime after Hung I-Mien returned to Taiwan he was out one morning exercising. Chang Chun-Feng saw him working out and called him over. Hung had previously watched Chang practicing near the Round Mountain area and thought what he did looked very strange. He said that he could not understand why Chang would walk around in circles or why he would stand for long periods of time holding one posture, move one step, then hold another posture. It was very different than anything he had seen before. When Chang called him over, he showed Hung some Hsing-I and Hung became interested. Shortly afterwards Hung's two brothers, Hung I-Hsiang and Hung I-Wen also became interested in practicing with Chang.

The Hungs told their father that they had met a very good martial artist and were interested in studying with him. The elder Hung invited Chang to his house and asked if he would teach his sons on a regular basis. Chang agreed and the Hung's father helped to support Chang, giving him a place to stay when he needed it. Some of the classes Chang held with his original ten

students where held at the Hung's home.

Hung I-Mien said that the first art Chang taught to them was Hsing-I Ch'uan. The practice sessions were very difficult. Chang would have them hold postures for long periods of time and constantly tell them to get lower in their stances. Commenting on the purpose of this practice, Hung said that the standing helps improve the practitioner's intention. He also said that in the standing practice the student should quiet the mind and calm the heart. The eyes should not flinch, but be fixed with a steady gaze.

Hung would often complain to Chang, saying that the practice was too painful. Chang responded simply by saying, "If you can't take the pain, go home and don't practice." Today Hung states that the only way to get good kung fu is to practice very hard and experience the pain.

Hung I-Mien believes that in practicing the Hsing-I five elements as an introduction to the internal martial arts, the student can clearly understand the way the body should be trained to move in the internal styles. His feeling is that Hsing-I is a more direct expression of the internal principles and thus a student who starts out with Hsing-I is able to develop some internal skill relatively fast. Hung states that it is a good idea to learn Hsing-I's five elements before beginning Pa Kua Chang practice. This is the manner in which he was taught by Chang.

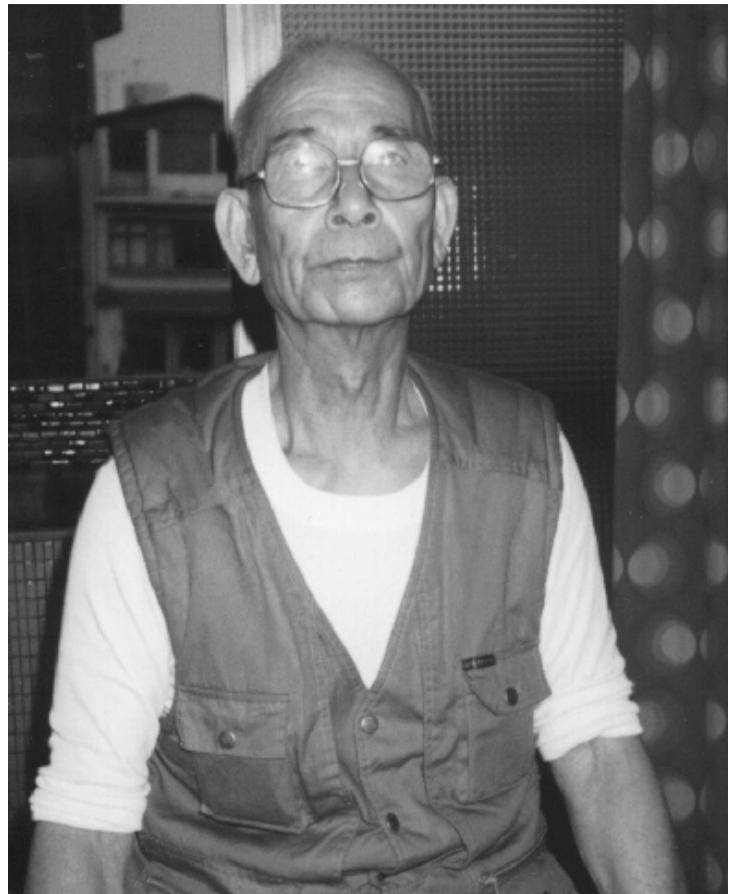
After learning all of Hsing-I's five elements, Chang started teaching Pa Kua's circle walk practice. Hung said that along with the study of the Hsien T'ien and the Hou T'ien Pa Kua, Chang Chun-Feng also taught other developmental exercises such as the *T'ien Kan* (Heavenly Stem) exercises, and had the students hit bags and other objects to develop their body. All totaled, Hung I-Mien studied Chang's Pa Kua Chang for 10 years, Hsing-I Ch'uan for 8 years, and studied how to treat martial arts injuries for about 3 of those years.

Hung I-Mien did not say that he studied Chang's T'ai Chi at all, however, he did say that he thought the Hsing-I Ch'uan was like middle school, Pa Kua Chang is like high school, and T'ai Chi Ch'uan is like college. He added that although T'ai Chi is the most refined and can potentially be the highest level of these arts, he had not ever met many who could apply T'ai Chi in fighting. He said that good T'ai Chi fighters are few and far between. Hung said that Chang Chun-Feng also taught many weapons, but he did not specifically state that he learned any weapons from Chang. When asked about weapons he said that once you learn the movements and principles of Hsing-I and Pa Kua, you will know how to use any weapon and you can use any object as a weapon. So saying, he picked up the stool he was sitting on and started wielding the stool as a weapon while executing Pa Kua Chang movements.

Although Hung I-Mien taught a number of students, he was never a professional martial arts teacher like his brother Hung I-Hsiang. He was involved in the family business and taught martial arts as a hobby. Today Hung I-Mien is retired from teaching and does not practice much anymore. He said his kung fu was at its best when he was between the ages of 31 and 40 when he was practicing the most. He remarked, "If one stops practicing, the skill



Hung I-Hsiang at his school, late 1970's. During the height of martial arts popularity in the 1970's Hung had over 200 students in his Tang Shou Tao school.



Hung I-Mien at home in March 1993



Hung I-Mien poses in a Hsien T'ien Pa Kua posture

will disappear very fast." He pointed out that his last student was Allen Pittman who studied with him in 1982 and 1984. After he taught Allen he retired and has not taught anyone else since. Hung I-Mien says that he never liked to promote himself as a martial arts teacher. He was never interested in getting a big name, he said, "others who teach for a living should do that."

Hung I-Mien does not talk much about his ability, however, many others in Taiwan say that Hung I-Mien was Chang Chun-Feng's best Pa Kua Chang student. He is known for his quickness and agility. Some say that he acquired this skill because Chang liked to hit his students and so Hung became especially skilled at moving out of the way of his teacher's powerful strikes. Although Hung I-Mien is small and thin, those that knew of his fighting ability said that he was a fearless fighter. They say that when he returned from the war after fighting hand-to-hand for his life in the jungles of the Philippines, boxing opponents didn't scare him much, no matter how big they were.

In discussing Pa Kua Chang principles and practice, Hung I-Mien emphasizes awareness, sensitivity, quickness, agility, and the ability to adapt and change when applying the art. He says that one must be sensitive to the opponent's movement, know what the opponent is doing,

and act immediately. This ability requires the development of *t'ing ching*, or "listening" skill. He continues by saying that in martial arts fighting, there is no set way or set technique. It is important to respond to the opponent's movement in the most appropriate way. To accomplish this the student needs to develop a sense of sight, sense of touch, sense of movement and a keen awareness. The eyes take in without focusing and the body responds immediately.

You cannot just talk about sparring, you have to practice it.

In order to learn how to respond spontaneously to an opponent's movement the student needs to develop the ability to change and vary the set forms. Hung states that the student must have a flexible mind and think about possible variations when practicing. He says, "If you cannot figure out the variations, the forms are of limited use." He continues by saying that the instructor cannot really teach the student how to change. The student has to use his mind in practice and figure it out for himself. He said he was not taught this ability by Chang, he learned how to do it through experience in sparring and practicing two-man and three-man sets of the 64 linear Pa Kua Chang techniques. He learned by getting hit in sparring practice and then trying to figure out why he got hit. He said that in the past he would practice sparring so much that he would come home with bruises all over his face. "You cannot just talk about sparring, you have to practice it."

After conducting two interviews with Hung, I can attest to the fact that he would rather practice sparring than talk about it. With every question I asked him, he would stand up and demonstrate his point on my translator Bill



Hung I-Mien demonstrates a self-defense technique on Bill Tucker, September, 1992

Tucker. Every explanation ended up with Bill getting hit two or three times. Although Hung was not hurting him, Bill was getting tossed around quite a bit. Hung loves to move to evade an attack, position his body at an optimum angle for counter attack and come in punching. His hands are very fast and skilled. He smoothly and continuously moves through an avoiding, joining, redirecting, and striking sequence with each of the opponent's attacks. After 20 or 30 minutes of asking questions and having Hung pop up out of his chair and say, "Let me show you how that is done," I started to feel sorry for Bill. In an attempt to give him a rest, I tried to redirect the conversation from Pa Kua technique to Pa Kua history or personalities. My attempt to give Bill a rest failed however because when I asked Hung about someone who had taught or practiced Pa Kua his response was, "Well let me show you how he fought" and again Bill would be attacked. When Hung I-Mien said that "you have to practice sparring, you can't talk about it," it was obvious that he practices what he preaches.

When practicing Pa Kua Chang sparring, Hung feels that it is important to practice with people who have good intentions. The partners should work to help each other improve. He recommends that students practice a lot of sparring in order to obtain the feeling of how to change and adapt to various situations, however when practicing the partners should be careful not to really hurt each other. He said that sparring partners should wear light gloves and not hit with full force. The importance of sparring practice is to learn how to adapt and flow smoothly from one technique to another with the varying situation, it is of little use if the sparring partners are out to see who is the "best." They should work with each other.

There is no use going straight in on someone who is big; move around and then hit their weak spots. Attack the eyes, throat, groin and nose. Be clever and use your head!

Hung also recommends that when sparring the student spar with partners of various sizes. He said that smaller people have to learn how to move around a lot and they have to use their head when fighting. The Pa Kua practitioner should learn how to use angles to avoid and then move in fast. His advice to small practitioners is, "Learn how to move and get through someone's defenses." He states, "There is no use going straight in on someone who is big, move around and then hit their weak spots. Attack the eyes, throat, groin and nose. Be clever and use your head!" He further states that you cannot punch a big guy in the body, they are more susceptible to an attack to the side or back. "You hit the places that are not protected by muscle or fat." Hung said that when he was at Chang's school, he had the opportunity to spar with Wang Shu-Chin on several occasions and really had to use his speed and agility to get out of Wang's way.

Although Hung I-Mien is retired and says that he does



Hung I-Hsiang demonstrates San Shou with a student, circa mid-70's

not practice anymore, he is very energetic, appears to be in excellent health, and still loves to demonstrate his martial art. Since his wife passed away a few years ago he describes himself as "old and lonely," however he appears to be anything but "old and lonely." He seemingly has the energy of about 5 men. He gave up drinking and smoking several years ago and since his father died at 94 and his mother died at 90, if he follows this family tradition, he will probably be around for a long time to come.

Hung I-Hsiang

While Hung I-Mien is small, thin, talkative, and very energetic, his younger brother Hung I-Hsiang is exactly the opposite in physical build and character. Hung I-Hsiang is a large man who does not talk much. While I was interviewing Hung I-Mien, he hardly ever sat down, he was always moving and demonstrating. During the interview with Hung I-Hsiang, he sat calmly in his chair the entire time. If Hung I-Hsiang is to be known as the "Not-so-little Elephant," Hung I-Mien could be called the "Energetic Monkey." Those that have known the Hungs for a long time say that their fighting styles are very reflective of their characters.

Where Hung I-Mien was very quick and agile and used evasiveness to move out of the opponent's direct line of attack and counter-attack the opponent's weak areas, Hung I-Hsiang was known for being very direct in fighting, using his size and strength to control the opponent. Where Hung I-Mien was good at outside fighting, Hung I-Hsiang skill was in sticking, trapping, and controlling the opponent on the inside. This being the case, Hung I-Hsiang naturally gravitated toward Hsing-I and Hung



Hung I-Hsiang, early 1970's

I-Mien towards Pa Kua Chang. Hung I-Mien said that Chang Chun-Feng would train each student a little differently depending on the student's physical characteristics. He obviously hit the mark when training the Hungs.

Prior to study with Chang Chun-Feng, Hung I-Hsiang had experience with the Shaolin his family practiced and he also studied Judo during the Japanese occupation of Taiwan during World War II. When the three Hung brothers started their study with Chang the first thing they were taught was Hsing-I's *pi ch'uan* (splitting fist). This was followed by the other four fists of Hsing-I Ch'uan. Hung stated that because of his base in Shaolin he was able to easily transition to the movements of Hsing-I Ch'uan.

In Hung I-Hsiang's opinion, starting with Hsing-I Ch'uan's five elements is the best way to develop internal power. He said that students must learn to develop power at the *ming ching* (obvious power) level before they can understand higher levels of refined skill. In Hsing-I the expression of internal power is inherently more obvious and direct than either Pa Kua or T'ai Chi and thus it is a good starting place. He says that although the three arts will suit different people, whatever art a person studies they should train the strength aspect first and then once that has developed they can refine it and learn how to use it. He feels that it is best not to start with T'ai Chi because it is a high level expression of internal power and if the student has not developed

internal strength in practicing an art like Hsing-I Ch'uan or some other strength training exercises, it will be difficult for the student to understand internal power as it is expressed in T'ai Chi.

When Chang was teaching in the early days he would often use Hung I-Hsiang as his demonstration partner when demonstrating application to the other students. Hung said that he felt this "hands on" experience with Chang was an important part of his development. He believes that when learning, the student should have as much "hands on" contact with the teacher as possible so that they can feel what the teacher is doing.

... students must learn to develop power at the ming ching (obvious power) level before they can understand high levels of refined skill.

A story which was told in the "Way of the Warrior" documentary about Hung I-Hsiang, produced by the BBC in the early 1980's, says that at one point in Hung's training with Chang, he questioned whether or not the internal styles would really work in a fight. He thought maybe he was wasting his time in studying with Chang. Chang told Hung, "Go and challenge senior students of other instructors, if they beat you, then you should study with their teacher." Twenty-five fights later Hung returned to Chang's school undefeated.

Hung I-Hsiang stated that after he had studied with Chang for several years, he often led classes for Chang. Because the internal martial arts were still very new in Taiwan, many curious people would come to test Chang's skill. Hung said that Chang would often send him out to show the visitors what the internal styles were all about. Many of the elder martial artists in Taiwan remember



Hung I-Hsiang with his second and third sons Hung Tse-Han (right) and Hung Tse-P'ei in March 1993



Hung I-Wen (far left) and Hung I-Hsiang (fourth from left) appear with Chang Chun-Feng (third from right) in 1953 on the third anniversary of Chang's school in Taiwan. One of Chang's first student's, Huang A-Ho is third from left (behind his son).

Hung as being someone who was involved in many fights, both in and out of the martial arts studio.

In the mid-1960's Hung I-Hsiang opened up his own school under the name *Tang Shou Tao*. He states that at that time there were many foreign military personnel studying at the school. Because he had many foreigners, he did not want to call the school *Kuo Shu* or "National Arts" as most martial arts schools were called. He said that the name *Tang Shou Tao* had more of an international flavor. In this new school, Hung taught the beginners basic Shaolin techniques with a fighting emphasis. He wanted students to have a basic understanding of striking, kicking, locking, and throwing before they began to study the more refined internal arts. In teaching these aspects of fighting to beginners Hung drew from his background in Shaolin and Judo as well as the internal arts he learned from Chang.

After *Tang Shou Tao* students gained some basic martial arts skill with the fundamentals training, Hung would start them with Hsing-I before they studied Pa Kua Chang or T'ai Chi Ch'uan. Hung's T'ai Chi does not come from Chang, but from another well known mainlander who taught in Taiwan, Ch'en P'an-Ling.

Hung feels that the progression in martial arts is cyclic. He says that a new student starts out having no form, no intent and no method. Through the study of basic Shaolin the student will learn form. When the student progresses to Hsing-I, they will learn to have intent. In the practice of Pa Kua Chang and T'ai Chi Ch'uan the student will learn to refine the form, cultivate the intent and discover the method. The "method" extends beyond fixed form or "technique." Understanding the method involves a deep experiential understanding of the concepts and principles of the art. Hung believes that at the highest levels, the practitioner

will completely internalize the method and practice with no form or intent. The cycle, which started with no form and no intent, is complete. Hung states that a great fighter's movements will be very simple and direct.

In addition to the martial arts curriculum, Hung feels that it is important for students to understand Chinese medicine. He says that anyone who studies the fighting, should also know the medicine. He states that even the minor strains and bruises which are a part of everyday practice should be taken care of properly so that they will not lead to more serious complications.

Although Hung I-Hsiang is primarily known in Taiwan for his Hsing-I, he and his students, both American and Chinese, have been instrumental in helping to spread all of the internal Chinese martial art styles throughout the world. We salute his efforts and hope that he will continue to pass on his knowledge for years to come.

Chinese Character Index

洪	澤	漢	Hung Tse-Han
洪	澤	沛	Hung Tse-P'ei
少	林		Shaolin
聽	勁		T'ing Ching
明	勁		Ming Ching
唐	手	道	T'ang Shou Tao
國	術		Kuo Shu
陳	泮	嶺	Ch'en P'an-Ling

* Characters which are shown in the index on page 13 are not repeated here

One of Sixty-Four: A Hou T'ien Example

by Allen Pittman

The method of Pa Kua taught to me by Mr. Hung I-Mien consisted of three sections: The Twenty Four Gates, the "Post Birth" or "After Heaven" sequence (often termed "The Sixty-Four"), and the "Before Heaven" sequence, which the readers will recognize as the circle walking Pa Kua. According to Teacher Hung (he preferred the term "Teacher" to "Master") this was the same sequence he learned from his teacher, Chang Chun-Feng. The readers should note that Chang preferred his students to acquire skill in Hsing-I as a prerequisite. Following in this tradition I too studied Chang's Hsing-I system which differs from other types of Hsing-I and contains shadings of Pa Kua as preparation to going into the Pa Kua curriculum.

In Chang's text, *Chou T'ien Shu*, he states, "The beginner must learn Hsing-I, it is obvious . . ." He further explains that this gives the student an appreciation of basics both physical (technique) and psychological (courage). By beginning with these he believed students could rid themselves of petty fears regarding self defense and direct their attention to the more advanced mind and body training he found in Pa Kua which he describes as, ". . . covert and continuous."

This is not to imply deep skill cannot be derived from Hsing-I but merely emphasizes the fact both teachers taught these arts in sequence as a curriculum.

After gaining some skill in Hsing-I and the Twenty-Four Actions of "Heavenly Gates" the student begins learning the "Post Heaven" movements. The movements described and demonstrated here are the second series of the Water Kua. (Eight Sets for each of the Eight Kua giving 64 sets). The form is the tenth of the sixty four and is called *ts'ang*, or "conceal."

Explanation of the Movement: Linear Action Number 10 (*ts'ang*)

- 1) From the 40-60 rear weighted stance with the left hand leading in "splitting," pull the left hand back into a half-fist, palm down and clutching while toeing into the left foot. At the same time, reach across the body with the open right palm clamping forward. See photos 1 and 2.
- 2) Turn the right palm over, palm up and clutch while bringing the right foot to toe. The left fist has not changed. Turn the waist leftward pulling around the body with the right clutching fist. See photo 3.
- 3) Lunge forward with a right step pulling the right fist, palm up, near the left shoulder while thrusting ahead with the left open palm. See photo 4.
- 4) Follow step with the left foot and, stepping forward with the right foot, pull the left hand down into a fist at the left hip. At the same time extend the right fist into a drilling punch (as in Hsing-I). See photo 5. Follow step.

About the Author: *Allen Pittman is a senior student of R. W. Smith and a disciple of Hung I-Mien (Taiwan). He has published two books on Nei Chia - Hsing-I and Pa Kua available through Tuttle Publishers. Presently he is working on a comprehensive treatise on the Pa Kua system of Kao I-Sheng (both linear and circular) which he inherited from Hung I-Mien. Allen Pittman was featured in Pa Kua Chang Newsletter, Vol 1, No. 2*



Photo 1

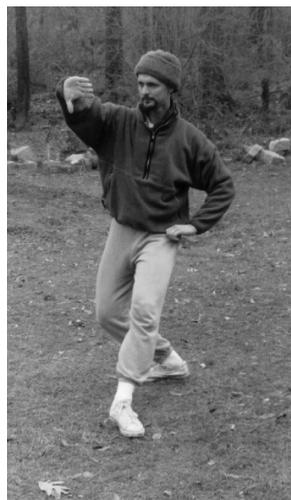


Photo 2



Photo 3



Photo 4



Photo 5

Allen Pittman demonstrates *Ts'ang* (藏), the tenth line of the Hou T'ien Pa Kua Chang.

Fire and Water (Drawing Silk)

by Marcus Brinkman

A metaphor used to symbolically indicate the way in which *I* (intention) should coalesce with *Ching* (essence) as one attempts to begin the process of cultivating *Ch'i* goes like this. . .

. . . . If one were to attach a single strand of silk to a small pebble and then proceed to move the pebble along without breaking the delicate fiber, success would require an even and unhurried pull, like a prolonged fine breath . . . An anxious or sharp tug would easily cause the strand to snap . . .

In one context, these words refer to a method by which the body's hormonal system and central nervous system may be harmonized. In another, it is a way in which the mind and body may link in stillness and in motion. "Drawing Silk" (*Chou Szu*) is the name used to describe this process.

The words "move" and "pull" relate to the word *Chou* which means "to draw." This is the function of the *I*. It is suggestive of the "intent" aspect of awareness, or the directing force. If the directing force of the *I* is too intense the silk string (*Szu*) cannot endure. If the *I*'s force is too lax, the string cannot be grasped.

The "pebble" relates to the object that is being acted upon by the *I*. In this case the pebble refers to *ching*. *Ching* translated in its literal sense is "sperm essence." But, in the larger sense is suggestive of the body (flesh and blood), and the energetic potentials and properties pertaining to its substance.

One's awareness should be directed to cover and permeate the body. The *I* must be directed to the body as a whole. When the mind initially begins to attempt this, there will be difficulty in maintaining the right degree of tension. However, with continual practice, as one is able to sustain the right degree of awareness for extended periods of time, a fine stream of consciousness, like a fine silk thread, linking the Mind and Body may result. The longer one is able to maintain that link, the longer the string becomes. When there is inability to carry this out, the silk string of consciousness will vanish like a thought. One may space out, or be carried away by some exterior activity or concern, lost in imagination or conversely, constrict one's awareness to a part of the body, instead of the whole. When either of those conditions exist the silk string that connects the *I* and *Ching* will be lost.

The silk strand is a simile that suggests an uninterrupted flow of awareness, maintained between the mind and the body. When the *I* and *Ching* are united in this manner there is cultivation of *Ch'i*. So, in other words, the silk strand is symbolic of *Ch'i*.

In Taoist terms, *Ching*, *Ch'i*, and *Shen* are referred to as the Three Treasures. Chinese medically speaking, *I* (*Shen**) is associated with "Heart Fire," whereas *Ching* is synonymous with "Kidney Water."

The equilibrium that exists between Heart (Fire) and Kidney (Water) is the core concern of Chinese Life Extension practices. When there is neither excess nor deficiency occurring in regard to both Fire and Water, *Ch'i* may be cultivated. However, what is sometimes evident, among martial artists, is an overly exuberant Fire (*I*) that is capable of depleting the body's *Yin* essence (*Ching*).

Just as sunlight may pass through the lense of a magnifying glass and be focused to ignite fire upon the object of its intent; so may the influence of *I* ignite the *Ching*.

Practitioners of Pa Kua Chang should therefore avoid over reliance of the "Will" to accomplish their goals. "Will power" is

suggestive of a kind of energetic release that is akin to "psyching one's self up." In this way, the *I* (Heart Fire) stimulates the *Ching* above and beyond the balance that is required for dual cultivation of Fire and Water. Practically speaking, Will must rely on Emotion to gain its strength, when Emotion becomes over-stimulated, the *Ching* is fueled by a blazing un-refined fire, capable of consuming one's *Ch'i* instead of cultivating it.

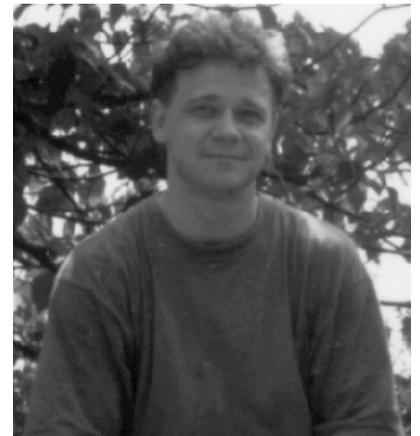
Almost all martial artists have at one time or another experienced a situation where your opponent has gotten the better of you or vice versa. This often leads to an emotional response, which is most often, out of control. The adrenalin rush of anger is exhilarating, but it exhausts the Kidney Water and induces a hypertensive state.

This is comparable to fueling a steam engine with crude oil, the burn is explosive, dirty and hard to control. As such the steam that rises erupts in spurts that are capable of causing interior damage. When there is not mutual cultivation of the *I* (Fire) and *Ching* (Water) there cannot be equilibrium in regard to the other organs of the body.

If this occurs on a regular basis, one may experience swings of both mood and physical energy. Typically, one's mind may feel overly stimulated while the body feels exhausted. In more severe cases, those conditions may be constant. They are commonly referred to as feeling "wired" or "burned out."

When the practice of Drawing Silk is developed correctly the fragile silken link will eventually increase in strength and diameter. Eventually this form of practice will enable one to link the silk thread to the body as it is in motion.

* *I* and *Shen* are both terms that are designative of one's intellectual processes. *Shen*, is literally indicative of spirit. Spirit is connotative of both the Heart and Mind. *I* is designative of one's directed awareness, and is an aspect of *Shen*. The difference lies in their contextual usage.



About the Author: *Marcus Brinkman, O.M.D.* is the senior student of *Lo Te-Hsiu* (see article on page 22). He has just completed a translation on *Pulse Diagnosis and Chinese Medical Case Studies*. *Marcus* resides in *Taipei, Taiwan* and has lived there since 1985.

Chinese Character Index

意	I
精	Ching
氣	Ch'i
抽 絲	Ch'ou Szu
神	Shen

Lo Te-Hsiu: Carrying On the Tradition of Chang Chun-Feng's Pa Kua Chang

The information in this article was obtained during interviews conducted with Lo Te-Hsiu in Taipei, Taiwan, in September 1992 and March 1993. Thanks to Lo Te-Hsiu's students Tim Cartmell and Bill Tucker for translating the lengthy interviews.

In September of 1992 I was in Taipei, Taiwan, interviewing Huang Po-Nien's son, Huang Kuo-Chen, and Huang Kuo-Chen's son was listening attentively to what his father was saying about his grandfather. I made a comment to Huang Kuo-Chen's son about how interested he seemed to be in what his father was saying. He replied, "I love to hear stories about my grandfather." I asked, "Do you practice martial arts." His response, "No, I don't like martial arts. I like baseball."

Even though his grandfather was one of the most famous Pa Kua and Hsing-I masters of this century, the response did not surprise me because I had come to realize that the majority of young Chinese living in Taiwan today feel the same way. They are too busy studying in school, finding good paying jobs, and filling their free time with Western sports, or other leisure activities, to be interested in practicing the martial arts.

Today the Northerners who brought the "internal" styles of martial arts to Taiwan in the late 40's and early 50's have either passed away or are too old to teach. Even the first group of Taiwanese who were taught by the mainlanders are now old and retiring. For the most part, the students of these students who studied during the 60's and 70's are now busy raising children and supporting their families and don't have much time for martial arts. It is very difficult to find individuals teaching Pa Kua Chang or Hsing-I Ch'uan today in Taiwan who have over twenty years in the art, still practice hard everyday, and teach their art openly and with enthusiasm. They have not disappeared completely however, because Lo Te-Hsiu is one such individual.

Lo Te-Hsiu started his martial arts training in 1968 studying Shaolin from a few of his relatives. When he was in the eighth grade a

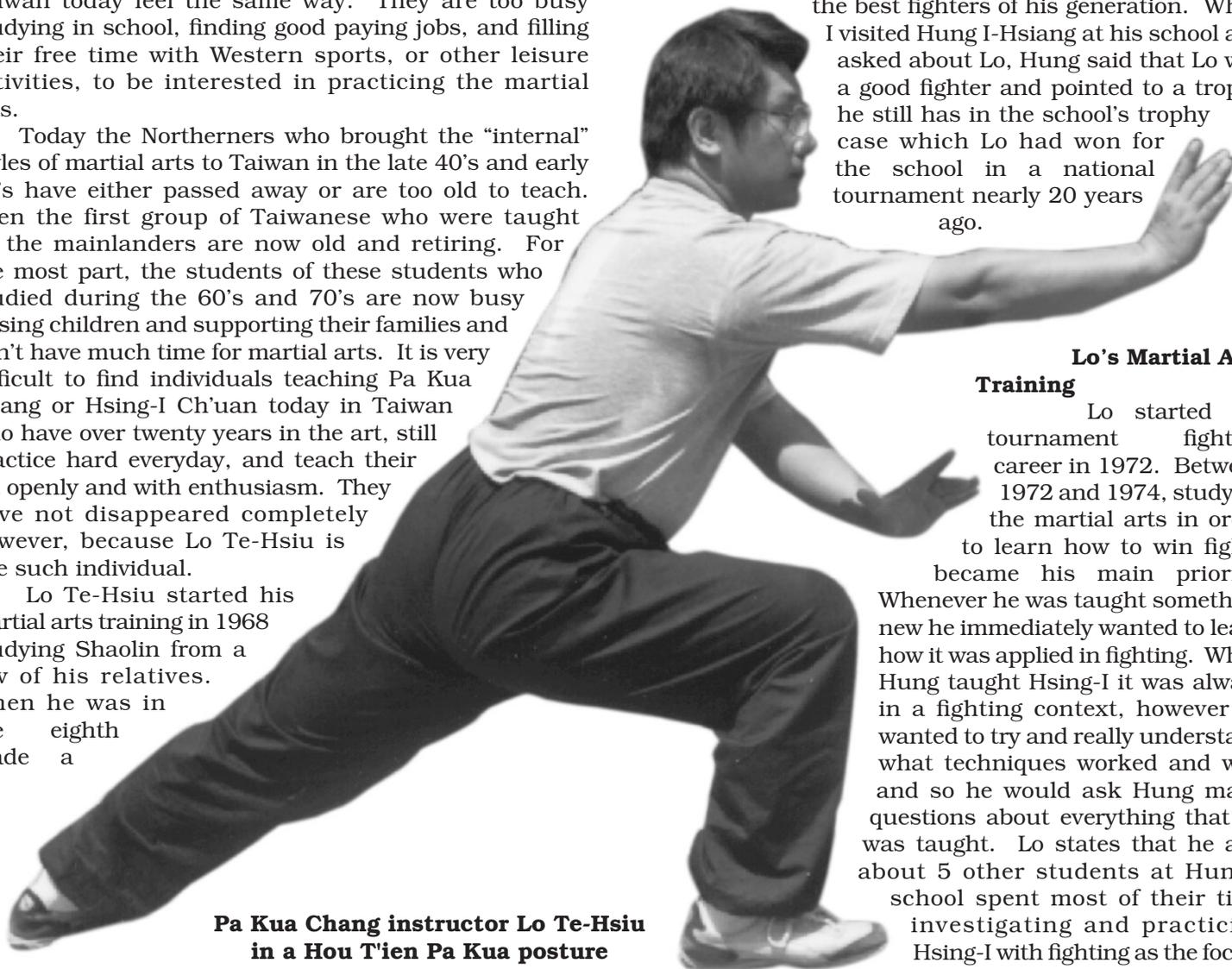
classmate named Su was studying at Hung I-Hsiang's school and showed Lo what he had been learning. Lo was interested in what he saw and so he and a few other classmates went with Su to Hung's school to check it out. After his initial introduction to Hung's school, Lo studied there for three or four months but then dropped out because he didn't like the basic *Tang Shou Tao* training that Hung taught to the beginners. For the next 9 or 10 months Lo practiced martial arts on his own and would sometimes practice with his friend Su. When Lo realized that the basic *Tang Shou Tao* training eventually led to the study of Hsing-I Ch'uan, he went back to study at Hung's school. Lo started studying at Hung's for the second time in 1971.

Hung I-Hsiang had started his *Tang Shou Tao* school in the mid-60's. By the early 70's martial arts were at the height of their popularity in Taiwan and Hung's school had about 200 students. It was during this "heyday" that Lo eventually became one of Hung's top students and one of the best fighters of his generation.

When I visited Hung I-Hsiang at his school and asked about Lo, Hung said that Lo was a good fighter and pointed to a trophy he still has in the school's trophy case which Lo had won for the school in a national tournament nearly 20 years ago.

Lo's Martial Arts Training

Lo started his tournament fighting career in 1972. Between 1972 and 1974, studying the martial arts in order to learn how to win fights became his main priority. Whenever he was taught something new he immediately wanted to learn how it was applied in fighting. When Hung taught Hsing-I it was always in a fighting context, however Lo wanted to try and really understand what techniques worked and why and so he would ask Hung many questions about everything that he was taught. Lo states that he and about 5 other students at Hung's school spent most of their time investigating and practicing Hsing-I with fighting as the focus.



Pa Kua Chang instructor Lo Te-Hsiu in a Hou T'ien Pa Kua posture

Hung recognized Lo's love for fighting. When visitors from outside came to check out Hung's school and wanted to test his students' skill, Hung usually sent Lo out to fight with them. Lo states that he did well against many of these visitors, however, there were some that he had some problems with and so he knew he would have to practice harder and continue to investigate the depth of the martial arts. Around 1974, in order to broaden his horizons, Lo began talking with other martial arts teachers around Taiwan. One of the first teachers he visited was Hung I-Hsiang's brother, Hung I-Mien. While at Hung I-Hsiang's school, Lo had mostly studied Hsing-I. When he met with Hung I-Mien he began to learn more about the other parts of Chang Chun-Feng's system, especially the Pa Kua Chang.

When Lo first started at Hung I-Hsiang's school he knew that Hung's teacher's name was Chang, but he did not know exactly who Chang was. He said that he remembers seeing Chang Chun-Feng walking around with a scowl on his face at tournaments, but did not put two-and-two together until later. Once he learned exactly who Hung's teacher had been he began to search for other students of Chang's. He discovered that among the group that had studied with Chang the longest, the three Hung brothers were the ones who had studied the most and had continued to practice and teach. Although Lo was still studying at Hung I-Hsiang's school, he would frequently go to where Hung I-Mien and Hung I-Wen were teaching and ask questions. He was determined to piece together Chang's entire system.

Lo states that each of the Hung brothers got something a little bit different from Chang and thus through investigating the methods of each brother, he was able to gain valuable insights. Lo feels that Hung I-Hsiang's strength was his sticking and infighting ability while Hung I-Mien was best at open sparring from a distance. When he visited with Hung I-Wen, he found his strong suit was in explaining the principles and theories of the art.

Between 1974 and 1975 Lo also spent time visiting with some of Chang's other senior students. Although many of Chang's early students did not practice much anymore, they could still answer questions about Chang's system and how it was taught. In talking with these early practitioners, Lo obtained information about the aspects of internal arts practice which Chang emphasized in his teaching. After questioning numbers of Chang's students, Lo discovered that Chang taught his earliest students much differently than the later students. For the first five to ten years Chang was in Taiwan he always expected to return to the mainland. During this period of time Chang developed short, intensive programs for the students so that they could learn as much as possible before he left. Later, when Chang realized that he was not going back to the mainland, he taught more systematically.

Lo also discovered that each of Chang's students he talked with had developed what they had been taught differently. Even students of the same generation had interpreted what was taught to suit their body type and personal preferences. Just as the three Hung brothers had each got something a little different from Chang,



A young Lo Te-Hsiu (at right) won a number of full contact tournaments in Taiwan in the early 1970's.

other students had also developed different strengths. Lo states that these differences were easiest to see when each individual demonstrated their rendition of the Hou T'ien Pa Kua. Through the process of visiting a wide variety of students who had studied with Chang, Lo was able to get a better feeling for Chang's teaching method.

. . . if you do not understand how to look beyond the physical movements, it will be difficult to discover the finer points of the system.

Lo's thirst for Pa Kua knowledge did not stop with the Pa Kua of Chang Chun-Feng. If he heard about anyone on the island of Taiwan teaching Pa Kua, he would go visit with them and ask questions. He also bought all of the books he could find on Pa Kua and devoured them. Looking at the condition of some of the books in Lo's library it is evident that he must have read through them hundreds of times. Lo states that by the mid-70's he had had experience fighting in tournaments and had practiced the rough outline of the art, however, after three or four years of this training he wanted to understand more about the finer details. Lo stated that it is fairly easy to learn and copy movements, however, if you do not understand how to look beyond the physical movements, it will be difficult to discover the finer points of the system. By studying books and asking questions of Pa Kua Chang practitioners from various lineages and



backgrounds, Lo was able to gain a better understanding of the art's finer points and broaden his knowledge of the system as a whole.

In 1977 Lo went into the Navy. He said that while serving his tour of duty in the Navy his job allowed him plenty of free time and he filled that time with Pa Kua Chang practice. It was also during his military stint that he met his second formal Pa Kua Chang teacher Liu Ch'ien. Liu Ch'ien had been an early student of Sun Hsi-Kun and was living in Kao Hsiung when Lo met him. Liu and Sun Hsi-Kun were also together later in Sun's life as Sun died in Kao Hsiung. Lo studied with Liu every weekend for two years. Because Liu was 90 years old when Lo met him, he did not study the forms from Liu, but instead Liu watched the Pa Kua that Lo was already practicing and helped him fill in the details and understand the concepts. Lo states that the most important thing he learned from Liu was how to look at the concepts and principles of the Pa Kua and see how everything fits together in forming the whole system. Liu filled in the missing pieces. Lo states that this knowledge has helped him tremendously in designing training programs for his students.

Lo returned to Taipei after leaving the Navy in 1980 and shared what he had learned from his teacher in Kao Hsiung with some of his old classmates from Hung's school. After his military tour of duty Lo did not continue to study on a regular basis at Hung's school, however

he did stay in contact with Hung. In 1983 when the BBC filmed a special documentary, "Way of the Warrior," on Hung I-Hsiang and his school, Lo Te-Hsiu was the person Hung chose to demonstrate Pa Kua Chang in the film.

Lo's Approach to Teaching Pa Kua Chang

Ever since Robert Smith returned from Taiwan to write about the "internal family" of martial arts he observed and studied while he was living there, many American martial artists have dreamed about traveling to China to study. Some have made the trip to China and, after studying for several years, returned to the United States to open up schools and teach what they learned. Others have made numerous short trips to China to study for a few months at a time and bring back the knowledge they gained while studying there. Many of the practitioners who studied in China have made a name for themselves in this country by running successful schools, writing books and magazine articles, and/or producing instructional video tapes. While this group of practitioners have become well known to martial artists in the United States and other areas of the world, there is another extremely dedicated group that is not so well known. These are the practitioners who traveled to Taiwan nearly a decade or more ago and have stayed there. They continue to study, they continue to practice, and they continue to improve.

If one traveled to Taiwan today and wanted to talk with Americans who went there specifically to study internal martial arts, have lived there for eight years or more, and have studied internal martial arts continuously since arriving, believe it or not, it would be fairly easy to round them up. Why? Because six or seven of them who have been in Taiwan ranging anywhere from eight to twenty years are in Lo Te-Hsiu's Pa Kua Chang class. After speaking with Lo, watching him teach class, and watching him demonstrate and apply his Pa Kua Chang, it is very easy to see why so many of these hard-core practitioners have gravitated to his class.

. . . although everyone naturally has power in their body, the power is not fully connected due to tension, blockage and lack of optimal body coordination.

Lo has studied and practiced the martial arts for over 25 years, however, his enthusiasm for Pa Kua Chang is still like that of a kid with a new toy. He has deep knowledge of theory and principle, his movement and application of the art is first rate, he is highly skilled at imparting his knowledge to his students, and his teaching is very open and direct. His philosophy is that a teacher should be honest and sincere and teach with an open heart. Lo is also very approachable and easy to talk to; his classes are informal and low key. He does not have a formal school and he does not advertise. He is

content teaching the small group of students who manage to find him through word-of-mouth.

Besides expecting students to master the shape of the movements, the principle of body motion inherent in each of the movements should be clearly understood

...

Lo's teaching method is very systematic. He feels that in conjunction with walking the circle, the beginner should practice ch'i kung and other basic exercises which are designed to open up and gently strengthen specific parts of the body and enhance overall development. Lo states that although everyone naturally has power in their body, the power is not fully connected due to tension, blockage and lack of optimal body coordination. The first thing the student in Lo's class will learn is ch'i kung which is designed to coordinate the body and rid it of its "interference" so that the body's power can be unified. The ch'i kung that Lo teaches helps the beginning student "reset" and re-balance the body by clearing out the effects of old injuries or illness and strengthening weaknesses. Lo begins each of his classes using this ch'i kung set as warm-up because it exercises every part of the body.

After students in Lo's class practice the ch'i kung set, they will then practice a set of basic hand techniques which are designed to train the body to move in a way which best expresses the body's power. Concentration is placed on training the body to be aligned, connected, and unified so that the student can easily access and use the body's inherent internal power. One of the most direct ways of getting a feel for this unified power (*cheng ching*) is in practicing a movement such as *peng ch'uan* which is most notably in Hsing-I and trains students in the mechanics and alignments necessary for development of unified whole body power.

After practicing ch'i kung exercises which help to release tension and open up blockages in the body and then practicing basic hand techniques which develop unified body movement and whole body power, the student in Lo's school will begin to walk the circle and practice the Hou T'ien Pa Kua Chang sequences. When the student begins the circle walk practice, Lo does not overemphasize the classic principles such as *han hsiung pa pei* (chest relaxed, pulling the back) or *ch'en chien chui chou* (sink the shoulder, drop the elbow). Although he wants the student to be aware of these basic principles, he does not want the beginner to become overwhelmed with too many details. Feeling relaxed and comfortable while remaining smooth and fluid in motion is the priority. His advice to the beginner is to put the feet down softly to develop a sensitivity associated with the foot's placement on the ground. He also emphasizes the body moving as a whole and suggests the image of feeling a constant, evenly distributed pressure on all areas of the body as if walking in water.

Lo advises beginners to avoid walking a circle which is

too small. He recommends that the novice walk a circle which requires at least twelve steps per revolution. When explaining the correct circle walk body posture, Lo has beginners concentrate on walking smoothly, maintaining a balanced and straight body, clearly executing the *k'ou* and *pai* steps, and remaining natural and comfortable. Lo also emphasizes that the entire body continuously twists from the *yao k'ua*, however, a strong turning of the *yao k'ua* inward is not taught at the beginning and thus the student avoids walking a small circle. The *yao k'ua* is the area of the body which includes the inner thigh/groin and the hips. Lo states that if the practitioner twists the body from the waist instead of using the *yao k'ua*, the body will not be properly aligned and the whole body power will be disconnected.

If the body is twisted in towards the circle's center from the *yao k'ua*, the *tan t'ien* is drawn back and the "positive" and "negative" power in the body is aligned correctly. When walking a small circle, the *yao k'ua* twists inward to a greater degree. Since most beginners are usually too tight in the *yao k'ua* area to facilitate the necessary amount of rotation which allows for proper alignment when walking a small circle, Lo has them walk a larger circle until the body has developed sufficiently.

While the majority of students Lo teaches will begin Pa Kua practice by learning the ch'i kung, basic hand techniques, the circle walk and Hou T'ien Pa Kua; he does not teach every student exactly the same. He states that in teaching he evaluates each student and determines what they need, how much they need, and when they need it. He says that teaching the internal arts is not simply a matter of presenting a standard curriculum. The teacher needs to determine how to best present the material to each individual, how to give them the right size chunks at the right time, and then teach them how to explore the art on their own to discover the fine points.

In order to teach his students how to explore Pa Kua Chang beyond the physical movements of the form, Lo emphasizes the importance of the principles that each



Lo adjusts a Hou T'ien posture for his student Tim Cartmell. Tim has lived and studied in Taiwan for over 9 years.

movement or sequence of movements convey. Besides expecting students to master the shape of the movements, the principle of body motion inherent in each of the movements should be clearly understood; only then will students be able to reach the higher levels of skill where form and use are united resulting in spontaneous and creative response. He states that Pa Kua Chang is not a system of kung fu "techniques" as much as it is a conceptual framework which manifests change. Lo believes that the art of Pa Kua Chang has at its center deep philosophical principles which are expressed in the movements and forms. The art contains strategies which were developed over a length of time, originated from various sources, and coalesced into the complete and refined system.

Pa Kua Chang's Fundamental Principles

Lo implores his students to look beyond technique and use their mind in investigating the movements of the system to see what each movement is trying to convey in principle. To help them in this study, Lo explains to his students three principles of the *I Ching*, three fundamental movements of Pa Kua Chang, three principles of movement in fighting, and three levels of Pa Kua Chang training.



Lo demonstrates Pa Kua Chang's characteristic circle walking posture.

Lo refers to the three principles of the *I Ching* as "regular change, simple change, and no change." The "regular change" principle moves from simple to complex or from small to big as in the *I Ching's* movement from the *Liang I* to the Hexagrams. The "simple change" principle moves from complex back to simple or from big to small. The "no change" principle describes movement which is cyclic. These three relationships exemplify the one moving to many, the many moving to one, and the idea of repetitive, or reoccurring, change.

Pa Kua Chang is not a system of kung fu "techniques" as much as it is a conceptual framework which manifests change.

With these principles in mind the student can examine all Pa Kua Chang movements and explore every level of a technique moving from big to small, small back to big; from simple to complex, complex to simple; right to left, left to right; high to low, low to high; inside to outside, outside to inside; stillness to movement, movement back to stillness; from center to eight directions, eight directions back to the center, etc. The possible variations on one theme become endless.

It is through the exploration of these concepts that Lo can demonstrate Pa Kua Chang's three fundamental movements. He states that there are three fundamental mechanical principles of movement in Pa Kua Chang practice and these principles are exemplified in the movements of single palm change (*tan huan chang*), double palm change (*shuang huan chang*), and smooth palm change (*shun shih chang*). He says that all of Pa Kua Chang's movements are born from these three principles of movement and he demonstrates how every move in Kao I-Sheng's Hsien T'ien Pa Kua Chang form are simply variations of one or more of these three movement principles. It is fascinating to watch Lo take a movement such as the single palm change and begin to vary it by making small movements big, executing the movement from high to low, or making the movement more complex by adding components of the double palm change or smooth palm change. In taking one or more of these three fundamental movement principles and changing it in accordance with the three principles of the *I Ching* as described above, Lo can indeed construct all of Pa Kua Chang's characteristic techniques.

Learning how to take the three fundamental movement principles expressed in the single palm change, the double palm change, and the smooth palm change and construct the eight kua's of the Hsien T'ien Pa Kua Chang is just the beginning of the learning process for Lo's students. In teaching the Pa Kua Chang form, the student in Lo's school will transition through three levels of development. These three levels of development are *Pa Mu Chang* (Eight Mother Palms), *Lien Huan Chang* (Continuously Linked Palms) and *Yu Shen Chang* (Swimming Body Palms). While many Pa Kua Chang practitioners will practice separate forms which are identified with these names and others

call their Pa Kua Chang system *Yu Shen Pa Kua Lien Huan Chang*, Lo views these three concepts as separate progressive training levels of the same sequence of movements.

The beginner in Lo's school will first learn the Hsien T'ien Pa Kua Chang movements working at the *Pa Mu Chang* level of training. At this stage the movements are executed so that each single movement is clearly defined. The focus of practice is to move smoothly, develop root, and combine the body and mind. Lo states that the mind should permeate all of the movements in Pa Kua Chang. Execution of the Pa Kua Chang form in this detailed manner develops *kung li* or "trained strength." Progress at this level is attained through detailed body movement combined with proper mental focus. In Lo's opinion, the form should never be practiced in a casual manner.

After his students have had a considerable amount of experience with the *Pa Mu Chang* level of training, Lo will teach them to practice the same form movements in a smooth, continuous manner. This is the *lien huan* level of training. While the movements at the *Pa Mu Chang* level were meticulous and step-by-step, the movements at the *Lien Huan Chang* level continuously flow together, the transitions from one move to the next within each form section (or kua) are imperceptible, the form becomes seamless. In the *Pa Mu Chang* practice, the root of the power is apparent in each individual movement and each movement is clearly defined. In the *Lien Huan Chang* level the practitioner works to connect all movements so that the power is consistently available; there are no movements in which the expression of power appears obvious and there are no movements which lack power. At this level the form movements and expression of power also become more subtle. Lo states that the practitioner should learn to deliver a great amount of force from any part of the body at any time and express that force through small body movements. A practitioner who cannot accomplish this will always be too slow in a fighting situation.

In a fighting situation the ability to take fundamental principles based on the form movements and vary them to fit any situation is a key to success.

While the movements of each form section in the *Lien Huan Chang* flow together smoothly and continuously so that an observer cannot see where one move of the form ends and another begins, in the *Yu Shen Chang* level of training the practitioner expands the same movements, appearing to make them spontaneous and free form. Although the practitioner training at the *Yu Shen* level will be executing the same form sequence that was practiced at the previous two levels, he or she will be creative in the timing and articulation of the changes. At the *Pa Mu Chang* level the practitioner moved step-by-step in a somewhat staccato fashion, at the *Lien Huan Chang* level the practitioner linked the steps together so that there was continuity. The number of movements per step



Lo demonstrates a Pa Kua application on his student Bill Tucker. Tucker has lived in Taiwan and studied the internal martial arts since 1981.

remains the same at the *lien huan* level, however, all of the moves flow continuously. At the *Yu Shen Chang* level the practitioner may take five steps in the execution of a movement that was practiced with only one step at the *lien huan* level. The rhythm and tempo of the movements and the manner in which the body movements are coordinated with the footwork are variable and spontaneous at this level. The upper and lower body are continuously moving and changing. The practitioner takes the principle of change inherent in the *I Ching* and applies it to the physical form. Lo states that at this level the mind is creating the movement spontaneously and the form becomes very expansive.

Progressing from the *Pa Mu Chang* level to the *Lien Huan Chang* level and then to the *Yu Shen Chang* level of training can be compared to the musician starting with scales, moving to smoothly executed pre-arranged composition and then finally to improvisation. While the melody is recognizable when a song is being played by an improvisationalist, he makes the song his own through creative interpretation around the melodic line. Each time the song is played the listener is presented with something new. Lo does the same with his Pa Kua Chang when executing the form at the *Yu Shen Chang* level. Like the melody of an improvised song, the form is recognizable, but the variations are endless. In a fighting situation the ability to take fundamental principles based on the form movements and vary them to fit any situation is a key to success. Practicing at the *Yu Shen Chang* level aids in developing this ability.

In explaining the three principles of movement in

fighting, Lo takes the *I Ching* theme and expands it to include two people. The three principles of movement in a two person encounter are:

- 1) The opponent moves and I am stationary
- 2) The opponent is stationary and I move
- 3) Both the opponent and I move.

In the context of Pa Kua Chang these principles of movement are typically discussed in terms of circular motion and the term “stationary” does not mean motionless. For example, in the first principle “the opponent moves and I am stationary” could include a situation where I am grabbing the opponent and pulling or throwing him by rotating my body. In relation to distance traveled forward, backward, or laterally along the ground I am stationary, however, my body is still in motion. Likewise, movement around a stationary opponent involves the opponent staying in one relative spot while I circle the opponent or otherwise move to seek an optimum angle of attack.

As one might imagine, the possible variations on these three themes are endless. Lo will have his students work these three principles in combination with the principles of the *I Ching* as outlined above in order to build a theoretical base from which to study the art in more depth. Using the mind to research the principles of each form movement beyond the obvious “technique” is emphasized in Lo’s teaching. The students research the applications of these principles by spending a lot of time practicing two man drills based on the Hou T’ien Pa Kua Chang set. Without this kind of study it is difficult to add substance and meaning to the practice.

Lo’s Approach to Pa Kua Chang Fighting

In Lo’s system the primary vehicle used to develop a foundation in Pa Kua Chang fighting technique is the straight line practice or *Hou T’ien Pa Kua Chang*. In performing the 64 straight line sets of the Hou T’ien Pa

Kua the student will condition the body, develop internal strength, and ingrain the correct principles of movement, structure, body integration and alignment while learning the major aspects of Pa Kua Chang’s approach to fighting. While each of the 64 sets may be thought of as “techniques,” Lo discourages the technique oriented approach. Again, he feels that the movements inherent in the Hou T’ien Pa Kua are expressing principles of motion, not single “techniques.” If the student can discover which principles of motion each set develops, then he or she can learn to apply that principle in a variety of situations. If the practitioner grasps the principle and the body is developed in accordance with that principle of motion, then the principle can be applied in numerous ways.

When approaching a fighting situation, Lo states that it is important to have a quiet mind. If the mind gets flustered, the body will lose continuity, connection and power. There is an old martial arts phrase which says: “If the enemy doesn’t move, I don’t move. If the enemy moves, I move first.” Lo interprets this to mean that in “not moving” the heart is calm and the body is in “standby.” He says, even when the body is in motion, the mind is quiet and aware. As soon as the opponent is ready to set up for an attack, you attack first and beat him to the punch.

When sparring, Lo likes to take the initiative and do something to elicit a response from the opponent. He then seeks the fastest angle of attack based on the opponent’s reaction. He says, “You create the situation and then control the situation.” He continues by saying that in a fighting situation, an opponent will usually have his body pretty well protected. In order to get inside you will first strike to the outside (the hands or arms) to illicit a response, fluster the opponent, or grab something and use it as a handle to offset the opponent. Once the opponent has been flustered or offset, then you can move in and apply your striking, kicking, locking, or throwing



Lo Te-Hsiu (far left) stands with a group of his classmates from Hung I-Hsing's school who were all victorious in their tournament matches (circa early 1970's). Lo was one of Hung's best fighters.



1 - Confrontation.



2 - Tucker begins to punch, Lo moves to block.



3 - Lo controls Tucker's elbow with left hand.



4 - Lo brings right hand up in a circular arc.



5 - Lo pierces with right hand while controlling Tucker's elbow with his left.



6 - Lo continues the circular motion with the striking hand, striking downward.



7 - Lo strikes Tucker's face.



8 - As his arms continues its circular arc, Lo hooks Tucker's right arm under his right armpit while covering with his left.



9 - Lo continues to control Tucker by his right arm and throws a forearm strike to Tucker's face with his left.



10 - Lo turns his body to set up for a throw.



11 - Lo continues turning.



12 - Lo continues turning .



13 - Lo starts to execute the throw.



14 - Lo begins to offset Tucker.



15 - Tucker begins to lose balance.



16 - Tucker starts to fall.



17 - Lo quickly turns back and pops Tucker in the face.



18 - Tucker gets hit by the combined force of his fall and Lo's strike.



application to the more vulnerable areas of his body. In striking the body, Lo will move in soft and fluid and make contact with the opponent's body before applying power. The power is applied in a quick, sharp burst after the hand has touch the opponent's body. He says that even if the opponent has practiced body conditioning exercises such as "iron shirt" this kind of "shock" power or "short *ching*" will penetrate. This is one reason that a Pa Kua Chang practitioner never wants to allow an opponent to touch his or her body.

In moving from outside to inside, or in setting up to execute an application which will inflict the most amount of damage, Lo again turns to the principle of change. Pa Kua Chang stylists are famous for setting up one technique and then quickly changing to another mid-stream to throw the opponent off balance. Lo loves to set up for a throw by offsetting the opponent and then abandon the throw, turn the body quickly while the opponent is falling and strike him against the momentum of the fall. Baiting, grabbing, offsetting, quickly changing and then striking at the optimum angle, Lo is able to inflict a tremendous amount of damage in a very short amount of time. An example of this sequence is shown in the series of photographs on the previous page.

When teaching students how to apply Pa Kua in fighting, Lo is a strong believer in giving the student a good taste of the force and power behind the application. He says that if the student does not get a real taste, he or she will only be exposed to the outer shell and will end up with dead technique. Lo is careful enough not to hurt or injure his students, however, he says that the student cannot simply watch a technique being applied and fully appreciate all of the subtly of the application. The student needs to feel where and when the force is light, where it is heavy, and how it is physically applied. When Lo applies his Pa Kua Chang, there is no doubt left in your mind that he knows exactly what he is doing, can change and vary his application to counter any move which might be made in defense, and that his level of skill is highly refined.

Readers wishing to contact Lo Te-Hsiu can write to him care of his student Mark Brinkman, write to:

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 Chung Shan N. Road Section 7
 Lane 114, #67
 Taipei, Taiwan, R.O.C.

Practitioners wishing to study with Lo Te-Hsiu in the United States should contact Vince Black at the address or phone number listed on the back page. Black's North American Tang Shou Tao Association will be sponsoring Lo Te-Hsiu in a nationwide seminar series in the United States in the Fall of this year.

Chinese Character Index

黃	柏	年	Huang Po-Nien
黃	國	楨	Huang Kuo-Chen
羅	德	修	Lo Te-Hsiu
劉	騫		Liu Ch'ien
孫	錫	堃	Sun Hsi-K'un
整	勁		Cheng Ching
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含	胸	拔 背	Han Hsiung Pa Pei
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扣	- 擺		K'ou - Pai
腰	胯		Yao K'ua
易	經		I Ching
兩	儀		Liang-I
單	換	掌	Tan Huan Chang
雙	換	掌	Shuang Huan Chang
順	式	掌	Shun Shih Chang
八	母	掌	Pa Mu Chang
連	環	掌	Lien Huan Chang
游	身	掌	Yu Shen Chang
功	力		Kung Li

Pa Kua Chang Related Periodicals

Qi: The Journal of Traditional Eastern Health and Fitness: Insight Graphics, Inc., P.O. Box 221343, Chantilly, VA 22022 - Steve Rhodes and his crew at Insight Graphics continue to provide readers with interesting information relating to all aspects of Traditional Eastern health and fitness. The magazine is produced in a very high quality format.

Journal of Asian Martial Arts: 821 West 24th Street, Erie, PA 16502 - This is a high quality publication which provides well researched articles in a scholarly fashion.

1993 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	Pacific Grove, CA	3 July 93	Dan Miller (408) 655-2990
Bok Nam Park	Richmond, VA	10 July 93	Glen Moore (804) 794-8384
Bok Nam Park	Pacific Grove, CA	4 September 93	Dan Miller (408) 655-2990
Bok Nam Park	Seattle, WA	11 September 93	Glenn Wright (206) 584-4647
Bok Nam Park	New York, NY	9 October 93	Ken Delves (718) 788-7190

Pa Kua Chang Teachers meet at "A Taste of China": This year's "A Taste of China" tournament will host Pa Kua Chang forms competitions July 2-4 and Pa Kua Chang workshops during the tournament and the week following. John Painter will present a competitor's workshop and Johnny Kwong Ming Lee will present a seminar on the practical applications of Pa Kua on 2 July. John Painter will conduct a beginners introduction to Pa Kua Chang circle walking on 7 July.

The Next issue of the Pa Kua Chang Journal

will feature:

- Chang Chao-Tung's Pa Kua
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