

CHEN TAIJQUAN: **The Inner Circle of Secrecy**

by
Michael A. DeMarco, M.A.

陳家太極拳

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INTRODUCTION

As modern simplified forms of Taijiquan found a greater number of practitioners throughout the world, the original Chen Style was nearly forgotten in its seclusion. Recently, as a result of growing awareness, there has been a renewed interest in the original form of Taijiquan. This interest stems largely from the desire to comprehend the complete evolution of the form and to learn why the Chen system is reputedly so effective as a martial art. This booklet attempts to present the uniqueness of the Chen system within its evolutionary tree while clarifying some of the more common misconceptions regarding its history.

Part One, the Origin of Taijiquan, separates fact from fiction in order to find reliable dates, people and places that have nurtured the birth of Taijiquan. Myths concerning an early dynastic origin and the theory of Chang San-feng as inventor are discussed as part of martial art tradition. Since facts point to true origination at the Chen village in Honan Province, the historic and social setting are added in order to show the reasons for such a martial art to develop as it did, and continue through the centuries.

A close look at the Chen village shows how Chen masters have passed on their fighting system. From its time of birth to the present, Taijiquan is presented in its evolutionary growth. Stress is placed on a clear exposition of the Chen lineage. Also, other styles are included since they are branches of the evolutionary trunk. Because of this content, Part Two is titled Masters and Evolution.

Part Two also describes how the movements of the Chen Style differ from those incorporated in the other styles. Stories concerning the Masters illustrate some of their personal manners and show attributes of their martial finesse. Historical supplements help define the dissemination of Taijiquan from its point of origin. It also aids in presenting the social culture in which the art was taught.

The Question of Secrecy, Part Three, deals with the social aspects of Taijiquan. The only way one can fully understand the secrecy that surrounds any martial art is to study Chinese society. It is meshed with strong family ties, where personal positions are protected by fellow clan members. A master's knowledge is often hidden behind walls of dedicated students, protective clansmen, artistic pride, and the desire to be the sole possessor of a famed boxing system. Their knowledge brings them fame, prestige, power and security.

The last section, Special Aspects of the Chen Style, reiterates some of the common features of the system. In particular, the Chen system is presented as the only system to fully incorporate the highest philosophic principles found in Chinese thought.

In addition, Lineage Charts of the most prominent Taijiquan masters and students are provided. This allows the reader to visualize the complete evolutionary pattern. In so doing, the position of any master or style can be understood in their relation to the history of Taijiquan.

Part I

THE ORIGIN OF TAIJIKUAN

I am not one who was born in the possession of knowledge; I am one who is fond of antiquity, and earnest in seeking it there.

-Confucian Analects 7:19

History, according to the Chinese tradition, is not to be understood as a passage of time toward a perfect human state. On the contrary, it is seen as a regression away from a splendid "Golden Age" when their ancestors lived in a utopian state more than four thousand years ago. All things wise and good were believed to have existed during this period. It represented a period which held secrets for proper living, supreme health and happiness. Even for the martial arts, what are deemed most worthy are held to be the creations of sagacious warriors of antiquity.

The Chinese fanatical respect for antiquity presents some formidable barriers for any student of their culture. It was a common practice for many Chinese writers to falsely assign their works to an earlier time in order to gain greater respect and fame for their works. Sometimes, besides placing their works in an earlier period, writers would credit a work as being "brushed" (they did not use pens yet!) by an earlier figure of prestige. Oftentimes the work would be anonymous, not dated, not punctuated, and filled with incomprehensible symbolic jargon. This certainly occurred in martial art literature as well. Trying to trace the origin of a boxing system can cause a researcher to perform a wonderful assortment of kicks and punches simply out of academic frustration!

Taijiquan, as part of the cultural history of China, is encrusted in a confusing maze of facts and fiction. This is a fact which needs constant attention in studying the history of any martial art. The following theories on the origin of Taijiquan show how myth and legend are blended within the Chinese cultural heritage. Fortunately, with a critical eye for reliable data, we can present a sound overview regarding the evolution of Taijiquan.

THEORIES OF EARLY DYNASTIC ORIGIN

One theory states that Taijiquan originated during the end of the Liang Dynasty (502-557 AD) and the beginning of the Ch'en Dynasty (557-589 AD). These dynasties had their capital at Nanking in present-day Kiangsu Province on the Yangtze River.

Another theory holds that the creation of Taijiquan came slightly later, during the T'ang Dynasty (618-907 AD). The T'ang capital is situated in present-day Shensi Province. Then called Ch'ang-an, the city is now referred to as X'ian. It is the place where the famed life-sized terra cotta warriors, which marked the grave site of China's First Emperor of Qin, were recently unearthed.

In placing the origin of Taijiquan at such early periods, the two theories stated above lack solid verification. These seem to be attempts to place the time of origin to an early era simply for added prestige. If these theories were accepted, a gap in the history of Taijiquan representing hundreds of years would be left vacant.

There is no doubt that many boxing schools existed during these early dynastic times, but their connection to the creation of Taijiquan remains a remote root on the evolutionary tree of boxing. Taijiquan clearly comes into being as a later branch in the development of martial arts.

CHANG SAN-FENG AS POSSIBLE INVENTOR

Many of today's Taijiquan teachers will state that their art is derived from the system of Chang San-feng. According to popular belief, he was: a famous Taoist living on Mount Wu-tang in Hupeh Province, a master of internal alchemy, and a boxer of the highest grade. Because of his fame, he was invited to the Imperial court by three different Emperors. Although he never did appear after numerous attempts to find him, he was canonized in 1459 by the Emperor Ying-tsung. There is a shrine in Peking dedicated to "the Immortal San-feng" in the well-known White Cloud Monastery of the Ch'uan-chen sect.

Most writings describe Chang San-feng, alias Chun Shih, as an extraordinarily tall bearded figure, with large eyes. His feats of magic included riding through the air on a crane, and he could be at different places at the same time. It is even believed that after he died in the 1390's, he miraculously came back to life once again.

All of these accounts regarding Chang San-feng serve to add an aura of semi-religious awe for the god-like creator of Taijiquan. There are Chang San-feng spirit-medium cults in China, particularly in the province of Szechuan. Nonetheless, in official bibliographies there is no mention of him even practicing Taijiquan. Perhaps the most scholarly article in the English language on this subject was written by respected sinologist Anna Seidel, in which she states:

His biographies and legends lack even the faintest allusion to his being a boxing master... We know next to nothing about Chang San-feng's historical existence and his thought.

-Self and Society in Ming Thought, p. 484.
N.Y.: Columbia University Press, 1969.

Once faced with the facts, the story of Chang San-feng turns into a symbolic legend which represents the unknown influences that have contributed to the birth of Taijiquan. As the patron of this style, the Taoist Chang San-feng parallels the role Bodhidharma plays as the Buddhist patron of the Shaolin Boxing School. The Taoist sanctuary on Mount Wu-tang was dedicated to the God of War named Chen-wu. This god was of supreme importance in war-ridden

China during the Ming Dynasty (1368-1644). Despite the contradicting facts, many continue to believe that it was this god who revealed the art of Taijiquan to Chang San-feng in a dream.

The technique of attributing the origin of Taijiquan to Chang San-feng is just one illustration of the Chinese use of antedating. In so doing, Taijiquan is given the respect of antiquity and the sacredness of a para-normal manifestation. He represents an ideal boxing master with super-normal abilities. Believed to have lived for at least two centuries, Chang is often credited as creating the most efficient boxing system known.

Chang San-feng's story fits in well with the popular beliefs prevalent during the Ming Dynasty. The thought of the time had a focus on Taoism, particularly the beliefs in Immortals and esoteric techniques for self-cultivation. Through all the uncertainty, we eventually arrive at a point in time when Taijiquan is taught and practiced. It is beyond all doubt that Taijiquan was practiced in a Honan village more than 200 years ago. In this small commune, known as Chen-jia Kou, it is still practiced today. The known masters living there give no mention of Chang San-feng as part of the Taijiquan tradition, but present their own theory of origin.

ORIGINATION AT CHEN VILLAGE

For those who have not been swayed by the emotional attraction of placing the origination of Taijiquan in either the early dynastic periods or at the time of Chang San-feng, the theory that it was found in the Chen village seems a more likely alternative. Here we find an exact location, verified dates, known boxing masters, and a clearly applicable historic setting for the root of Taijiquan to be based.

The Chen village obtained its name for the sake of convenience: the majority of the approximately 1,800 people living there are surnamed Chen. It is actually a small commune, roughly 400 miles south of Peking in the province of Honan. Just a few miles north of the Yellow River, the Chen commune is in the Hsin-hsiang Prefecture under the Wen-hsien administrative unit. This is less than one hundred miles from the city of Loyang, which was previously a dynastic capital and a great cultural center.

The Chen village plays a unique role along with the province of Honan in China's history. In the most remote times, this area spawned one of China's earliest Stone Age cultures. By the 11th century, Loyang was one of two metropolitan areas with a population of over one million people. Because of its riches, the area was often subject to barbaric invasions as well as internal rebellion.

In contrast to the external threats, internal problems were usually caused by peasant dissatisfaction resulting from natural and political disasters. The rapid increase in population during the later dynasties placed greater burdens on the Honan people. They had to face floods, food shortages, as well as exploitation by those holding political power. By 1600, about half of the provincial lands had been given to friends and relatives of the Imperial house as gifts or rewards. As a result of this abusive practice, these estates uprooted many peasants from their land.

The social structure of the Chen clan illustrates many features prominent among other such small communes attempting to face similar problems. One result of the insecure political situation during the Ming-Ching dynasties is that small groups of related people would bind themselves together into their own social unit. They organized themselves around a village leader and set up a communal system which would provide for their every need. Their major concern was focused on having sufficient amounts of food and water. But in a time of incessant warfare, rebellion and banditry, knowledge of the martial arts became a necessity for the protection of one's farm, home and family.

It is not surprising that the Shaolin Monastery, like the Chen village, is located in Honan Province. The monastery is about fifty miles southeast of the former capital of Loyang. Other clans became noted for their own styles of boxing, but the Shaolin and Chen became the most famous for their superior systems. The monastery was also a social unit which had need of protecting its agricultural lands and religious art treasures. Likewise, the Chen village formed its own small protective group within society. In doing so, it placed emphasis on developing a martial art useful for the defense of its inhabitants against any outsiders, regardless of their boxing system.

Numerous theories have been stated which attempt to tie the Chen Village in with the creation of Taijiquan. By trying to find the earliest point in time when Taijiquan was formed, we are presented with the scantiest of facts. One figure we find with substantial documentation is Wang Tsung-yueh.

Wang Tsung-yueh was a native of Shansi, the province just north of Honan. It is said that he introduced a new form of boxing to the people of Chen-jia Kou when he stopped for a while in the village during his travels. This was to have occurred during the Emperor Ch'ien Lung's period of reign (1736-1795). A school teacher by profession, Wang was a learned man, credited with linking the original thirteen postures into a continuous sequence. In so doing, he applied the Taoist philosophy and concepts of Yin-Yang to the new style. One book, the Taijiquan Lun, is reputedly his work. In it is found the first mention of Taijiquan as the formal name given to this system.

Confusion is often made between a Wang Tsung from Shensi Province and this Wang Tsung-yueh from Shansi. The former is believed to be a disciple of the legendary Chang San-feng. Because of the similarity of names, and as an attempt to push the Taijiquan lineage back further in time, Wang Tsung-yueh is sometimes said to have learned his art from Chang San-feng. Wang, living during a much later period, could not have been a student of Chang.

Regardless of the confusion surrounding Wang Tsung-yueh, there is little doubt about his influence at Chen-jia Kou. Since the village had already been famed for its boxing, there is the greatest probability that a synthesis of styles had taken place. This seems to be the case because Wang had only affected a Chen style that had been previously developed.

Although Wang Tsung-yueh is credited with the first mention of the name Taijiquan, we are primarily concerned with the evolution of the boxing form itself. Formerly it was known as Chang Chuan, or

Long Fist. By tracing the style prevalent at Chen-jia Kou during the time when Wang Tsung-yueh was visiting, we find that a particular style had already been in existence there for a number of years.

Chen Wang-ting, alias Tsou T'ing, is credited as the true founder of the Chen style Taijiquan. It is estimated that he lived from 1597 to 1664 and was a garrison commander in the Wen-hsin county where the Chen village is located. A military man, Chen absorbed many noted styles during his travels. Later he created his own style.

According to significant historical data and fables, Chen Wang-ting has received recognition as the true inventor of Taijiquan and the "push-hands" exercise. Adopting and modifying movements from many martial art styles, plus tempering these movements with his own wisdom, he created the Chen system. Chen's new syncretic forms were to be performed in a compatible fashion with the then prevalent theories of Taoism.

Chen Wang-ting was the ninth generation heir of the Chen family which was to carry on his unique boxing style to the present day. About 95% of the villagers living there today practice at least one of the forms originally taught by Chen himself. But this Chen style, so mysteriously secret, has moved outward from its place of origin with the passing of years. Until roughly one hundred years ago, Taijiquan was largely practiced only in Honan Province. Since then, it swept to the four quarters of China and then into overseas areas where Chinese have immigrated.

Although it is the more modern Yang Style that is so popular throughout the world, the Chen Style is also making its move into other areas outside of China proper. But this is on a much less noticeable scale, for the Chen Style of Taijiquan was always a rare style, even in China. It was a style preserved only for a select few. For this reason, the Chen Style will remain an uncommon martial art system whose exceptional traits are known more from hearsay than from actual experiential awareness. The following sections clarify this phenomenon.

Part II

MASTERS AND EVOLUTION

In tracing the lineage of Taijiquan, we can take an analytical approach by starting with the present-day masters and work our way back through time. By doing this, we amass an overpowering list of teachers and students. Many of the teachers are mediocre, to mention nothing of the students. What this section presents are only the most significant of teachers. These are the Masters who have truly developed the art of Taijiquan.

A chronological presentation will illustrate just how the various styles emerged from the original in light of the historic setting. It also presents the preservation of the Chen style through the direct lineage.

There is a confusing array of Taijiquan styles including the Yang, Chen, Woo, Hao, Sun and Wu. Plus there are additional distinguishing adjectives such as the new, old, big frame, simplified, small frame, and an assortment of newly imagined styles. Like a substitute for a Chinese "water-torture", we are supposed to bear the burden of figuring out how all these styles are related. As an additional hindrance, many of the names have been presented only in the Chinese rendering.

A saving factor regarding the evolution of this martial system is that the variations are all called "Taijiquan". This is the connecting thread which we can follow from beginning to end. Another interesting feature is that all the styles trace their heritage to the original Chen system. The Chen system, as we have noted, began at the Chen Village in Honan Province.

CHEN WANG-TING

In a temple at Chen-jia Kou there is a painting of Chen Wang-ting, honoring him as the founder of the system. It is logical that the founder would not be a "Chang" as Chang San-feng, or a "Wang" as Wang Tsung-yueh. As a rule, Chen Wang-ting's was to be handed down only to descendants of the Chen family. While his original forms have largely been preserved through direct lineage, variations have occurred with time, some becoming separate styles in their own right.

The Chen Style has been carried on through private instruction, passing from teacher to student over the past two centuries. This style is rarely presented in public. Literature regarding the subject has likewise been scanty. It was a highly secretive art form, requiring oral instructions from a Master.

Today, the seclusive tradition which surrounds the Chen Style continues to exist. People may think that because there is some literature and demonstrations of Chen Taijiquan that it is now openly presented to the public. Upon closer examination, what was written is found to present only a limited view of the system as a whole. Visual presentations usually consist of the basic form which, impressive in itself, is only an introduction to other sets.

Chen Wang-ting, previous to developing his own style, was influenced by a general named Qi Uiguang. He reputedly designed a routine consisting of 32 movements which he synthesized from sixteen boxing styles. Chen, in turn, combined 29 of these movements to others and used them to form a total of seven different routines. Five of these were rudimentary from which one remains as a standard routine for junior students.

Movements in the first routine are practiced with the feet leading the hands. The second routine is characterized with hand movements leading. Another noted feature is that there is a greater percentage of harder movements in the later. The third routine is a perfect blend of hard and soft movements which are executed with perfect physical orchestration.

The style that Chen Wang-ting created was a physical embodiment of Taoist philosophy, particularly the concept of Yin-Yang. His system is a harmonious blending of hard-and-soft, fast-and-slow, passive-and-active. Within the Yin there is potential Yang, and vice versa. One of the Chen routines is called Paochui, or the "Cannon Fist". This idea shows the intrinsic power present in Chen Wang-ting's system. The cannonball sitting in a stationary barrel becomes an active, hard-hitting projectile due to the explosive power inherent in its design. Chen Wang-ting developed such a system for his martial art, always potent with power.

Compared to all other styles of Taijiquan, the Chen Style is also the most strenuous to practice. It includes very difficult leg work, utilizing squats, leaps and various kicks. Often there are changes in tempo. Movements include a circling and twisting of the waist known for producing "cork-screw strength" and "twisting energy". A hand strike, for example, actually starts with the heels from which energy moves through the legs, waist, torso, shoulders, arms, then into the hands. The end result is a blow stemming from the whole body; not just muscular power from one arm.

There are many features common to all Taijiquan styles, while a few are not. Some distinguishing features of the Chen Style include an essential employment of physical laws to ensure maximum power for boxing. In an open hand this is illustrated in the perfect alignment of the index finger to the elbow. The hand and arm form a straight line. Whether the hand formation is open or closed, the wrist should not be bent in anyway. This plum line straightness is paramount in the Chen Style's use of the hands and can also be seen in the upright posture of the spine. It provides maximum power and safety from possible injury which would otherwise result from combat.

Regarding footwork, there is also a difference from other styles. In the posture called "Rooster Stands on One Leg", for example, the foot of the raised leg points directly forward with the sole parallel to the ground. This movement differs from the Yang Style where the toe points downwards. This simple variance is utilized for additional power as when used for a knee strike to an opponents mid-section.

The examples above show some of the unique features embodied in Chen Taijiquan. These movements include a large spectrum of fighting techniques: numerous open and closed hand strikes, chin-na holds, jumping kicks, kicking from low postures, throws, and a wide

assortment of blocks. During each set, special attention is given to one's technique, including the time length of the routine, strength developed, rhythmic changes and use of breathing.

Chen Wang-ting's system of Taijiquan has been preserved through direct lineage from his time to the present day. In order to distinguish his original style from later branches of Taijiquan, it is simply referred to as Lao Chia, or the "Old Family" system comprised of 74 forms. A few other major schools which branched out from this direct lineage will be discussed later.

THE CHEN LINEAGE

The next major figure of the Lao Chia is Chen Ch'ang-hsing (1771-1853). He was the 14th generation grandmaster who lived in Chen-jia Kou and was directly descended from the founder. Because of his upright posture and reverential character, he was referred to as "Mr. Name Board" (comparing him to a board which listed ancestors names; an object of great respect). Chen Ch'ang-hsing is also remembered as the teacher of Yang Lu-ch'an who later founded the now popular style associated with his family name. Although this new found branch was began at this time, the mainstream of Lao Chia continued in its own familial succession.

We can see how selective Lao Chia masters are by observing the style's lineage. Chen Ch'ang-hsing was direct descendant of the founder. He in turn, as the 14th generation Grandmaster, passed his knowledge on to his son, Chen Kung-yuen. This 15th generation Grandmaster served as a military guard for the gentry class in Shantung Province. He became well-known for attaining security for the Chinese upperclass, while his name became a symbol of law and order. The law was enforced through his superior martial prowess, or simply through the fear of it.

The son of Chen Kung-yuen, who became the 16th generation Grandmaster, was Chen Yen-hsi. Following in his father's footsteps was no easy task. Chen Kung-yuen was held in such prominence that a monument was dedicated to him along a Shantung road that was used to transport the rich cargo he protected for the gentry. The governor of the province, upon seeing this monument, decided to seek out Chen Kung-yuen to ask him to teach his children the Old Chen Style. Since Chen Kung-yuen had already died a few years previous, Chen Yen-hsi was commissioned for the task.

One significant aspect regarding Chen Yen-hsi giving instruction to the children of Shantung's governor is that the governor was to become a famous figure in China's history. His name was Yuan Shih-k'ai, a political-military man having great influence in the events which were to shape China's future.

Yuan was a pivot in the power struggles in the Peking capital. He was the leading military figure in north China who at one time declared himself Emperor and also became the President of the new republic. Yuan met Chen during the final days of the Ch'ing Dynasty. In this period of tragic disunity, China was plagued by revolutions, rebellions, and foreign intervention. Shortly after the Boxer Rebellion of 1900, warlords carved up the land in proportion to their own military strength and political cunning.

The significance of Yuan Shih-k'ai's asking Chen Yen-hsi to teach his children is proof that the Lao Chia Chen Style had reached a reputation as the most fearsome of all fighting systems. The Chen family name was already legend in places far distant from Honan Province.

There is another interesting note regarding a student of Chen Yen-hsi named Du Yu-tse. Du was the son of Du Yueh, the Mayor in charge of the Honan country where the Chen village is located. Master Du, originally from a small village near Chen-jia Kou called Po-Ai, is now living in Taiwan. One of Du's former students, Adam (Chi) Hsu, is teaching in the United States.

Next in the family lineage was Chen Fa-ko (1887-1957), the son of Chen Yen-hsi. Chen Fa-ko, the 17th generation Grandmaster, went to Peking in 1920 on personal business. There he became the first Master of the Chen system to teach publicly. It was noticed however that he had changed the content and way of practicing the routines. It is most probable that his instruction to university classes differed from what he presented in private.

In Peking, Chen Fa-ko was often confronted with challenges from noted Masters of various styles. Although he himself was a gentleman of great self-control, in instances of persistent antagonism, the fierceness of his system would prove overwhelming once unleashed. Defeated masters, such as Hsu Yu-sun, would acknowledge Chen Fa-ko's superiority and sometimes humble themselves enough to become his student. Chen could defend himself with ease, but refrained from hurting his opponents.

Chen Fa-ko's public teachings have continued in their simplified form under such teachers as T'ien Xiuchen and Kan Guixiang in Peking. The Lao Chia Chen system has been retained hereditarily. Chen Jao-kwai inherited the system, becoming the 18th generation Grandmaster. He was Chen Fa-ko's second son who carried on the tradition until his death in May 1981.

The current Grandmaster and therefore the 19th in order is Chen Syau-wang. As the son of Chen Jao-kwai, he is the living embodiment of the Lao Chia system. He recently developed a simplified Chen exercise comprised of 38 forms which is gaining popularity in the People's Republic of China. The present patriarch's influence has also reached the United States. A fellow student under Chen Fa-ko, Gene (Ching Hong) Chen, presently teaches in San Francisco. Gene Chen is the Chairman of the Chen Taijiquan Association of America.

From the Taijiquan mainstream, representing the Chen lineage beginning with Chen Wang-ting to Chen Syau-wang, a clear picture can be drawn which illustrates where other styles emerged. In addition to the Lao Chia Chen system, the Hsin Chia, or "New Family" system is among the earliest variances.

THE HSIN CHIA, WU, HAO AND SUN STYLES

Chen Yu-pen and Chen Yu-heng were twins who had studied under the founder Chen Wang-ting. Chen Yu-pen is credited in simplifying the Lao Chia forms to make a "New Family" system, or Hsin Chia, composed of 83 forms. Yu-pen passed this new style onto his son, Chen Chung-shen (1809-1871). A long list of students followed this

teaching, mostly bearing the Chen family name. This style, although deleting vital elements from the Lao Chia, made the Chen style more available to the public. Chen Tzu-ming and Chen Ch'un-yuan were the leading figures of the Hsin Chia until the middle of this century.

Another student of Chen Yu-pen was Chen Ch'ing-ping (1795-1868). He created a style characterized by small movements largely derived from Hsin Chia. It is referred to as Shau (Small) Chia, or Zao Pau Chia, Zao Pao being the village where Chen Ch'ing-ping lived. Because a great portion of his students did not bear the Chen surname, we later find styles of Taijiquan classified under other surnames.

Immediately after Chen Ch'ing-ping comes a series of newly formed schools. The founders of these schools modified the Taijiquan as taught by their teachers, re-naming their new methods according to their own surnames. The list of innovators includes Wu Yu-hsiang, Hao Wei-chen and Sun Lu-t'ang.

Wu Yu-hsiang (1812-1880) was from a village in the southern part of Hopeh Province, Han-Tan Prefecture. The founder of the Yang style, Yang Lu-ch'an, was also from this village. A wealthy store owner, Wu Yu-hsiang had employed Yang as an assistant. He also hired Chen Ch'ang-hsing to teach his sons the Chen style. Wu was fortunate to have studied the Lao Chia style from Chen Ch'ang-hsing and then the Hsin Chia by Chen Ch'ing-ping before his own Wu style took shape.

The brother of Wu-Yu-hsiang was Wu Ch'iu-ying, a magistrate in central Honan Province. He reportedly found a rare treatise on Taijiquan in a salt store and purchased it for his brother. The author was believed to be Wang Tsung-yueh, who is one of the early Taijiquan practitioners to have visited Chen-jia Kou in the mid-18th century. Wu-Yu-hsiang himself wrote at least five articles regarding the practice of Taijiquan.

Some of the Chen style can be seen within the Wu system, incorporating energetic movements such as a forward jump kick executed while slapping ones toes. Wu taught Li-I-yu (1883-1892), who was his sister's son. Another student of his was Hao Wei-chen (1849-1920). Actually derived from the Wu School, the Hao style takes its name from Hao Wei-chen who popularized this particular branch of Taijiquan. Hao Yueh-ju, Hao Wei-chen's son, carried on this tradition but deleted some of the more strenuous movements derived from the Chen style.

Born in Pao-ting, Hopeh Province, Sun Lu-t'ang (1861-1932) was a student of Hao Wei-chen. Sun's style required much flexibility and was fairly fast paced, reminiscent of the Chen system. For sometime Sun lived in Peking. Approaching 70 years of age, he was made Chairman of the Kiangsu Province Boxing Association. The Sun Style is also known as the Huo Bu Jia, or the "Lively Pace" Style.

From the above outline, the major schools of Taijiquan classified under the surnames Wu, Hao and Sun were all derived from the Hsin Chia Chen system as founded by Chen Yu-pen. In addition to this branch, two other styles that have been recognized as major schools: the Yang, and a Wu style which is not affiliated with the school of Wu-Yu-hsiang. Within the overall evolutionary development of Taijiquan, these schools emerge under special conditions which fostered their unique characteristics and popularity among the masses.

THE YANG SCHOOL LINEAGE AND BRANCHES

Why is the Yang Style the most popular of Taijiquan styles? Because of its superior fighting techniques? Greater health benefits?... Many such questions are answered with the understanding of who the style's founder actually was, how he gained his knowledge, and how he passed on this knowledge.

Yang Lu-ch'an (1799-1872), also known as Yang Fu-k'uei, was a native of Hopeh Province, Han-Tan Prefecture, Yung Lien Hsien administrative unit. Here, the founder of the Wu style, herbalist Wu Yu-hsiang, also lived. As mentioned previously, Yang worked for Wu, and it was through this connection that Yang had the opportunity to learn the Chen style. Yang's relative, Li Po-k'uei, also was employed here.

Yang began to learn Taijiquan by practicing the movements he secretly observed while Chen Ch'ang-hsing taught Wu's sons. The discovery of Yang's ability to learn Taijiquan so well by simply watching the lessons, encouraged Chen to accept him as a student. Yang was a natural. Under the tutelage of Master Chen, Yang became a Master in his own right. It is believed that Yang spent a total of 18 years at Chen-jia Kou. In later years, Yang went to the capital city of Peking where he soon earned the nickname "Unbeatable Yang". This was due to Yang's defeating numerous famed boxers. Some stories say that after 18 masters had challenged him, Yang remained "untouchable".

When he went to Peking, Yang gave public instruction in the art of Taijiquan. But, it must be remembered, the style he taught was not the same as those systems he himself learned. Peking was the capital of China, which during the Ch'ing dynasty was ruled by the Manchus, not the Chinese themselves! The Manchurian Royalty, upon hearing of the famed boxer, asked for instruction. Yang taught Manchus and others, although he did not include the fast, powerful movements associated with his studies of the Old Chen system. He concentrated only on the Yin movements, which were slow and soft. In so doing, he created a new style which helped Taijiquan become known for its therapeutic benefits.

Although what Yang taught publicly was largely health oriented, his private teachings must have included his philosophy and techniques for self-defense. After all, he did teach the Emperor's guards! It would be hard to imagine such warriors wasting their time on a martial art without effective fighting techniques.

Proof that Yang Lu-ch'an had passed on a formative fighting art is exemplified in the lives of his sons Yang Chien-hou (c1839-1917) and Yang Pan-hou (c1837-1892). When Chien-hou was 80 years old, he was attacked from all sides by nine men. All nine were ineffective against Chien-hou's defense. Each attacker was knocked away by a smooth series of blows and ward-offs.

When Yang Pan-hao's reputation also began to spread, he was challenged by a well-known boxer named Liu. Hundreds, perhaps thousands, came to view the event. During their encounter, Liu grabbed Pan-hao's arm but his grip was easily countered, resulting in Liu's defeat. Yang Lu-ch'an complimented his son's success in combat, but explained that he had not yet reached the true artistic pinnacle of Taijiquan: Pan-hao's shirt sleeve was slightly torn in

the contest.

Before the Yang Lu-ch'an's sons became so formidable, they were forced into practice under severe supervision. Their father made them practice day and night under an almost reclusive spirit. Failures in learning their boxing lessons resulted in brow beatings at their father's hands. The psychological pressure was overwhelming for the sons. Pan-hao once tried to scale the family courtyard wall to freedom, but failed. His brother, Chien-hou, was unsuccessful in a suicide attempt.

Compulsory studies alone did not make the Yang brothers superior boxers. Upon the death of their father, many friends, family members, and students gathered at Yang Lu-ch'an's graveside. A senior student with extraordinary boxing skills proclaimed himself as the only worthy heir of the Yang Style Taijiquan. Chen Hsiu-feng had reason to claim this legitimacy. First of all, he was no doubt better skilled than either of the Yang brothers. He was noted for possessing great internal energies for defeating any opponent, even without making physical contact. An example of this power is illustrated by his lifting a heavy wooden chair with the "sticking energy" of his palm. This event served to intimidate the Yang brothers.

Yang Pan-hou and Yang Chien-hou were inspired to study in earnest, with the help of their father's secret manuals. Afterwards, Pan-hou attained the ability to levitate. So sensitive became Chien-hou's control over inner energy that a swallow could not take to flight from his open palm. The entertaining aspects of such feats were not performed for amusement only. These abilities illustrate requirements for executing boxing techniques at the ultimate level of proficiency. Thus, both had finally reached a proficiency in the martial arts that their father had originally wished.

Chen Hsiu-feng later conceded the title back to the Yang brothers. He himself continued teaching in the Yen Ch'eng district of Honan Province. Mild mannered Yang Chien-hou attracted many students. His irritable brother, Pan-hou, chose only a small number of disciples. Because of this, his particular teachings eventually became extinct.

There are some interesting aspects regarding Yang Pan-hou's following. Being taught by his father, and also a little by Wu Yu-hsiang, the founder of the Wu style, Pan-hou passed on his acquired knowledge to a select few. One of his students was Chang Ch'ing-ling, a farmer who was undefeated until meeting a Taoist recluse named Dzou. Another Pan-hou student was a Manchurian whose Chinese name was Wu Ch'uan-yu (1834-1902). Wu was a dedicated student. After mastering the teachings of Pan-hou, Wu carefully imparted what he had learned to his son Wu Chien-ch'uan (1870-1942).

Wu Chien-ch'uan perfected the teachings of his father. His way of practicing Taijiquan became known as the Wu Style. Sometimes his style and that of Wu Yu-hsiang's are differentiated by rendering their names into "Wu" or "Woo". In the Chinese, both characters are written differently. For anyone who can read the Chinese, the names are easily distinguished. Wu Chien-ch'uan took his method to Shanghai. Later this Wu Style also became popular in Hong Kong and Singapore.

A student of Wu Chien-ch'uan became very well known, not particularly for his martial art skills, but for his political standing. His name was Chu Min-i. Chu was the brother-in-law of Wang Ching-wei, the once President of China's Nationalist Government. Chu himself was ambassador to Japan after 1937.

Wu Chien-ch'uan's son-in-law, Ma Yueh-liang, is likewise a teacher of the Wu Style. In Shanghai, Master Ma taught Sophia Delza, who now teaches in New York city at her own studio as well as at the United Nations.

The above lineage stemming from Yang Pan-hou is only one branch of Yang Lu-ch'an's original Style. The founder had other disciples. His student, Wu Ho-ch'ing, is said to have written a book on Taijiquan but ascribed it to the earlier figure Wang Tsung-yueh. Forging Wang's name on the Taijiquan treatise helped make the book more popular.

Another student of Yang Lu-ch'an was Wang Lan-t'ing. Although Wang died at an early age, he possessed such great skills that he was a source of pride for his teacher. A student of Wang Lan-t'ing, Li Pin-fu, illustrates the effectiveness of Wang's teachings. Li was once challenged by a ch'i-kung specialist. As his antagonist spoke, Li remained calm, petting a pet dog that he was holding in his arms. The impatient challenger darted forward only to be easily rebuffed by Li, who tenderly held onto his pet during the short scuffle.

The most influential line to descend from Yang Lu-ch'an was to pass onto his younger son, Yang Chien-hou (1839-1917). Of pleasing disposition, Chien-hou attracted many students. He was very proficient with weapons as well as the open-hand techniques. Two of his sons studied with him: Yang Shao-hou (1862-1929) and Yang Ch'eng-fu (1883-1936).

Shao-hou, the eldest son, began his study of Taijiquan at the early age of seven. Much he learned from his uncle Yang Pan-hou. In later years Shao-hou became a superb boxer, but because of his rough manner most disciples studied with him for only a short time. Rumor states that he had killed some of his opponents in boxing matches. The most important aspects of his art, characterized by small, compact movements, was imparted to very few. As a result, Yang Shao-hou's particular style of Taijiquan is very rare. He committed suicide in Nanking in 1929, leaving only one son, Yang Chen-sheng.

Yang Chien-hou had a second son, Chao-hou, who died young and therefore did not perpetuate the Yang Style. The third son on the other hand, Yang Ch'eng-fu, had great influence. He systematized the style into the form so familiar today: natural postures utilizing steady, slow, expansive movements, executed with tensionless ease. Yang was never defeated even though most of his skill was self-taught. Beginning studies at age twenty, he was not very interested in Taijiquan while his father lived. A genius in his own right, we can only imagine what accomplishments Yang Ch'eng-fu would have made if he studied more diligently with his father.

The Yang Style was spread by Yang Ch'eng-fu from Peking, where he taught, to other areas of China, including Nanking, Shanghai, Canton and Hong Kong. Yang had four sons, but it is due to his senior disciples that the art was dispersed throughout the world. Part of his work includes a treatise on Taijiquan called Yang's Ten

Important Points.

Among the many students of Yang Ch'eng-fu are such well-known masters as Tung Ying-chieh (1888-1961) and Cheng Man-ch'ing (1900-1975). The first mentioned studied under Yang for close to twenty years, beginning at age seventeen. Tung taught in Hong Kong and his son, Tung Fu-ling, now teaches in Hawaii.

It was in 1941 that Taijiquan was first formally introduced in the United States under the instruction of Choy Hok-peng (1886-1957). Choy was also a student of Yang Ch'eng-fu. He started an institute in San Francisco which eventually had branches in Los Angeles and New York. His son, Choy Kam-man, remains teaching in San Francisco. Another Yang Ch'eng-fu student also had great impact in the United States: Mr. Cheng Man-ch'ing (1900-1975).

Early in his career, Cheng Man-ch'ing was a professor living in Peking. He began the study of Taijiquan under Yang Cheng-fu's guidance in order to better his health which had deteriorated from tuberculosis. The Taijiquan practice had a miraculous effect on his condition. As a result, his dedication to the art became a total commitment. After attaining a high level of boxing skills, Cheng traveled about China accepting and defeating a long line of challengers. On one occasion, while traveling through Szechuan Province, his talents were tested by a Taoist boxer surnamed Dzou. Cheng was quickly defeated. This incident inspired Cheng to accept tutelage from this learned master. Cheng then altered some of the Yang style postures accordingly and his skill increased. As his techniques were perfected, his power became awesome.

Later, Cheng taught in Shanghai, Taiwan and then in New York. Many of his students became noted masters of which the best known are living in Taiwan or the United States. William Chen is one such student, now master, who originally came to New York with Cheng. Hsih Shu-feng, another senior student, chose to remain in Taiwan. At times, both Chen and Hsih would illustrate their physical powers by letting students strike them anywhere on their bodies. Each time neither would suffer any ill effect.

Like many other sickly persons, Liang Tung-tsai sought Cheng Man-ch'ing's teachings with hopes that Taijiquan would cure his liver ailment. That was in 1950. Now Liang is teaching the art in Boston.

Cheng Man-ch'ing had many other students that became well qualified instructors throughout the world. Cheng himself has stated that although the martial arts on mainland China have deteriorated to some degree during this century, there are still quite a few masters left to carry on their boxing traditions. Cheng believes one of his own students, Chang Chih-kang, is among the most skilled of instructors on the mainland.

Part III

THE QUESTION OF SECRECY

Taijiquan, with its roots secured at the Chen village, has developed branches far from its original source throughout the years. Much of its influence has been placed in areas determined by the turning of events within China itself. Both political and social aspects have played their part in determining where and by whom Taijiquan forms would be practiced.

The primary factor with regards to the dissemination of Taijiquan is social. Alongside the majority of mediocre students, each great Master possessed his own inner circle of worthy disciples; each often collected secret manuals. It has been part of the unwritten tradition to pass on the most guarded secrets only through oral transmission. This occurs not only with Taijiquan, but in other fields that deal with coveted knowledge, especially that which concerns life-and-death factors.

In the medical field for example, a master physician usually chooses three "sons" to whom he divulges all of his acquired knowledge. One of these "sons" usually is the eldest son in direct family lineage. Often the other two "adopted sons" are hand selected from the most promising pupils among an array of talented students not of the Master's own bloodline. This system of passing on the highest degree of knowledge to "sons" is accepted procedure in the martial art tradition as well.

There are numerous examples for the transmission of knowledge from Taijiquan masters to "sons". In Taipei, Master Du Yu-tse's first "adopted son" is Wang Jia-hsiang; the second, Mr. T'u Tsung-ren. A third "son" died recently from cancer, showing the necessity of having more than one chosen student to carry on the teachings. To show the extent of secrecy involved, we can look into the life of Yang Lu-ch'an. Known as the first grand disseminator of Taijiquan, he had many students, including the Royal Manchu household and their private battalion. Although this is true, he withheld his most significant knowledge from all except the most intimate of disciples. While his newly created Yang Style was spreading among the masses, Yang Lu-ch'an also taught the old Chen style to his sons in private.

When we look to the students of the Chen style, we also see a gradation in levels of accomplishment and an inner circle of secrecy. Within the Chen village itself, almost all of the approximately 1,800 people living there are familiar with the first set, while only a few hundred practice the second set. A handful are privileged to practice the advanced set. All styles, not only the Chen, have their inner circle of initiates.

The later variant styles of Taijiquan, including the Yang, Wu, and Sun, find their impetus in the Chen Style. The Masters who have taught these other styles were often practitioners of the Chen Style in private. They applied the significant aspects of the Chen system when transmitting the highest principles of their art.

Why do masters prefer to withhold their most cherished of secrets from "outsiders"? There are many answers to this question.

Many are legitimate. Like all other artists, martial artists choose to hold their best techniques and insights to themselves. Usually, when advanced in years, they either pass on the sum total of their knowledge to their most worthy protege, or else their unique contribution to the art vanishes upon their death. Such is fate due to artistic egos.

Another limiting factor that keeps a particular style within the clan is the strong sense of family unity among Chinese. There is the traditional view in China that all non-Chinese are barbarians. Chinese clung together in the past and tend to do so today. Individuals have traditionally relied on the family unit for security. The tight family structure has been supported for over two thousand years by the Confucian philosophy.

Confucius believed that individuals must strive for personal perfection, while acting in accord to their proper place within the family. If the individuals within a family are all good people, then the family as a whole is good. Groups of good families would make good clans, and so forth. The end result is a great country which finds its foundation in the family unit.

In order to improve family status, family heads have sought to attain greater wealth and prestige in a variety of ways. Fathers desired to provide the best education possible for their sons; their daughters with the best possible marriage partner. In many cases, the family's knowledge of a martial art was a source of additional prestige.

Wu Yu-hsiang, the wealthy store owner and founder of the Wu Style Taijiquan, had employed Chen Ch'ang-hsing to instruct his sons in the Chen Style. He thus increased his family's status. Throughout Chinese history we can find examples of the wealthy hiring famous boxing masters as private instructors. There are many other examples.

Chiang Kai-shek, the founder of the Chinese Nationalist Government seated in Taipei, studied Taijiquan under a Chen master who was famed for defeating a Japanese samurai in a dual. In previous years, Yuan Shih-k'ai, formerly governor of Shantung Province, later the first President of the Republic of China, also hired a Chen master, Chen Yen-hsi, for private family instruction.

The study of Chen Taijiquan by high echelon political figures and wealthy merchants show the awareness, respect and awe the Chinese hold for this particular style. But it must be noted that most of these students never did become masters. They did provide financial and political support to the boxing tradition. Many masters have taught a large number of students simply to make money or to gain political favor. A well-known teacher could bring favor to his entire clan by instructing a Provincial governor, for example. Taxes could be minimized and employment offered to members of the teacher's clan or close family relations. Such benefits came easily as a result of a famed boxing master who remained on good terms with the upper rungs of society.

Artistic pride and the need for family security were not the only reasons for maintaining strict secrecy of advanced Taijiquan. The great masters acquired fame and prestige for their skills. Their knowledge aroused admiration; their tenacious powers gained them respect. In short, there is a psychological advantage for

those who attain heights of mastership. Their knowledge, like their own physical prowess, is a source of social power. The same understanding and mastery of natural laws that enable one to perform Taijiquan perfectly, enables the same person to perform other arts with similar execution. The only key required to attain this level of proficiency is wisdom.

To clarify this point, we only need to observe the lives of the great masters. Besides being examples par excellence with regards to Taijiquan, most masters also were proficient in many other fields, including: poetry, calligraphy, painting and music. They were also esteemed as physicians, herbalists, astronomers and inventors. Above all, many gained recognition for their profound philosophical insights. Idealistically, they lived according to the Confucian definition of "gentleman", with high morals in their various relationships with mankind.

How and why would boxing masters acquire such a varied array of talents?... Through the application of their wisdom. Once a person realized the Tao, or Way of nature, he could spontaneously embody the same forces and methods of nature to any given task. Thus, with regards to physical arts such as Taijiquan or classical dance, a sage moves in harmony with nature. There is no struggle or hesitation, but only the facile execution of the most applicable movement at the time. In the case of self-defense for example, any given strike is met with the perfect defensive technique for the physical and mental conditions present.

Many of the noted boxing masters were also respected figures in fields such as politics, science and medicine. It was easy for them to apply to these fields the same knowledge gained during their studies of Taijiquan. The knowledge that enabled them to make contributions in the martial arts and the other fields was found largely in the Buddhist, Confucian and Taoist traditions.

Particularly during the time period in which Chen Taijiquan formed, there was an earnest desire to absorb the best of these "Three Doctrines" through personal spiritual cultivation. Included were indepth discussions concerning the topics of Taiji or the Supreme Ultimate, Ch'i or Matter, and the nature of the Mind. But this was not held to theory alone. It included the development of highly sophisticated methods of mental and physical exercises.

It must be remembered that many of the most respected boxing styles have taken their names from philosophic principles such as: Taiji (Supreme Ultimate), Pa Kua (Eight Trigrams), Lo-Han (Buddha's Disciples), Tai-i (Great One), and Hsing-i (Manifest Mind). A study of the "Three Doctrines" will give a greater depth of understanding to both martial art systems and their innovators. Without such knowledge, a student's progress will be slow and clumsy. Mastership would be an impossibility. A student can only advance according to his own level of understanding, and this is the reason for the popularity of the Asian proverb:

When the student is ready,
the teacher appears.

If the student is not intellectually, emotionally and morally ready, the advanced stages of martial wisdom and technique remain within occult recesses. Wisdom and tradition demand that a master limit his teaching to those who may abuse the most worthy of secrets.

SPECIAL ASPECTS OF THE CHEN STYLE

The Chen system, as the original Taijiquan, is of course the oldest style. With solid historical verification, many have become aware of its unique place within the Chinese boxing tradition. It is regarded by some authorities as being the most effective fighting method; it is certainly the "Taiji" (Supreme Ultimate) of all other Taijiquan.

Taijiquan, as a holistic physical exercise, encompasses a complex theory of practice. The Taiji concept, and its individual parts of Yin and Yang, have been primary concepts in Chinese philosophy for thousands of years. Chen Taijiquan utilized the main philosophical tenants that came into vogue during its formative period. This included time-proven ideas from Buddhism, Confucianism and Taoism. These "Three Doctrines" became absorbed in the eclectic school of Neo-Confucianism at just about the same time the Chen style took form.

No other boxing system illustrates the precepts of Chinese philosophy to the degree as the Chen system. It is dynamic in the utilization of Yin-Yang, being composed of hard and soft movements which are gradated with a complete range of tempo, directional movements and technique. A master performing the Chen style spontaneously embodies the Tao. As an artist, he becomes a medium through which ch'i, the energy of the Tao, can move. He can do this only by first attaining Tao-realization by becoming "one with nature".

Practitioners and non-practitioners alike have held the Chen style in highest esteem, not only for its superior status as a boxing system, but also for the personal qualities of those involved in the art. They respect the hours of dedicated practice, the techniques, medical knowledge and the practical wisdom involved. Chen masters are artists of the highest degree, who exhibit their personal state of self-cultivation through their Taijiquan movements. The practice of their art is a civilizing process through which they come to a better understanding of themselves, others, nature and the Tao. Their depth of knowledge, refined character and mastery of Taijiquan is ever present in their physical aura. As the Chinese say of all true artists:

What he achieves in his heart
is made known by his hand.

The reputation surrounding Chen masters and their knowledge has attracted the attention of many, including well-known Chinese political figures. But the mysteries of this style will remain guarded from most because of the tradition of secrecy and the fact that the ratio between the few living Chen masters and their

selected proteges is so small.

Secrecy surrounds the Chen system, making the scanty information concerning it precious. The few books and articles written in English on the subject often lack solid information. Some of the information they do provide is incorrect or too sketchy to provide any satisfactory exposition. There are a limited number of writings in the Chinese language that are very good, but have not yet been translated. It is hoped that this booklet would provide the rudimentary background of Chen Taijiquan and its unique contribution to the martial arts.

Chart I
OLD CHEN STYLE (Lao Chia)

Direct Lineage:

Students:

CHEN VILLAGE

Chen Wang-ting
(c. 1597-1664).....Chen Ping-ch'i
 Chen Ping-jen
 Chen Yu-pen
 (See Chart III)
 Chen Yu-heng
 (See Charts II & III)

Chen Ping-wang

(Wang Tsung-yueh visited the Chen Village)

Chen Ch'ang-hsing.....Chen Ho-chai.....Chen Hsi
(1771-1853) Chen Wu-tien
 Chen Wu-ch'ang
 Li Po-k'uei
 Yang Lu-ch'an
 (See Charts IV & V)

Chen Kung-yuen.....Chen Yen-nien
(died age 79)

Chen Yen-hsi.....Du Yu-tse.....(Adam) Hsu Chi
(died age 81) Wang Jia-hsiang
 T'u Tsung-ren

Chen Fa-ko.....Chen Zhaopi
(1887-1957) Gu Liuxin
 Feng Zhiquang
 (Gene) Chen Ching Hong

Chen Jao-kwai.....Feng Dabiao
(died 1981) Zhang Chundong

Chen Syau-wang
(born 1946)

Chart II
NEW CHEN STYLE (Hsin Chia)

Direct Lineage:

Students:

Chen Yu-pen & Chen Yu-heng.....Chen Chi-sheng
 (1809-1865)
 Chen T'ing-tung
 Chen Feng-chang
 Chen San-te.....Chen Chung-li

Chen Chung-shen.....Chen T'ung
(1809-1871) Chen Fu-yuan
 Chen Feng-ch'un
 Liu Ch'ang-ch'un
 Chen Hsing
 (1849-1929)

Chen Kuei

Chen Tzu-ming
(?-1951)

Chen Ch'un-yuan
(?-1949)

Chart III
BRANCHES OF TAIJIQUAN

Branches:	Students:
Chen Yu-pen	
Chen Ch'ing-ping.....	Chang I-shan
(1795-1868)	Chang Kai
	Ho Chao-yuan
Wu Yu-hsiang	
(1812-1880)	
Li I-yu	
(1833-1892)	
Hao Wei-chen.....	Ma T'ung-wen
(1849-1920)	Li Hsiang-yuan
	Hsu Chen
	Hao Yueh-ju....Hao Shao-ju
	(1877-1935)
Sun Lu-t'ang.....	Sun Chien-yun
(1861-1932)	Sun Ts'un-chou
	Cheng Huai-hsien...Chang Shih-jung

Chart IV
YANG STYLE LINEAGE

Yang Lu-ch'an.....	Chen Hsiu-feng
(1799-1872)	Wang Lan-t'ing...Li Pin-fu
	Wu Ho-ch'ing
	Yang Pan-hou
	(See Chart V)
Yang Chien-hou.....	Chi Te
(1839-1917)	Hsu Yu-sheng
	(1879-1945)
	Yang Shao-hou....Yang Chen-sheng
	(1862-1930) T'ien Shao-hsien
Yang Ch'eng-fu.....	Li Ya-hsuan
(1883-1936)	Wu Hui-ch'uan
	Chen Wei-ming....Liang Ching-yu
Tung Ying-chieh.....	Tung Fu-ling
(1888-1961)	Li Huang-tse
	Huang Wen-shan
Wu Hui-ch'uan	
(died 1937)	
Li Ya-hsuan	
Choy Hok-peng.....	Choy Kam-man
(1886-1957)	
Cheng Man-ch'ing.....	Liang Tung-tsai
(1900-1975)	William Chen
	Chang Chih-kang
	Hsih Shu-feng
	Hung Sheng-hsien

Chart V

YANG (Con't.) AND WU STYLE LINEAGES

Yang Lu-ch'an.....	Yang Chien-hou
(1799-1872)	(See Chart IV)
.	
.	
Yang Pan-hou.....	Ling Shan
(1838-1892)	Wan Ch'un
.	Chang Ch'ing-ling
.	Wang Chiao-yu.....Kwok Ling-yin
.	(1895-?)
.	
Wu Ch'uan-yu.....	Wang Mou-chai
(1834-1902)	Liu Feng-shan
.	
.	
Wu Chien-ch'uan.....	Wu Tzu-chen
(1870-1942)	Wang Jun-sheng
.	Chu-Min-i
.	Ma Yueh-ling.....Sophia Delza

