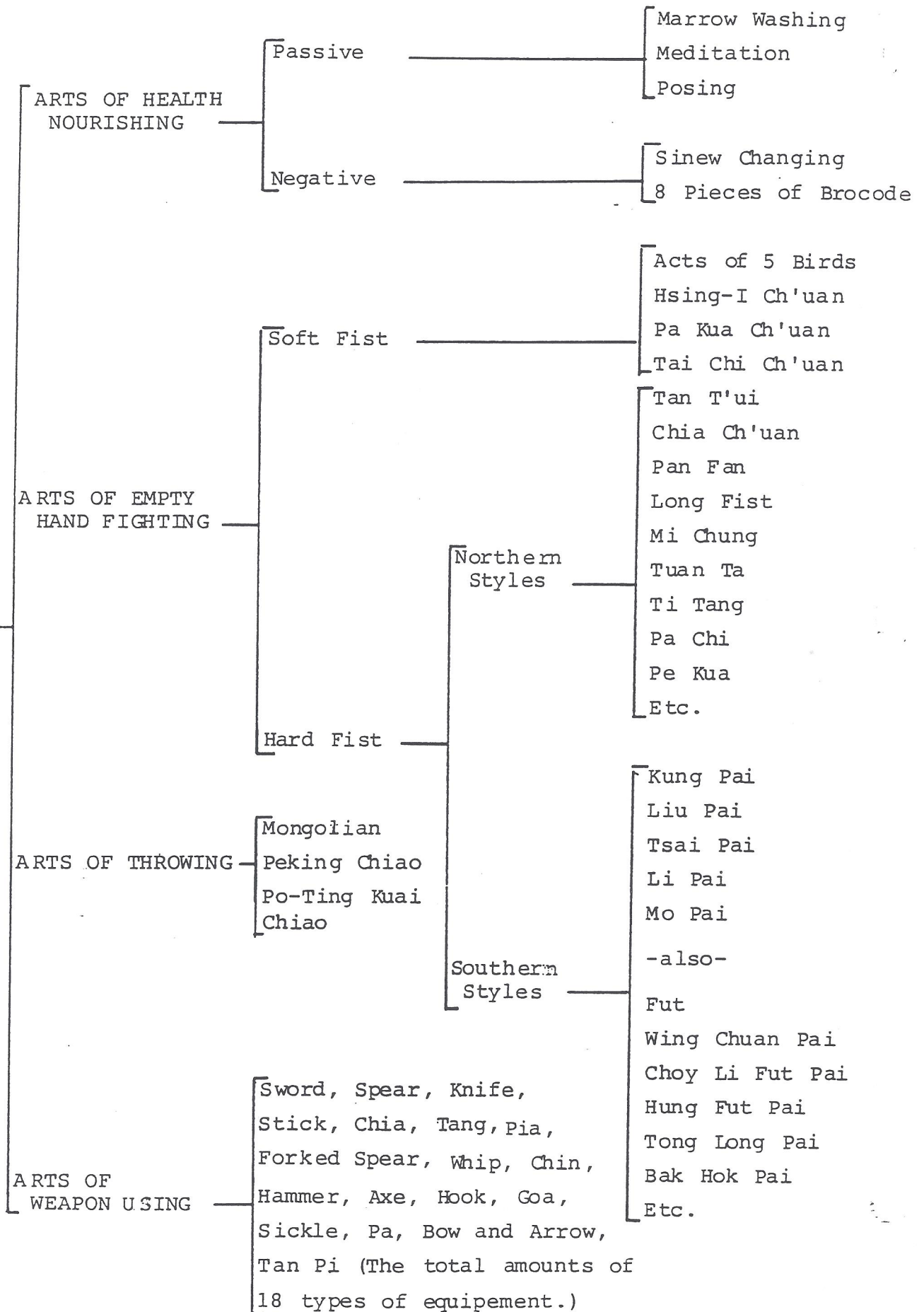


PART III
HISTORY OF CHINESE
MARTIAL ARTS



CHINESE
MARTIAL
ARTS



CHINESE MARTIAL ARTS

China's History of fighting art is almost 5,000 years old as evidenced by wall paintings and murals in the tombs of the ancient emperors, as the excavated relics of the period.

For the purpose of classification of Chinese martial arts, I divided it into four divisions: Arts of Health Nourishing, Arts of Weapon Fighting, Arts of Hand-to-Hand Fighting, and Arts of Throwing. Owing to limited space here, main emphasis is placed on Art of Hand-to-Hand Fighting and Arts of Throwing, and less Art of Weapons Fighting and Arts of Health Nourishing.

PRE-HISTORY TO SHANG DYNASTY (- 1122 B.C)

Around 2873 B.C., Emperor Fu Hsia instituted a form of medicine to be spread through China to maintain the health of his people.

Around 2752, Emperor Shung Nung contributed a classification of the herbs as an aid in healing.

Around 2676, Emperor Huang Ti, the legendary Yellow Emperor, nationalized medicine by sending healers through the country to care for the health of people.

During the reign of Yellow Emperor, the first record of fighting appears. Chinese literature of this period refers to a very primitive form of throwing technique called "Go-Ti". Supposedly Go-Ti originated from the legendary battle of Tuluk. This fighting art consisting of the wearing of horns on the heads of two contestants to gore at each other. This fighting art was so popular that it was handed down from generation to generation until today. On the occasion of festivals the natives of Shanshi, Honan and Manchuria are still entertaining themselves with the traditional Go-Ti dance.

CHO DYNASTY (1122 - 211 B.C.)

The Book of Rites makes mention of the martial arts. Historians believe that during the period, the Taoist monks developed a series of health exercises based on health and meditation.

During the "Spring and Autumn" and "Warring Period", the Go-ti was very popular. The First Emperor of Chin Dynasty, Chin Chi Wang, and the First Emperor of Han Dynasty, Han Wu-ti were the most ardent promoters of Go-ti, that this art was widely practiced by not only soldiers but also civilians. This promotion was the main-spring of the advancement of the skill of the manly act.

K'uan Chung, the prime minister of Chi, had great respect for the martial spirit. This is the reason why the people of Chi were famous for their skill of hand-to-hand fighting.

Confucius said: "As there are literary arts, there should be military arts." This way why he included 'archery' and 'charioteering' in the six arts which he use to teach. The six arts: Propriety, Music, Archery, Charioteering, Writing, and Mathematics.

CH'IN AND HAN DYNASTY (211 B.C. - 220 A.D.)

A famous historian, Pan Kou (32 - 93 A.D.) wrote in his Han Book of the arts which contained four chapters on the warfare and fighting. There were:

1. Governmental Aspects of Occupation
2. Battlefied Strategy
3. Principles in Nature
4. Fighting Skills, which included empty hand fighting arm and leg exercise, and the use of weapons

This was the transitional period of warfare where fighting had been a prerogative of nobility and now even the commoners fought, and they fought brilliantly.

During the Later Han (25 - 220 A.D.), two important events in Kung Fu history happened. One was the origination of "Long Hand" style by Kwok Yee, which was handed down to the present generation. Another contribution of the Kung Fu was the creation of series of exercised by Dr. Hua Ta. Hua Ta was a famous physician who died in the year 208 A.D. He wrote in his book "Shou Pu", the body needs exercise in order to promote free blood circulation and prevent sickness, hence the practice of motion of the rotating bear's neck and following animal movements of moving the joints to prevent old age. He has a system of exercise called the Frolic of the Five Animals. The movements of those of the tiger, deer, bear, monkey and bird. This system removes disease, strengthens the legs and insures health. It promotes sweating and gives the feeling of lightness. It consists of jumping, twisting, swaying, crawling, rotating, and contracting.

Some historians claimed that Hua Ta's movement of the five animals - tiger, bear, monkey, deer, and bird were the forerunners of the Nei-Chia or internal systems that were comprised of the Tai Chi, Pa Kua and Hsing I.

THE ERA OF DISUNITY (220 - 581 A.D.)

The strongest influence as far as marital arts is are concerned was Ta Mo (Bodidharuma). Ta Mo was the third child of King Sugandha in Southern India. He was a member of the Kshatriya or warrior caste. He had received his religious and martial arts training from dhyana master, Parjantara. By the time of his middle age, he was considered to be very wise in the ways of dhyana or Zen practices. When Parjantara died, Ta Mo set sail for China.

He decided to go to China because he was saddened by the decline of Buddhism in the areas outside India proper. Ta Mo arrived at Canton in 527 A.D. After some time there, he travelled northward meeting Emperor Wu of the Liao dynasty (502 - 557) at Chin-liang (now Nanking). It was at this time that the now-famous question-and-answer dialogue took place between the learned monk and the Emperor Wu. Ta Mo then left the court for the Shaolin Monastery, where significant events then took place.

The Shaolin temple was located in Honan Province. When he entered the Shaolin monastery, he found the monks in emaciated condition. Because they were unable to stay awake during meditation, the Indian master introduced a series of 18 exercises to condition and develop their bodies and minds. The Eighteen Hands of Lo-Han, as it is known today, is said to be the forerunner of Shaolin Temple Kung Fu. Ta Mo is also the person who introduced philosophies of Zen into the temple.

Prior to Ta Mo's arrival, Kung Fu had been practiced only for self-defense or health nourishing. However, it lacked the spiritual and meditative aspects that Zen was to contribute.

Another person who contributed development of martial arts in this period was Tung Chan. In the prologue of the "Classic Literature" written by Emperor Niwan'ti (535 - 551 A.D.), it was written that: "Tung Chan had hands which he could overcome his opponent who was armed with a weapon." The word "hands" referred to, must have meant the style of the "Long Hand". Since Tung Chan was able to subdue his armed opponent with bare hands, we can see that he had made great improvement on the style of "Long Hand" upon its originator.

SUI AND DANG DYNASTY (589 - 906 A.D.)

During the Sui period, brigands attacked the Shaolin monastery. Various futile attempts were made by the resident monks to protect themselves until at last one priest called the "begging monk" drove off the outlaws with a virtuosity of kicking and punching styles. This performance so impressed the other monks that they asked the "begging monk" to instruct them in his fighting form.

Hua Ta's exercise of five animal form came to popular during Sui dynasty. They taught that proper and natural breathing was essential to health which was the main objective of this exercise.

Some historians claimed that during the T'ang dynasty, Go-ti was introduced into Japan together with other Chinese culture, which was readily adopted by the Japanese as their national art of self-defense. They called it Sumo.

In the Later Tang Dynasty (705 - 907) Sze Hung-pey originated the "Feinting Hand" which had produced a decided effect in contribution to the art of Kung Fu.

SUNG (960 - 1279)

This was the period of China's Age of Chivalry. The heroics and the fighting monks added much impetus to the growing interest of Kung Fu. Emperor Sung Tai Jo, the founder of the Sung Dynasty was a master of Kung Fu. His style, which was named the "Long Fist", was famous for its invicibility, had been handed down until today and is recognized as one of the famous branches of Kung Fu.

During the Southern Sung period, General Yueh Fei (1103 - 1142) was an expert in lance fighting. He organized a style of his own hand to hand fighting based on the art of using a lance. This style of Kung Fu was later named

the "Yueh's Chan Shou", which had been improved by his pupils, who eventually originated a famous branch of Kung Fu, now the "Hsing-I" (Intellectual Fist).

The origin of Tai Chi Ch'uan can be traced back to this Southern Sung period. Chang San-feng, the founder of Tai Chi Ch'uan, was born in Liao Tung. He devoted himself to Confucianism when he was only twelve. In the first year of Chung Tung (c. 1260), he was selected in examination as "Mao Ts'ai" with honors. He went to Peking and was appointed as the District Magistrate of Chung Shan. In his leisure time, he often visited Kio Hung Mountain, the headquarters of the Taoists, and became deeply interested in the alchemy of the Taoists. As the time went by, he built a cottage in the mountain of Wu Tang, where he concentrated his mind on the study of Tao, and finally attained the supreme achievement of creating the art known as Tai Chi Ch'uan.

YUAN (1279 - 1368)

During this period, over 100,000 fighters rebelled against the Mongols in favor of the Sung government and now it seemed Kung Fu became a nucleus of popular resistance against the myriad of hostile dynasties, and a large percentage of the population became involved in the martial arts.

As far as Arts of Throwing, Go-ti is concerned, the Mongolians combined the skill of Mongolian wrestling and Chinese Go-ti, and this manly art took great strides in its advancement.

MING (1368 - 1644)

Tai Chi Ch'uan style was so overwhelmingly accepted by the monks and Shaolin form became a secondary art and gradually vanished. It was not until 1522, the Shaolin style was revitalized by the Buddhist monk, Chueh Yun,

master Pai Yu Fong and elderly man named Li. They pooled their knowledge and skills to reestablish the principles of the older Shaolin forms. They finally arrived at a system they called the Five Form Fist, based on the available information. It was fashioned after dragon, tiger, leopard, snake, and the stork.

During this dynasty, the Chinese had made an epoch in Go-ti. This advanced art of Go-ti concentrated on the exercise of agility and ingenuity instead of sheer strength. Its chief aim was to throw the opponent at instant contact. This style was called the "Kuaichiao". Since then, the art of throwing had been divided into two branches, the Chinese and Mongolian. The Chinese concentrated on ingenuity while the Mongolian style on sheer strength.

In about 1556, one of the refugee by the name of Chan Yuan-bin sailed to Japan and took refuge in the Shyo-koko Monastery, Bushiu, Edo (Today's Tokyo), where he openly taught the arts of Go-ti, Chi Na and the use of weapons. His pupils were: Miura Yoshitatsu, Fukuno Masakatsu and Isokai Jiro Saemon.

Later on, Miura Yoshi distinguished himself for his excellence in the art of self-defense and was named as the founder of Jujitsu.

CH'ING (1644 - 1911)

China fell into the hands of its Northern enemies, the Manchurians. During the early years of Manchu occupation, most of the Chinese patriots of Ming dynasty retired into the monasteries in the mountains to plot to restore the Ming Empire. Because of the many revolutionary activities, the temples were invaded, destroyed, and burned to the ground. The Kung Fu masters who managed to escape, along with thousands of other fighters, retreated Southward and to Taiwan and so spread the gospel of the fighting arts to all

corners of China. The Manchu, excellent warriors themselves, kept the Ming dissidents under control and imposed on all, the badge of subservience, the queue, which symbolized a horse's tail. The uprising by the anti-dynastic activities were so frequent and so violent that led the government order - the Ching Edict of 1730, which was enacted to extinguish the flames of the martial arts.

As a result of the edict, Kung Fu appeared to fall out of the public eye and apparently vanished. In truth, however, the arts continued to thrive in clan destine quarters and were propagated from generation to generation.

In the early 1900's, a secret society of Kung Fu masters united in an attempt to harass and drive foreigners out of China. Initially, the Empress Dowager supported the Kung Fu masters, however, when the fall of Peking was imminent, she turned against them and without imperial support, the rebellion suffered a disastrous defeat. She attempted to forever destroy the strength and position of Kung Fu masters. She cleared all the training halls, executed many of prominent masters, and eliminated many martial art masters from the middle kingdom.

As far as Go-ti's was concerned, its arts received great support from the Ch'ing emperors. Go-ti practicing was fixed by decree of the Emperor to all his troops. Go-ti experts were selected from the eight Flag Armies (backbone of Ch'ing's armies) to participate in contests. A Go-ti training camp was established, which was named the Shan Po Camp. Go-ti contests were held before the royal banquets. Contest were ordered to be held among the vassals, and the winner was to be awarded by the Emperor in person.

Emperor Kao Chung (1736) was most fond of this art. There were three grades of Go-ti experts and they were all called by the name of "Po-fu" (Strike Tiger).

When the Mongolians came to offer tributes, Emperor Kao Ch'ung use to order the most skillful of his Go-ti experts to contest with the Mongolians so as to beat them in order to show his superiority was undisputed. This was the policy of the Ch'ing Dynasty to rule over the vassals.

SHAOLIN CH'UAN

Ta Mo believed that a strong body would not only remedy the weakness of the Shaolin monks but also help to cultivate their soul, so he gave them a set of 18 Hands of Lo-Han exercises to be done regularly each morning.

The Eighteen Lo-Han Exercises (only 12 of them were believed to be the work of Ta Mo) are as follows:

1. Stand upright, waist straight, eye wide open, and mind concentrating
2. Stretch toward the Sky
3. Black Tiger Straightens Waist
4. Pushing the Mountain
5. Wild Goose Beats Wings
6. Lower Elbows and Hook Plams
7. Drawn the Bow and Brace the Diaphragm
8. Golden Leopard Reveals Claws
9. Toe Kicking
10. Sweeping Leg
11. High Kicking
12. Hooking Leg

Thus started the so-called 18 Monk Boxing. Initially Ta Mo originated it solely for health. After his death his disciplines dispersed and the art was nearly lost. Then during the Yuan dynasty (A.D. 1260 - 1368), a wealthy young man surnamed Yen became a priest and took the name Chueh Yuan. Interested in Kung Fu, he revised Ta Mo's 18 methods into 72 styles and promoted the Shaolin art till it thundered throughout China.

But Chueh Yuan was not content with that. He travelled throughout the mainland searching our famous boxers to test their methods. In Lanchow of

THE GENEALOGICAL TABLE OF SHAOLIN KUNG FU

CHUEH YUAN
(c. 1522 AD)

SHOLIN KUNG FU

TA MO
(c. 527 AD)
(18 Lo Han)

Tiger
Dragon
Snake
Lopard
Crane

NORTHERN SCHOOLS —

Tan T'ui
Chia Ch'uan
Pan Fan
Long Fist
Mi Chung
Tuan Ta
Ti Tang
Pa Chi
Pe Kua
Etc.

SOUTHERN SCHOOLS —

Hung Pai
Liu Pai
Tsai Pai
Li Pai
Mo Pai
-also-
Fut
Wing Chuan Pai
Choy Li Fut Pai
Hung Fut Pai
Tong Long Pai
Bak Hok Pai
Etc.

Kansu he came upon a 60-year old peddler being manhandled by a big oaf. When the burte attempted to kick the dodging veteran, the old man touch his foot with two fingers of his right hand. The attacker fell unconscious. Chueh Yuan struck up an acquaintance with the veteran, whose name was Li Ch'eng. Li disclaimed any great knowledge of boxing but introduced him to a friend Pai Yu-feng of Shansi, reputedly matchless in Shansi, Honan and Hopei.

Paid was 50, of a medium build and radiated with spirit, and old man Li were very skillful in the open-hand claw techniques. Returning to the Shaolin monastery, Chueh Yuan, with the help of the two masters, increased his original 72 movements to 170 and classified them into five distinctive styles - The Tiger, The Crane, The Leopard, The Dragon and The Snake. The five styles were later improved into a new and more effective style known as the Five-Formed Fist.

The main characteristics of the five styles are as follows:

1. Dragon Style

The Dragon played an important role in Chinese mythology. The different catagories of the dragons were heavenly, earthly, treasure guarding, spiritual and imperioal. The Dragon Style was patterned after the powerful yet flexible serpents that emerged from the sea and roamed about in the flowing, twisting manner. One of the Kung Fu techniques was formed after dragon thrashing its tail and claws. Another technique was formed after a stream of fireball emitting from a dragon's mouth.

2. Tiger Style

A tiger's ripping claws are the major characteristic of the style. The Tiger's Claw is a combination of an open-hand strike followed by the raking of fingertips. The open hand can also be sued defensively for shoving your opponent off balance, or blocking and grasping your opponent's limb. Like

most Chinese fighting styles, the techniques of the Tiger Style are often described in such poetic terms as Black Tiger's Claws, Wild Tiger Spring From the Hill, The Stretching Tiger, and Tiger Hiding in the Forest.

3. Leopard Style

Practitioners of this style pattern their techniques after the powerful paws of the swift and cunning leopard. The foreknuckles form a striking surface that is used in both horizontal and vertical thrusts. Like the flat-fisted paw of the leopard, the foreknuckle is also used to penetrate small openings.

4. Snake Style

The fingers in the Snake Style represent a serpent waiting for its prey to come within range so it can strike with its poisonous fangs. The forearm is symbolic of the cobra's curled-up body; the flat hand symbolic of serpent's head. The extended fingertips are like the serpent's tongue, ready to strike at its prey's eyes or throat.

5. Crane Style

This Crane Style imitates a bird preparing to take off or land. Other movements include imitation of a board standing calmly and gracefully on one leg. The primary weapon of this style is known as the Crane's Beak. The thumb and fingertips are pressed tightly and used in a pecking motion. The targets are eyes, throat, groin, and other vital spots.

THE TEN COMMANDMENTS

These regulations were established by Monk Chueh Yuan after abuses began to creep into Shaolin. They aimed to put an ethical floor under the system and to improve the discipline.

1. A student must practice without interruption.
2. Boxing must be used only for legitimate self-defense.

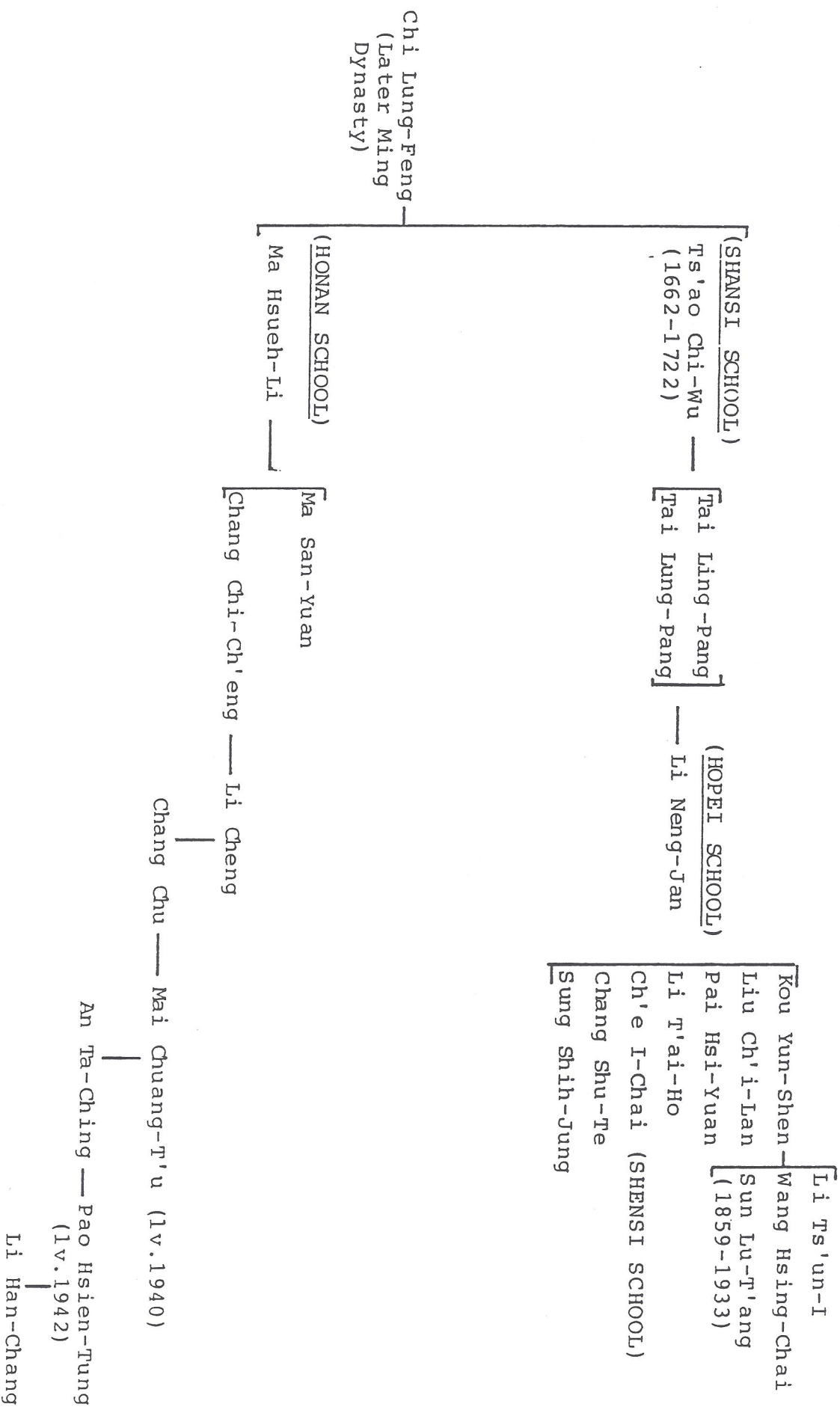
3. Courtesy and prudence must be shown all teachers and elders.
4. A student must be forever kind, honest, and friendly to all his colleagues.
5. In traveling, a boxer should refrain from showing his art to common people even to the extent of refusing challenges.
6. A boxer must never be bellicose.
7. Wine and meat must never be tasted.
8. Sexual desire cannot be permitted.
9. Boxing should not be taught rashly to non-Buddhists lest it produce harm. It can only be transmitted to one who is gentle and merciful.
10. A boxer must eschew aggressiveness, greed, and boasting.

The third Manchu emperor, Yuang Cheng (reigned 1722 - 35), burned down both temples. Rather than destroying the Shaolin teaching, this act only triggered its spread throughout China. Emperor Ch'ien Lung (reigned 1735 - 95) rebuilt the Fukien temple thirty-seven years after it burned. The Honan temple was also rebuilt. All the great boxers studied there. The hard, soft and tremble arts were all taught.

According to Ch'en P'an-lung, one of authority of the Chinese martial arts, students there usually practised three times a day, two hours at a time: in the morning, immediately after lunch, and in the evening. For advanced students, there was also a special practice at midnight. Initially, students underwent group instruction; after reaching a certain level they were taught individually. After a student had completed his studies he had to pass through four or five gates at which his teachers attacked him. If he was successful in thwarting these attempts, the student was permitted to leave the temple as a graduate.

Ch'en P'an-Ling, one of the most knowledgeable on the history, principles, rationale and practice of Chinese Kung Fu in recent years died at seventy-seven in 1967.

THE GENERALOGICAL TABLE OF HSING-I CH'UAN



(* lv means that the master still alived in that year)

He was one of few fighters in Taiwan who was famed earlier on the mainland. His father had undergone the severe training at the Shaolin Temple in Honan Province and had selected the finest teachers for his son. Although well educated and well connected (a hydraulic engineer, he had been chairman of the Honan Province Kuoming-tang headquarters since 1944), his first love was Kung Fu. Ch'en rose so high in Kung Fu ranks that he supervised several of provincial fistic tournaments before World War II in Honan, one of the prime Kung Fu provinces on the mainland. During World War II he was made depute chief of the Central Kung Fu Association at Chungking, where he also headed a commission to collect, edit, and publish material on fifty-five forms of wu-shu (Chinese Martial Arts, unfortunately, most of the material was lost when the Communist took over the mainland).

In Taiwan, Ch'en was president of a college at Taichung and the highly respected head of the Chinese Kuo Shu Association in Taiwan.

When Ch'iang Kai-shek retreated from the mainland to Taiwan in 1949, General Kao Fang-hsien came together. But he is better known as the greatest martial artist today. Perhaps the best Shao-Lin master in Taiwan, Kao lived in Tai-chung. Although on the wrong side of sixty, Kao was living advertisement for his method. Big, strong, and tough, he is also reputed to be an excellent wrestler.

Many of the southern forms of Shao-lin are forceful and brutish. The northern, "orthodox" methods shown by Kao were swift and authoritative.

HSING-I CH'UAN (INTELLECTUAL FIST FIGHTING)

Hsing-I Ch'uan suggested the harmonious merger of thought and action. Traditionally it was said to have originated with Yueh Fei, a general of the Sung dynasty.

General Yueh Fei trains his soldiers in fighting techniques he had

learned from Shaolin monk named Jow Tong. His troops continuously defeated the Mongolian invaders and, on several occasions, almost succeeded in capturing their general. As a result, Yueh Fei and his fighting techniques acquired quite a reputation throughout China.

The fighting techniques of Yueh Fei were primarily a system of hand techniques refined and perfected by the General. Varying from simple blocking and punching to more complicated grapplings, these techniques emphasized the use of grabbing, locking, and pressure point strikes.

While Yueh Fei was earning his reputation as a great general, the Sung King enjoyed a life of leisure. He delegated much of his authority to his Prime Minister, Chun Koy, who unfortunately, was neither scrupulous nor patriotic. To further his own interests, he continuously advised the king to cease all hostilities with the Mongolians and recall Yueh Fei. After a time he succeeded, and Yueh Fei returned to find that he had been discredited in the eyes of the king. A short time later Yueh Fei died, either executed or by suicide, no one is sure.

Upon the death of Yueh Fei, his soldiers in anger, left the service of the King. Some of these soldiers continued the practice of Hsing-I Ch'uan while wandering to all parts of China until, in time, came back to the monastery where it underwent its greatest change. Here, in monastery, it was practised and passed on to the succeeding generations in much the same form as Yueh Fei had developed.

THE SHANSI-HOPEL SCHOOL

There was another source of origin of Hsing-I Ch'uan. Second theory claimed that Chi Lung-feng was the father of Hsing-I Ch'uan. Master Chi was born in Shanghai in the later Ming dynasty and died in the early Ch'ing.

He practised Kung Fu from his early youth and came to prominence in the of the spear. Between 1637 - 61 while wandering in the Chung-nan Mountain in Shensi Province, he met Taoist monk who taught him Hsing-I Ch'uan. Master Chi passed this art to Ts'ao Chi-wu, who later became the commanding general of Shansi Province in the Kang Hsi reign (1662 - 1722) of the Ch'ing dynasty.

The general Ts'ao passed his art of Hsing'I Ch'uan to Tai brothers (Tai Ling-pang and Tai Lung-pang), who were wealthy men. Two borhters loved Hsing-I Ch'uan and transmitted it to Li Neng-jan.

Master Li was born in Sung Hsien in Hopei and started Kung Fu at the relatively late age of thirty-seven. He worked for tow and a half years to learn only p'i (splitting) and part of lien huan (linking the forms). At a birthday for Tai's mother, he so impressed her that she berated her son for being so niggardly in his teaching. After that Tai taught him the whole art and Li mastered it by the age of forty-seven.

Once a Kugn Fu colleague who regarded himself as on a par with Mater Li attempted to grab him and pick him up. Li immediately ascended and his head penetrated to the bamboo ceiling. When he came down, his feet were stable and his face bore the same expression as before. The other thought it was witchcraft, but Master Li told him, although it looked mysterious, it was simply the peak of the art. From such experience he gained a reputation as the "man of Kung Fu mystery".

He was over eighty when he died, sitting in a chair smiling. Among his many students were Kuo Yun-sehn, Liu-Ch'i-lan, Pai Hsi-yuan, Li T'ai-ho, Ch'e I-chai. Chang Shu-te, and Sung Shih-jung.

Kuo Yun-shen was born in Hopei. He saw Master Li's Skill so simple in form, so deep in skill and lived it and learned from him for decades. He killed his opponent in the death match and as a result was in-prisoned for

three years. Although restricted by fetters, he continued to practice while in prison. After he was released, Kuo wrote an illustrated text on Hsing-I and entrusted it to Sun Lu t'ang, but unfortunately it was stolen. When Kuo died at seventy, many of his secrets were still in him.

After Kuo Yun-shen, Hsing-I splitted into three branches in Hope:

(1) the conservative style taught by Li Ts'un-i, which used the traditional postures (Li's most famous disciples were Shang Yun-hsiang and Li Yen); (2) the natural style taught by Wang Hsiang-chai, which stressed the importance of i ("will") and held postures secondary; and (3) the synthetic style of Sun Lu-t'ang.

Sung Lu-t'ang was a giant in the arts. Born poor in Pao-ting in 1859, his father died when he was nine. The young boy attempted to make a living by making brushes, but life was so harsh he tried to hang himself when he was thirteen. Happily for boxing, he was cut down by a passerby. After fifteen he studied Hsing-I from Li-Kuei-yuan. When he was nineteen Sun walked to Peking and started Hsing-I training under Li's teacher, Kou Yun-shen, and learned Pa-kua from Ch'eng T'iang-hua, becoming so proficient that after a year Ch'eng said he was his best student.

During this period Sun learned from Kou half of each day and then went to another section of Peking to learn from Ch'eng the other half day. Kuo's training was spartan; often he would ride a horse, forcing Sun to hold onto its tail, for distance up to ten miles. This instruction continued for several years. Gradually Sun became famous and was challenged many times. It was said of him that though he never lost a match, neither did he ever hurt anyone - so great was his skill. (When he was fifty, Sun began learning Tai-Chi from famous Hao-Wei-chen and thus was able to claim mastery in all three of the internal arts.)

Later, Sun returned to Pao-ting and became a merchant. The city was famed for the quality of its wrestlers. Predictably, soon after his return two wrestlers jumped him in a public teahouse, attacking simultaneously, one with fists against his head, the other with a scooping foot. Calmly Sun defeated the head attack, raised his foot to avoid the scoop, and then used the sole of his foot against the kicker. The deflection and stamp drove both wrestlers ten feet backward, knocking them to the floor. The kicker could not get up. Sun quietly asked, "Why this mischief?" The other wrestler crowed up and asking his pardon and he smiled with, "We are all friends". The onlookers noticed that sole of Sun's shoe had come off because of his chi. After teaching in Pao-ting for three years, Sun went to Ting Hsing Hsien where he soon established himself as the leading boxer. One of his students there, the son of a general, liked horsemanship. Once Sun told him that mere riding revealed no true technique. Later the student rode past him and Sun mounted behind him, the student unaware he was there.

Sun also was expert in long stick, in archery. He studied literature and philosophy in his spare time. By the time of his death at seventy-four in 1933, he had gathered all his knowledge in five books: Hsing-I Ch'uan Hsueh, Pa-Kua Ch'uan Hsueh, Tai-chi Ch'uan Hsueh, Pa-kua Chien Hsueh (sword), and Ch'uan-I Cheng (The Real Explanation of Boxing). The first three and the last he completed but the book on Pa-Kua, sword, he did not. A diary he had kept from youth was stolen.

THE HONAN SCHOOL

Ma Hsueh-li, one of Chi Lung-feng's two students (the other was Ts'ao Chi-wu), came from Honan and began the Hsing-I tradition in that province.

Because he believed he could not learn Chi's secrets as a regular student, he disguised himself as a house-boy and for three years secretly watched Chi do his solo practice.

When he came to say goodbye, Ma's conscience bothered him and he told Master Chi the truth. Instead of becoming angry, Master Chi admired his will and kept him on longer, teaching him more of his art. After returning to Honan, Ma had many students who respected his skill and his openness in imparting that skill. Ma's two best students were Ma San-yuan and Chan Chih-ch'eng. Unlike many other great Hsing-I masters, Ma died relatively early.

Ma San-yuan, a native of Honan, loved fight. Pao-Hsien-t'ung wrote that he killed forty or fifty in challenge matches. Such a way of living eventually drove him to a nervous breakdown, and one day, thinking that an approaching man was a challenger, he leaped aside, hit his head on an iron table and died. It may be significant that we know nothing of Ma's students.

Another student of Master Ma Hsueh-li, besides Ma San-yuan, was Chang Chih-ch'eng from Honan. He was quite different from Ma San-yuan. Selective in his choice of students, he liked the few he had. Li Cheng, his nephew, was his best student.

Li Cheng was from Honan, and his uncle was fond of him. First he learned the "obvious style" until he could break a tombstone with his hands but later evolved to concealed energy. As a guard of horse convoy, he would move away from the wagons in Chicken style.

In Hopei Province there lived at that time a rich man surnamed Shui who had hired several excellent boxers to teach Hsing-I to his four sons. Shui travelled 350 miles to Honan to ask Master Li to return with him and teach his sons. Master Li went. He looked so gentle, however, that the oldest son, under the pretense of offering tea, should attack him. Shui agreed, but when

the son offered the tea and attacked, Master Li merely used kiai (shout) that knocked the son out - without spilling his tea or interrupting his conversation with another man. When asked it, the son replied: "I heard thunder, his hands had eyes, I felt unconscious." Predictably, Master Li resented this action by Shui and returned to Honan to teach. His best student was Chang Chu.

Chang Chu, also from Honan, taught the classics and was a non-Kung Fu friend of Master Li for ten years. Finally Master Li invited him to learn Hsing-I and Chang accepted. Master Li told Chang that he would teach him only the best part of the art and then Chang would study alone, but that he should not pass it on to more than a couple students. Chang learned the art well and passed it on to his Chang Ke-erh and his nephew Mai Chuang-t'i. Chang Ke-erh by the age of fifteen had killed several men in Honan. In 1940, the martial arts hall he founded still existed. After Chang Ke-erh died at twenty, his father turned to teaching Mai, who was then his sole disciple.

Mai Chung-t'i lived in Chang Chu's house and everywhere he went we walked Chicken Style, causing people to laugh. Once when he was ambushed, he knocked the attacker more than ten feet. Even at the apex of his Kung Fu career, when he was called "Kung Fu Teach Mai" by many students, he maintained a fur and leather business. One of his best students was An Ta-ch'ing.

An Tai-ching was at first only a friend of Master Mai, then he became his student. In return, An taught Master Mai about the Muslim faith to which he belonged. One of An's best students was Pao Hsien-t'ing.

Pao Hsien-T'ing was also Muslim. Very intelligent, he left the study of the classics early for the martial arts. In a few years, he has mastered fifty military arts, such as horse riding, archery, swordmanship. But he gave weapons up for Hand-to-Hand fighting. Here too he was successful, and after ten years, he could defeat most of the Hsing-I teachers around.

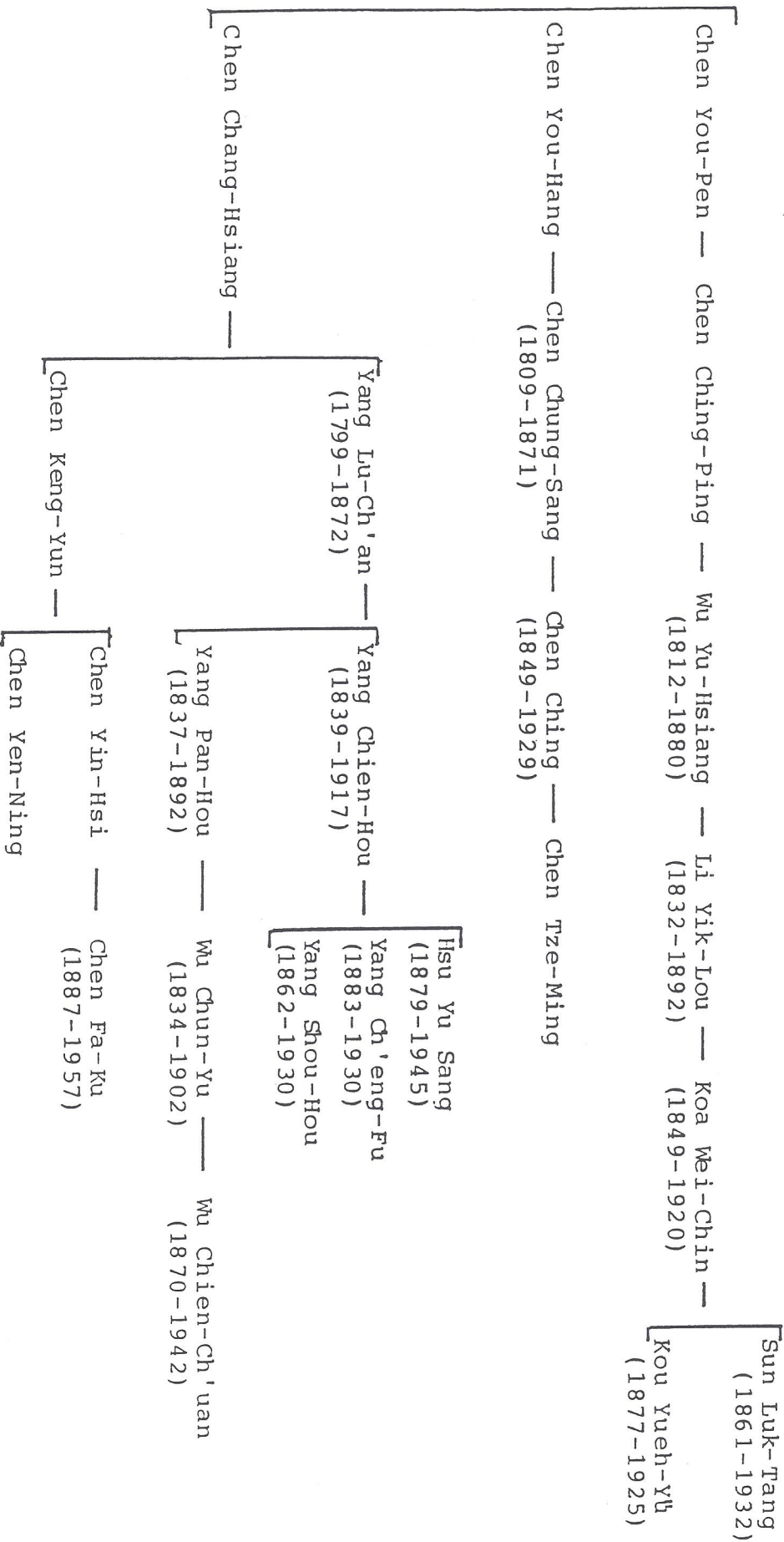
Because of the pressure of foreigners at the time of the Boxer Rebellion (1900) the Ch'ing dynasty prohibited boxing. Pao leaving An's circle, and returning to his own village, gave up all the martial arts except the nei-chia, especially Hsing-I. He joined the army, was promoted, and would have gone higher had it not been for his individualistic temperament. In 1917, he took troops to northern Szechwan Province to repel the Communists. He continued teaching and in 1921 founded the Chi Chien Wu-shu She (Chi Chien Martial Arts Society), which had more than five hundred political and military members. At dawn Pao would read Muslim classics; as the sun rose he began teaching and, with his associates, taught until 9 A.M. He had no hobbies and neither smoked nor drank. During this period he created a north-south type of synthetic Kung Fu. He was seen in 1942, rosy-cheeked, straight, and full of energy, though eighty. One of his best students was Li Han-chang.

Other great Hsing-I masters were Chang Chao-tung, Li Ch'ang-yu, Keng Chishan, Sung T'ieh-lin, Teng Yun-feng, Keng Hsia-kuang, and Wei Feng-shih. Hsing-I provided its worth in the national Kung Fu tournaments: 1928 in Nanking, 1929 in Shanghai and Hang-chou, and 1933 in Nanking. Its exponents led the winners in each tournament.

When the Communists came to power in 1949, Hsing-I masters such as Ch'en P'an-ling, Wang Shu-chin, Chang Shi-jung, Yuan Tao, Chang Chun-feng, and Kou Feng-ch'ih fled with the Nationalist Government to Taiwan. Among the leading Taiwanese masters of the art developed was Hing I-hsiang. For three years (1959 - 62) Robert Smith, American practitioner, learned Hsing-I from all of these teachers except two Changs, most of instruction coming from Yuan Tao and Kuo Feng ch'ih.

Yuan Tao, a retired guerrilla general, who spent much of World War II behind Japanese lines, had learned Hsing-I in Shanghai from the famed Wei Fang-Shih.

THE GENEALOGICAL TABLE OF TAI CHI CH'UAN



Yuan won the Fukien Province boxing championship in 1934. One of his boxing associates, Chin Yun-t'ing, wrote a book on the art, which says in part: Mencius said, "Keep your will and control your temper", which proves the inseparable relation between will and chi, the will of the will is not performed. Thus Mencius was also able to say: "I know how to cultivate my great ch'i".

Wang Shu-chin is the greatest exponent of Hsing-I and Pa-Kua in Taiwan. A student of the famed Chang Chao-tung on the mainland, Wang's Hsing-I and Pa-Kua were orthodox and machined to perfection.

Wang used his vast stomach against one's fist on impact so as to produce a broken wrist. Throughout Asia, he has been tested, and no one comes close to hurting him. Leading Japanese karate masters have bowed to him after failing on his stomach.

He has spent much of his time in recent years in Japan and has fought several high-ranking karate men. No one has come close to defeating this seventy-year-old warrior. In the process he has come to a supreme depreciation of karate. He feels that the original forms borrowed from China have been distorted and that the non-essential high kicks and vigorous body hardening avail nothing when confronted with real technique.

And technique he has. He uses the Hsing-I fist with a corkscrew twist from one inch out with more effect than most men get from a full-stance strike.

TAI CHI CH'UAN

Originally Tai-Chi comprised three parts - Body and Mind Conditioning, Hand Combatting and Weapons Fighting - which had been adopted and practised by certain sets of the Chinese warriors before the introduction of more sophisticated fire arms.

There are four main theories on the origin of Tai-Chi. The most popular states that Chang San-feng, a Taoist priest of Yuan dynasty (1279 - 1368), learned it in a dream. (His more responsible biographers and his tombstone state simply that Chang was a Taoist living on Mt. Wutang in Hupeh province and that he created a so-called internal school of boxing. The postures of his methods, however, bear little resemblance to the Tai-chi we know today.)

A second theory holds that it originated in the T'ang dynasty (618 - 907) and developed through four separate schools: the Hsu, Yu, Ch'eng, and Yin.

A third claim states that the Ch'en family in Ch'en Chia Kou in Honan province created Tai-chi during the Ming dynasty. (1368 - 1654).

The fourth thesis - and the most reasonable - simply avers that the founder is unknown, but that the development of Tai-chi dates from one Wang Tsung-yueh of Shansi province, who introduced it in Honan during the reign of Ch'ing-lung (1736 - 95) of the Ch'ing dynasty. This last theory holds that once, while passing through Ch'en Chia Kou in Wen-hsien (Honan province), Wang Tsung-yueh saw the villagers practising a form of hand boxing called pao ch'ui. Later at his inn he made an offhand remark on the method, which the villagers - almost all surnamed Ch'en - had practised for generations. His remark brought several challenges and he met them all successfully. The villagers were impressed and asked Wang to stay for a short while to teach them his method. Moved by their sincerity, he agreed and helped them modify their hard boxing into the softer Tai-chi.

Much later, Tai-chi at Ch'en Chia Kou was divided into the "new" and "old" styles, with Ch'en Ch'ang-hsing representing the "old" and Ch'en Yu-pen the "new", another famed teacher of the "old" style, was engaged by a druggist in Hopei province to teach his sons. A servant of the family, Yang Lu-ch'an, secretly watched the practices and soon became so expert he was accepted as a student.

Yang later went to Peking, capital of the Ch'ing dynasty, where he taught the emperor's guards.

With the emergence of Yang Lu Ch'ian, there appeared the famous Yang School of Tai Chi in Peking.

Yang Lu Ch'ian (1799 - 1872) was a native of Hopei. As a young man he became greatly intrigued by this art called Tai Chi Ch'uan. Finally he went to Chen Chia Kou and studied it under Chen Chang-hsing who was so overwhelmed by his remarkable ability that he kept nothing that was secret from him. After many years of study, Yang began to study the basic concepts and philosophy of Tai Chi Ch'uan and went back probably to the original concepts of Chang Sang-feng and Wang Chung-Yueh.

While teaching in Peking, Yang was popularly called "Yang Wu-ti or Yang, the Unsurpassed". By combining the early concepts of self-defense and later concept of therapeutic exercise, Yang started a new school which was named after him, Yang-P'ai or the Yang School.

Originally, Tai Chi Ch'uan was intended to be an art of self-defense. But with the invention of modern weapons, the Yang School began to emphasize Tai Chi Ch'uan as an art of rejuvenation and health.

Yang Lu-Ch'an had three sons. Yang Chi, the first son, died in early youth. Upon the death of Yang Lu Ch'uan, Yang Pan-hou, the second one, was left to carry on the tradition with his brother Yang. Chien who was most popularly known as Yang Chien-hu, the "Minister Number Three". Chao-Ch'ing, the third son of Chien-hu, was styled Ch'eng-fu, spent much of his time perfecting the movements after the death of his eminent father. It was Wu Chien Ch'uan (1870 - 1942), who was dissatisfied with the instruction he had received from Yang Pan-hou that he started a new school style after himself, called the Wu-p'ai or the Wu School. With the improvement and revision, Sun Lung-tang

(1861 - 1932), who learned the art from Hoa Wei-chen (1849 - 1920), also started an independent style known as the Sun-Pai or Sun School. It may also be added that Tung Ying Chieh, the famous pupil of Yang Cheng-fu, has also recently published his own creation known as Tung Pai-Tai Chi K'uai Ch'uan.

Yang Ch'eng-fu, the grandson of Yang Lu-Ch'an, is the most eminent figure who held the responsibility of introducing this art all over China in the twenties and thirties. He had many famous pupils, among them are Tung Ying-chieh (1889 - 1962), Chen Wei-ming, Cheng Man-Ching (1900 -), Choy Hok-Peng (1886 - 1957), Wu Hui Chun (- 1937) and hundreds of others.

Today, Cheng Man-Ch'ing is the man of the "Five Excellences" (painting, poetry, calligraphy, medicine, and Tai-Chi). In 1925, Cheng, a professor of art in two universities in Peking, was in an advanced stage of tuberculosis, which forced him to go south to the Shanghai College of Arts and Chi-nan University, where he founded the College of Fine Arts. But his malady worsened and he was on the point of death when a friend introduced him to Yang Ch'eng-fu, one of the greatest Tai-Chi masters in China. All else had failed, so Cheng began Tai-Chi. In his words: "Within a few months, the internal hemorrhage stopped and my temperature returned to normal. In a year or so my illness was completely defeated."

Cheng emphasized sound foundation, saying that a good teacher, a good system, and a healthy body could not but beget success. Lacking any of these, the results would be less. All the great masters had this sound foundation from which their great skills emerged.

Wang Yen-nien was an expert professional in Tai-Chi, standing second only to Cheng Man'ch'ing in Taiwan. Weighing about 180 pounds in his fifties, Wang was the picture of health. He had been a colonel in World War II and had been decorated for valor against the Japanese. He taught outside the Grand Hotel

on Round Mountain each morning, and was employed full time by several industrial firms to teach their employees Tai-Chi. He worked himself hard.

Wang claimed to have learned Tai-Chi from the famed Chang Ch'ing-ling on the mainland. His postures were much more bent and more acrobatic than Cheng style. They reportedly came from the training given Chang by the Taoist Dzou, who had defeated him. Chang thenceforth modified the method taught by the Yang family, bring it closer to Dzou's teaching. And Wang's method was the long one, taking nearly fifteen minutes to complete. Wang also practiced frequently with Cheng Man-ch'ing.

PA-KUA CHANG

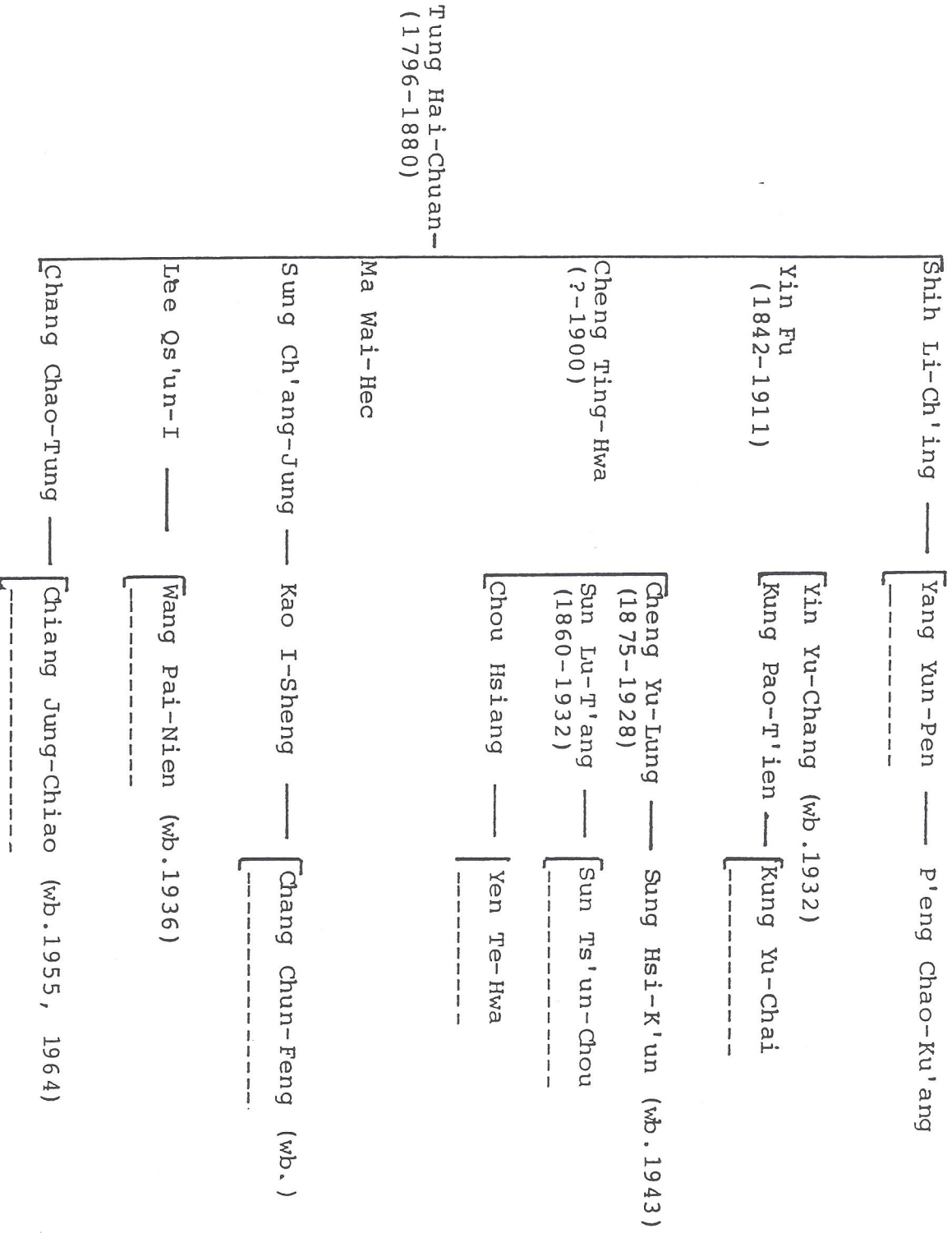
The major inner school of Chinese martial arts includes Pa-kua Chang, Hsing-I Chuan and Tai-Chi Chuan. Pa-kua Chang deals mainly with the use of the palm. In training, it requires one to walk in a circular fashion. As an art, Pa-kua Chang is renowned for its gracefulness and agility.

"Pa" means eight; "Kua" means diagram; and "Chang" means Palm maneuvers. So Pa-kua Chang refers to a set of palm maneuvers, totaling eight in number. They are based on the "eight diagrams" of the I Ching. When these eight are variably combined, they in turn give rise to sixty four other palm maneuvers. The eight basic maneuvers are also known as "the eight mother maneuvers".

The origin of Pa-Kua is still unknown, no one knows who the founder of this school of martial arts was. But it is safe to say that Tung Hai-chuan (1796 - 1880) is the oldest master of Pa-Kua style.

No one could relate the exact history of this mysterious man. He only came into prominence when he was an eunuch in the palace of Ching Emperor. Prior to that he was relatively unknown.

THE GENEALOGICAL TABLE OF PA KU A CH'UAN



(*wb. means that the master wrote a book in that year)

On occasion, the Emperor entertained his guests to a great feast. The palatial grounds were crowded with people at that time and entrance and exit was a herculean task. Tung Hai-chuan however could maneuver himself in and out of the palace grounds with comparative ease. The Emperor was much surprised by Tung's agility and questioned him. It was then that Tung first revealed himself to be a Master of Pa-Kua Chang. He was then obligated to give a display of his skill. His performance was so unique and so impressed the Emperor that he was at once made the pugilistic teacher of the palace guards. After this, Tung's fame spread far and wide. Tung only had a few students, as few could reach him in the closely-guarded palace. It was only after retirement when he lived outside the palace that he gained more followers.

Many anecdotes were given to Tung's ability. One day, Tung was meditating in a sitting posture beside a wall. In the same room were his students. Suddenly, the wall collapsed and the students who were sitting at a distance were so frozen with fright that they could only gape and stare at the site of the accident. To their amazement, Tung was unharmed for on looking around they found Tung sitting quietly in another corner of the room.

Tung had many pupils and the most famous were Yin Fu (1842 - 1911) and Ch'eng T'ing-hwa (- 1900). Tung died at the age of 84 in 1880 and was buried a mile away from the East Gate of Peking.

Yin Fu (1842 - 1911) was a native of Ch'i district, Phpeh Province. When he first arrived at Peking, he worked as an apprentice in a cutlery shop. Later, he became a hawker selling hot cakes.

Yin was particularly fond of the martial arts. He had heard of Tung Hai-chuan's reputation and longed very much to study under the master. He therefore set out to sell cakes day after day in front of the palace gates. By this means, he ultimately contacted the master who rewarded his sincerity and

persistence by accepting him as a pupil. Yin began to practice his newly learned art with untiring energy and soon came to master whatever his teacher could impart.

Although Yin was thin, earning the nickname "skinny", his outward appearance belied his true worth. In 1900, he was responsible for escorting the Emperor Dowager out of Peking with the city was besieged by foreign troops. After this, he became famous and many pupils studied under him.

Yin was the first person to popularize the "Ox tongue Palm" and the 64 maneuvers of the Pa-Kua art.

His most famous pupils were Ma Kuei, Ts'iu Cheng-tung, Kung Pao-t'ien and his own son, Yin Yu-chang. Master Yin died in 1911 at the age of 69.

Ch'ing T'ing-hwa (- 1900) was a native of Ch'eng village of Sun district, Hopen Province. He opened a spectacle shop in Peking and was popularly known as "Spectacle Ch'eng". Spectacle Ch'eng was very fond of the martial arts. At first, he studied under various schools of Chinese Boxing for a couple of years, but achieved little.

Finally, he was recommended to Master Tung Hai-chuan under who he studied for a few more years. By persistent practice, he became an expert himself. It was known that many famous fighters had challenged Ch'eng but no one thus far could defeat him.

Ch'eng had an impulsive nature. He was short but strong. In all his fights, he was particularly fond of using the "Single Pounding Palm" and was always successful in throwing his opponents in a single movement. In contrast to Yin Fu, who popularized the "Ox tongue palm", Ch'eng was known for his "Dragon Claw Palm". Though both of these men studied under Tung Hai-chuan, the difference in style between them could be attributed to the differences in their nature and their degree of intelligence.

In July 1900, foreign troops entered Peking ransacking the city. Looting, raping and other acts of barbarism were everywhere to be seen. Master Ch'eng was so angered by these atrocities that he resolved to take vengeance on the foreign troops. At the sight of a dozen or so soldiers, he set forth to meet them with only two daggers. His pupils tried to stop his folly, but to no avail: It was learned later that Ch'eng single-handedly killed ten or more soldiers, but in the ensuing struggle, he died of multiple bullet wounds.

His most famous pupil was Sun Lu-t'ang. He had two sons. The elder, Ch'eng Yu-lung (1857 - 1928) was also master of Pa-Kua Chang. He was responsible for spreading the art of Peking and Tientsin.

KUNG FU (WUSHU) IN TODAY'S RED CHINA

Since China's liberation in 1949, the martial arts have come under the scrutiny of the Chinese Communist Party, which regulates every facet of daily life in the drive to build a "great socialist nation".

The first view of Kung Fu claimed that it promoted unhealthy competition between individuals and promoted violence. A closer look revealed that it also brought the much-needed benefits of health and well-being to its practitioners, and therefore, deserved a place in the brave new world of the People's Republic. Within this mind, Kung Fu was reshaped into a competitive sport and annual competitions were inaugurated. Some of the traditional styles were retained, others were combined into new formats and rules for scoring and judging Kung Fu competition were established.

Tai Chi Ch'uan performed by young and old alike throughout China. You can see Tai Chi practice in the early morning sessions which take place in parks, on boulevards and in parking lots in every major city. Because of the great numbers of people who practice Tai Chi it is not unusual to see

a whole boulevard full of rows of slowly moving practitioners.

Among the well-known masters of Tai Chi in today's China is Ma Yueliang, the teacher of Sophia Delza, who helped spread Tai Chi in the United States. Master Ma was taught by Wu Jian-quan, founder of the Wu style.

Shanghai, with 11 million inhabitants, has a major Tai Chi coaching center in its Yuyuan Park, with seven different practice locations. Each spot focuses on a particular style of Tai Chi or other styles. The park gate is devoted to retired people who perform the Wu and Yang styles. The parking lot is the scene for students or young workers who practice Shaolin Ch'uan.

The first of the national Wushu exhibitions took place in 1955, and the contestants were scored on qualities such as speed and precision of form. The traditional styles, including Monkey style, Eagle Claw, Hsing-I, and Chen style Tai C-i Ch'uan, were participated. Among the new styles, often derived from the traditional styles were Chang Chuan, Nan Ch'uan, Tai Chi Ch'uan, Tongbi Ch'uan and Titang Ch'uan.

Among the most prestigious sites for Wushu training today is Beijing Physical Education Institute, where a four-year course is offered to prospective coaches of Wushu. Out of the entire nation, 14 athletes were chosen to form the 1979 class at Beijing.

As for the fighting dimension of Kung Fu training, this has not been neglected. The village has developed new set that feature the use of farming tools, such as hoës, spades, and shoulder poles, as weapons of defense. In this case, modern China's needs coincide with the needs and practises of the remote past.

Meanwhile in the urban areas the growth of Kung Fu has continued and the 1980 National Wushu Exhibition brought together over 200 participants in both traditional and new styles. Meeting in Taiyaun, the capital of Shanxi Province

from May 22 - 27, the performers presented 517 displays, including empty-hand forms, weapons, sparring, free fighting, chi kung and ying gong (breath and toughening exercise). The ages of the participants ranged from Liu Ziging, 95 to Qu Ying, 12.