

—Chang Yuantingⁱ—Chang Yunjieⁱⁱ—Wang Bo—José Carmona
 (1860-1918) (1904-70) (1930-) (1962-)

—Quanyouⁱⁱⁱ—Wu Jianquan^{iv}
 (1834-1902) (1870-1942)

—Yang Banhou^v—Yang Shaohou—Tian Saolin^{vi}
 (1837-1892) (1862-1930) (1891-1959)

Qi Jiguang^{vii}—Chen Wangting^{viii}—Chen Changxing^{ix}—Yang Luchan^x —Chen Weiming^{xi}—Gu Liuxin^{xii}—Wang Yang
 (1528-1587) (1600-1680) (1771-1853) (1799-1872) (1908-90) (1969-)

—Yang Jianhou^{xiii}—Yang Chengfu—Zheng Manqing^{xiv}
 (1839-1917) (1883-1936) (1901-75)

Chen Qingping^{xv}—Wu Yuxiang^{xvi}—Li Yiyu—Hao Weizhen—Sun Lutang^{xvii}
 (1795-1868) (1812?-1880?) (1832-92) (1842-1920) (1861-1932)

ⁱ According to José Carmona (De Shaolin à Wudang), Chang Yuanting, a Manchu prince, was one of Quanyou's nine disciples and he received the 'secret' transmission of the *laojia* from him. It was Chang Yuanting who, contrary to the trend that was resulting in a simplification of the form as the popularity of *taiji* increased among the educated classes in Beijing, kept the traditional practise alive and passed it on to his two sons and sole disciples.

ⁱⁱ Disciple of his father and sole recipient of the 'secret' transmission of the *laojia* as a consequence of the premature death of his elder brother. He studied under his father for eight years before escaping the Japanese occupation by seeking refuge in the foreign quarter of Shanghai where he rediscovered his 'uncle' in the martial arts, Wu Jianquan, who had set up a successful academy in the French quarter of the city. Faithful to the practise and memory of his father, Yunjie refused to adopt the simplifications Jianquan had introduced (in order to convert *taiji* into a health exercise available to all) by creating the Wu form, avoiding the group practises.

ⁱⁱⁱ Quanyou received the 'old form' (*laojia*), also known as the *Quanyou laojia*, from Yang Banhou. Quanyou had many students but only nine disciples and it was they who received the 'secret' transmission of this form. Among these disciples were his son Wu Jianquan and Chang Yuanting.

^{iv} Inventor of the Wu style of *taiji quan.*, also known as *zhong jia*, or 'medium frame.'

^v A specialist in the ‘small enchainment/linking/concoction’ (*xiao jiazhi*), in which the movements were more closed than those of his father (Yang Luchan).

^{vi} Certain more florid movements of the 24 step form Wang Bo teaches come from him. His is the long Yang form Wang Bo teaches (?).

^{vii} “If traced as a distinctive form with specific postures and names, then t’ai-chi’s history may be said to begin with Ming general Ch’i Chi-kuang’s *Ch’üan-ching* [*Quan jing*] (Classic of Pugilism), twenty-nine of whose postures are borrowed for the Ch’en Village art of Henan, possibly as early as Ch’en Wang-t’ing in the seventeenth century, and certainly no later than Ch’en Ch’ang-hsing [Chen Changxing] and Ch’en Ch’ing p’ing (1795-1868) in the early nineteenth century.” Douglas Wile, *Lost T’ai-chi Classics from the Late Ch’ing Dynasty*.

^{viii} The creator of Chen style *taiji quan* according to Chen Pinsan and other researchers, including Tang Hao and Gu Liuxin, although others dispute this thesis.

^{ix} The first *taiji* master to teach the family secrets to a non-member of the family.

^x The father of the Yang style *taiji quan*.

^{xi} Author of *Art of Taiji Quan* (*Taiji quan shu*—1925) in which he provides evidence of the stylistic similarity (“much of the flavor”) between the original Chen style and the Yang style as practised by the first two generations: “Yang Shao-hou’s report of his father Lu ch’an’s ability to pluck a coin from the ground with his mouth during Single Whip Lower Style and to shoulder-stroke an opponent’s knee and from Panhou’s withering shouts while issuing energy.” Douglas Wile, *Lost T’ai-chi Classics from the Late Ch’ing Dynasty*.

^{xii} Author of *Taiji quan shu* (1982) and co-author with Tang Hao (one of the “two greatest scholars of the history of Chinese martial arts,” the other being Zuan Zhen) of *Taiji quan yanjiu* (1964). He was also Wang Yang’s master, and she was his sole disciple.

^{xiii} A specialist in the ‘medium linking’ (*zhong jiazhi*), which also differed from his father’s (Yang Luchan’s) practise. A third brother, Yang Fenghou, carried on his father’s traditional teaching, the ‘large linking’ (*da jiazhi*).

^{xiv} Cheng Man-Ch’ing, inventor of the 37 step form and associated training techniques that some regard as an independent ‘style’ of *taiji quan*.

^{xv} According to one version of the biography of Yang Luchan, Wu Yuxiang was passing through Zhaobao village on his way to Chen village in search of Luchan’s master, Chen Changxing, when the local innkeeper, who coveted Yuxiang’s room and board, told him that Chen Qingping was superior to Changxing and persuaded him to stay in Zhaobao; according to Wu Yuxiang’s grandson, Yangxiang spent little more than a month with Qingping.

^{xvi} The local warlord in Yongnian who, owing to his keen interest in the martial arts, was willing to break class barriers and study with Yang Luchan—becoming his patron and student—once he had returned there. According to Douglas Wile Wu Yuxiang is the source of the “core classics” of *taiji quan* as transmitted by the Yang family lineage, whether he actually composed them himself (“under the theoretical influence of Sung Dynasty metaphysician, Chou Tun-i, and Ch’ing martial arts commentator, Ch’ang Nai-chou, and under the practical influence of Lu-ch’an and Ch’en Ch’ing-p’ing”) or, as Li Yiyu relates, he found them in a salt shop. The dates of these classics are similarly uncertain: it is not clear whether they were written before or during the lifetime of Yang Luchan.

^{xvii} Inventor of the Sun style of *taiji quan* known as *Huobu Jia*, or ‘lively pace frame.’