

Xuan Kong Zhang Pai School-Humble opinion of the Evolution of Feng Shui Origin

Wei, Jin, Ming, Qing and Song eras were generally considered to impact quite considerably in the history of Feng Shui evolution and the most far-reaching impact till today were the three classics novels: *The Book of Burial*, *Green Bag Bible (scripture)* and *Heaven Jade Bible (scripture)*. *The Book of Burial* and *Green Bag* is said to be written by Guo Pu. *Jin Shu* only mentioned Guo Pu written and transcribed books such as: *Jing Fang* and *Fei Yi*, the *Shan Hai Jing*, *Tung Lam*, etc... cant seem to have evidence that *The Book of Burial* and the *Green Bag* was mentioned at all. Gou Pu early famous disciples *Zhao* works had been burned totally and that had let people to suspect that the *Book of Burial* was not in existence at all or bogus.

However, Topography was indeed prevalent at the time; *Jin Shu* contained "Guo arrangement of funeral was spied by Emperor and such arrangement will bring 'genocide' to the owner" –implying that such arrangement exclusively for the imperial ruler.

The Book of Burial: those buried had ignited the life-forces energy; the interaction of 5-elements created all living beings. The core of such message was a concept of Yin and Yang and the main 5-element that brings life form and creates existence.

Since the late Tang Dynasty, Yang Jun Song emerged with one of his famous *The Heaven Jade Bible (scripture)*, soon after in Ming and Qing Dynasties this book has become much sought after and popular. Yeh Qiu Chien footnote: *The Heavenly Jade Bible* discussed Three Guas and Four Scriptures of Big Xuan Kong, deal with specific topics such as identifying the true topography and specifically deal with Guas and 5-elements. Of course, various schools of thoughts have its own interpretation and uniqueness of such ancient text. No one knows which one is authentic!

Many practitioners, be it amateur, scholars or professionals at that time were utilizing and very much proud of Yang Jun Song methodology and system. Regardless of what Feng Shui schools they belong to, either from San Yuan, San He our Xuan Kong, all were unanimously recognized him as the icon of Tang era Feng Shui. Nevertheless, this was a misconception with preconceived notion that

require to be rectified. Tang era Li Shu Feng with *The Core of Yin and Yang*, and *Yet Zi Jim*, Master Yat Hang's *Da Yu Nien Far*, Sheto Tou's *Water Method*, Liu Pai Tou's *Submarine Eyes* and Chen Ah Ho's *Sand's Theory* were popular at that time and even today is still recognized as classical works. Yang Jun Song other works includes *Shock Dragon Scripture*, *Doubtful Dragon Scripture*, and *Black Bag Scripture* and so on. Many scholars suspected *The Heavenly Jade Dragon Scripture* not his work. Yeh Chien Shen compiled the scripture from 10 different residues versions and the final version came out to be an excellent version.

History is not accidental, but in a cycle, in the Tang Dynasty's "Biography" Yang's work was not publicized as the same faith with Guo Pu, his work was not in a public record. But why is Yang Jun Song so famous and much sought after? This was pretty much attributed to the fact that Yang has many outstanding disciples that contributed positively to uphold his image and popularity. To name a few of his outstanding pupils are Liu, Lai, and Liao. Nonetheless, this is not a whole or totality of Feng Shui world. The geomancy is more than Yang Jun Song and some popular practitioners. All in all, one needs to learn from various angle of metaphysic in order to fully understand the world that is filled by cosmic changes.

Yang Jun Song's work had passed to Shao Ting Chein, Yeh Ci, Liu Shen, Li Pou Shao, Fan Yeh Fong, Fan family then passed to Zhang Wu Lang, Fang She Qiu, Su Sui Meng and Qiu Yen han (Hai Ke Scripture)

Today, I am passing my knowledge through Xuan Kong Zhang Pai School with the emphasis on Hai Ke Scripture that includes the **Fu Shing Water Method or commonly known as Net Yin and Net Yang theory, which is also include the Heavenly Stem Adoption theory**. Qiu has passed this knowledge to disciple Ding Yue, and then to Pu Tu Jian, to Zeng Wen Rui then to Famous Lai Buyi, Lai's knowledge is symmetrically to Qiu Yen Han, this transmission carried on to Liu Yong Li, Liao Jin Jin and all the way to 20th generation to Suen Pou Kang. There after, things became unorganized and no proper records as who inherited the knowledge, in other words, the proper passing or transmitting the techniques was not properly done.

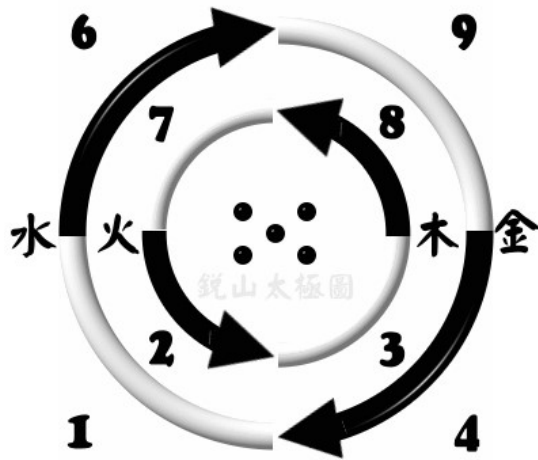
In song era, Feng Shui practices were in a "topsy turvy" world. With the emergent of Lok Shu magic square, Shao Yong's Early and Later Bagua concept, round and square concepts had led metaphysic world into new horizons. Setting up of new schools of thought, changing the interpretation of ancient's texts, shortening the

period of identifying mountain dragon points set another milestone in Feng Shui philosophy landscape. The 64 Kuas concept became popular not by accident but by discovery. In Ming era, three unique sets of Feng Shui knowledge, nine palaces Hang and Chang Theory, The 3 Cycles and Nine Periods with 180 years in total. 64 Kuas method, Feng Sa method with San He 5 elements. Lai Buyi's method since then became less popular, Prominent Feng Shui master Si Ji Shan's *Geographical know-how*, Mu Jiang master famous compass school has evolved and became more and more popular at that time.

Three famous masters in Ching era were Yeh Qiu Shen, Jiang Dai Hong, and Zhang Qiu Yi. Their works were commendable. But during that period mutually condemning each other shortfalls were rampant and were normal practice. Yeh Qiu Shen used the method more inclined to San He 5-elements and 12 Chang Shen water methods and Lai Buyi's work promotion method as well. Zhang Qiu Yi used Lai Buyi Net Yin and Net Yang theory and Jiang Dai Hong used 64 Kuas and 3 Cycles and 9 Periods method. *From the Xuan Kong time aspect, that has proven that Jiang Dai Hong could not have used the method.*

Until the establishment of the Republic, a group of the new division has emerged in the geomancy world, such as Shen Ju Ni's *Flying Star* and Tam Yang Wu's *2 cycles and 8 periods*. After Second World War, the domestic conflict of politics has led many Feng Shui masters exiled to Hong Kong, among others like famous Ng See Jing and Kwan Fung Cheong. . As Hong Kong was a British colony but luckily the non-intervention and non-participation policies had helped many practitioners to find Hong Kong as their home. Since then, many have deeply rooted in Hong Kong, and the knowledge has developed and promoted to many Chinese communities like Taiwan, Singapore, Malaysia and so on.

In the year 2008 at period 8, I am proud to announce the formation of **Xuan Kong Zhang Pai School**, we will have a base that is, among others, in teaching **Jin Fang Bagua Palace and Heavenly Stem Adoption method** (refer my Jin Fang Jie Chuan) with not only proven methodology but new findings and discoveries as well in today's ever changing environment. We will have an open mind and heart, while retaining the useful methods and discarding the obsolete and outdated techniques. The fundamental is important and critical in learning new things. We will have to do away with superstitious practicing in this context with more scientific methodology. The simple fundamental and yet critical diagram is shown below.



Xuan Kong Zhang Pai
Grand Master Lau Rui Shan
In the summer of 2008
玄空掌派淺談風水源流

普遍認為晉宋明清迄今在堪輿史上影響最深遠的有三部經典,葬書,青囊,天玉經。
葬書,青囊經作者郭璞,晉書只載錄了郭璞所撰寫的及抄寫的書籍,如:京房易及費氏易,
山海經,洞林等…惟獨是沒有記錄葬書及青囊經,又郭璞初傳的弟子趙載時期郭璞著作
已被焚燒一空,所以後世的人認為葬書為偽托。
然而,巒形確是當時盛行,晉書所載「璞為人葬,元帝微服往觀之,問主人何以葬龍角,
此法當滅族」。

葬書:葬者乘生氣也,五氣行乎地中,發而生乎萬物,概念主要即陰陽五行生化萬物之氣
也。

自唐末楊筠松出現,他的其中名著天玉經?明清以後更成為百家追捧及註解的天書,葉
九升註:天玉是論三卦四經大玄空之書,天玉專辨清純,又論形家辨純駁法,天玉經專論
三卦大玄空,諸卦諸五行之例書,當然各家各派有自家的演譯,屬真屬假只有知者知之。
凡是以業堪輿者或學習堪輿者皆以楊筠松理法系統自居,無論三元,三合,玄空皆以這
面金漆招牌為榮,各位都認為除了楊筠松外便沒有其他人可以代表唐代風水,這點大
家應要糾正過來,唐代有李淳風,他著有陰陽正要,乙巳占,一行禪師大遊年法,司馬頭
陀水法,劉白頭的海底眼,和陳亞和的撥砂經等,也是知名的堪輿名著,當今仍留存其作
品,當然楊筠松也有其它著作,如撼龍經,疑龍經,黑囊經,青囊奧語等,有人懷疑天玉經

不是楊筠松所著,葉九升言之鑿鑿天玉經得於殘簡遺編,余所見十數冊序次各不相同,語句所出互異,則其書可知也.後其校正認為乃碩果之存,好古之士也.

歷史不是偶然,只是循環的,在唐代的「列傳」楊氏的作品並未刊載,就好像遭到郭璞的待遇,與及他的一眾徒子徒孫也沒有記錄在內.為什麼楊筠松會如此出名?是因為他有幾位出色的徒子徒孫,如曾,劉,賴,廖,事實來說他們對堪輿界是發揮了積極的作用,這無庸置議的.但是這並不等如堪輿的全部,所以習堪輿者必須要從廣角去吸收學問.

楊筠松法脈傳邵庭監,葉七,劉森,厲伯紹,范越鳳,范氏又傳張五郎,方十九,蘇粹明,丘廷翰,(海角經).

海角經的三般卦,即俗說的淨陰淨陽法或俗稱輔星水法,實則是納甲法,丘氏承傳弟子丁珏,丁氏傳濮都監,楊氏旁傳曾文湍,三傳賴布衣,賴布衣學問與丘廷翰相同,四傳劉翁,五傳李普照,六傳廖金精,七傳廖世南,八傳賴白鬚,曾道立,九傳李鴉鵲,十傳鐘可朝,十一傳唐九仙,十二傳胡矮仙,十三傳劉七碗,十四傳劉景清,十五傳劉應寶,(同期有吳景巒,劉二郎,宋在師,劉勾力,至於那一脈所傳傳人,沒有資料)十六傳劉元正,十七傳劉景明,十八傳劉見道,十九傳劉雲山,二十傳孫伯剛.到了二十代已經散亂,沒有一個標準承傳系統.

宋代的堪輿概念簡直是天翻地覆,主要是河圖洛書的出現,與及邵雍先天及後天學說,圓圖及方圖的新領域,三盤創立.元會世運及喝龍喝砂句語都在變化,甚至尋龍距離都有所變化,「小龍不下五十里,二三十里皆好地」與楊氏「尋龍千里非遞遞,其次五百三百里,明顯地轉變.所以宋代除了兩代以上陰陽五行學說外,也開始萌芽了元運之說.可惜有優有劣,劣的方面各方對河圖洛書的五行理解不一致,制造出不同種類的五行說,正五行,四經五行,小玄空五行,三合五行,雙山五行等,而優的方面出現六十四卦風水術的降臨,老實說不是出現,只是一個發現.至明代堪輿術有三套學問並駕齊車,九宮吊替,三元九運,合共一百八十年.六十四卦法,平砂玉尺,即三合五行為主.而賴布衣催官篇,已開始不是主流,著名堪輿家徐繼善地理人知須知.幕講禪師三白寶海,隨著科技發達,不同門派的羅經大行其道.

去到清代有三位比較出名的堪輿師,葉九升的靈城精義,理氣四法,蔣大鴻的地理辨正,張九儀的穿山透地真傳,較為有代表的堪輿書籍.這年代操風水術的特式是各自互相批評,辨駁,互說為偽法,尤蔣大鴻為表表者,而葉九升便傾向於三合五行十二長生水法,及賴布衣的催官篇,而張九儀獨專賴布衣的淨陰淨陽法,而蔣大鴻普遍認為三元九運或六十四卦,從玄空掌派理氣根本印證已經證實非蔣大鴻所運用.直至民國的成立,有一批新進的堪輿師代表,如沈竹初的玄空飛星,談養吾的二元八運,二次世界大戰結束後,國共兩黨內戰,當時有一批國內堪輿師逃亡至香港,如吳師青,關鳳翔等.由於香港是英國殖民地,而英國人對於中國人的民間傳統一向不干預,不參與,所以香港一百年間可以保留一些中國的民間傳統,國內初解放時候,一批堪輿師就在香港落地生根,他們為了謀生,把技法在香港發展,以及傳至台灣及世界華人地區,由於國內仍然對術數

文化是採取嚴禁態度,只有民間地下流傳.事移世易,香港終於回歸祖國,鄧小平同志講,香港五十年不變,又藉著互聯網的發達,術數的根源又從兩岸三地走向世界,世事就是如此.

下元八運戊子,玄空掌派創立,而玄空掌派學問源流,是一脈相承京房八宮卦,納甲法,可參詳《京房繼傳》,至於以上千多年來的堪輿歷史足跡,所附載的理氣,玄空掌派採取不附會,不穿鑿,有用則留之,無用則去之,自成一套根基學問,而這套根基學問可以從玄空掌法貫通各法脈.見圖.圖中是基本的學問.

玄空掌派

劉銳山

下元戊子季夏奉勅創派

