

原著論文

# The Great Cultural Revolution and the Invention of Competitive Wushu Taolu

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## Abstract

This paper, based on a combination of documentation and induction using related data, discusses the evolution of wushu taolu in the Great Cultural Revolution and the invention of Competitive Wushu Taolu. The key nodes on the timeline of the Great Cultural Revolution are selected to narrate specific events of the evolution of wushu taolu. The alternations in the rules for wushu taolu competition before, in and after the Great Cultural Revolution are used to expound the changes in the physical techniques for wushu taolu and its derivative, Competitive Wushu Taolu. By comparing Revolutionary Model Opera and Competitive Wushu Taolu, the invention of Competitive Wushu Taolu is questioned. The implementation of the physical activities is under the domination of social ideology, while the changes of physical activities reflect the vicissitudes of the society. Hence, invented immersed in China's mainstream social ideology, Competitive Wushu Taolu is definitely engraved with the factors of the corresponding times. Therefore, the orientations and changes of China's social culture in different times can be explored through the evolution of the body techniques of Competitive Wushu Taolu.

**Keywords:** The Great Cultural Revolution, Revolutionary Model Opera, rules for competition, Competitive Wushu Taolu.

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In popular belief, Wushu Taolu is a culture of body technique with a long history, which is widely argued in researches. A dominant view is that wushu appeared in Song Dynasty, as is representatively discussed in *On the Birth and Development of Wushu Taolu* <sup>[1]</sup> by Zhou Weiliang, while Qiu Pixiang, in his *Aesthetic Characteristics and Artistry of Wushu Taolu* <sup>[2]</sup> and Cheng Dali, in his “*Primitive Form of Wushu Taolu Was Connected to Witchcraft Imitation*” Theory <sup>[3]</sup>, and some others thought that Wushu Taolu obtained its embryo in Song Dynasty and ultimately came into being in Ming and Qing Dynasties. In literature concerning the history of Wushu, the origin of Wushu Taolu is frequently to be dated back to Qin, Han and Three Kingdoms Dynasties, manifested in *The History of Wushu* <sup>[4]</sup> by China Wushu Research Institute, and *A Brief History of Wushu* <sup>[5]</sup> by Yu Shuiqing, for instance. Meanwhile, in mass’ perception, Competitive Wushu Taolu is always equal to Wushu Taolu. Resultantly, it is universally deemed of antiquity. On the other hand, because of the specific political context, a “Wushu Prohibition” was issued in the Cultural Revolution, its stipulations related showed in Bu Weihua’s *The History of the People’s Republic of China: the Turmoil and Havoc of the Cultural revolution, 1966-1968* <sup>[6]</sup>, and in Wang Xuewen’s *Theory on the History of the Chinese Communist Party’s Great Cultural Revolution* <sup>[7]</sup>, researches on development of wushu in modern times tend to demonstrate that it was impeded in the Cultural Revolution, as is shown in *A Review of the history of Wushu over the Past Hundred Years - for Wushu of 21th Century* <sup>[8]</sup> by Yi Jiandong et al., and in *International Communication of Wushu and Enlightenment from it since the Founding of the People’s Republic of China – Based on the Research on the Oral History by Wushu Masters* <sup>[9]</sup> by Guo Faming et al, etc. In literature research, however, it is

found that Competitive Wushu Taolu, derived from Wushu Taolu, was not born in a remote era. What’s more, further investigation found proofs to testify that Competitive Wushu Taolu was just actually born in the Cultural Revolution, to which it is the specific social conditions of the time that made significant contribution.

In this paper, Competitive Wushu Taolu as the research object was studied by taking literature review method and comparative analysis approach from the perspective of culture invention and culture of body technique. A complex of varied social phenomena, culture evolves when society changes. Cultural phenomena reflect the wither-away and invention of their relevant culture. And body, for example, is a vessel for culture and an instrument for expressing culture. According to Marcel Mauss, the French anthroposociologist’s opinion in his body technique theory, behaviors and movements of man carry social culture and reflect most intuitionally specific forms of culture. <sup>[10]</sup> The coming-into-being of Competitive Wushu Taolu, a culture form taking body as its carrier, is also an invention of culture. Culture is integral, which means historical stages leave their own cultural elements in the invention of a new culture. Therefore, the evolution of the social phenomena behind the invention of Competitive Wushu Taolu is to be revealed in the analysis of it.

## 1. The Origin of Competitive Wushu Taolu

Competitive Wushu Taolu is a form of body expression distinctive to traditional folk wushu taolu. A product from the culture clash between the traditional wushu and the western physical culture in the new era, it takes traditional folk physical movements as its representations, while internalizes modern scientific

sports techniques as its essence. It is a competitive event employing modern scoring methods evaluating the quality, execution and difficulty of athletes' movements.

### 1.1 Evolution of wushu before the Great Cultural Revolution

Wushu, primarily a surviving game, gradually evolved into a skill for killing during tribal wars, an etiquette in rituals and a way for confrontation in civil. Oriented to be offensive in practice, it progressively became an art of killing stressing practicality, offense and defense. On the other hand, the verse "there once was a beauty named Gongsun, whose sword dance stunned the whole world"<sup>[11]</sup> exemplifies laterally the existence of wushu for entertainment. Thus, two major forms of wushu are verified here: one for offense and defense, the other for performance and entertainment. Meanwhile, the physical, social and spiritual culture wushu revealed varied among different social classes due to their disparate requirements of society. For example, in ancient times a prevalence among the literati was their fondness of taking a sword along to signify their elegance, while class distinctions were embodied in the emblazonries on their sword blades. A form to express physical culture, wushu represented the mainstream ideology of that time and reflected the state of social development. With the end of cold weapon era, the function of wushu for military retired from the stage of history, whereas to be offensive or to be performative became an issue for its role to play in the future.

In a situation where there is the invasion from western powers as well as the warlord separatism inside the country, and under the calling on "strengthen our nation and our country", "the Controversy between Zhang and Chu"

<sup>①</sup> in the Republic of China era rendered the social

issue concerning the role of wushu in the future to be more offensive or more performative a burning one. Meanwhile, Central Martial Arts Hall was found by Zhang Zhijiang<sup>②</sup>, wushu was made National Art, and a combination of fight and practice was promoted as the pattern for conducting wushu. Because of ambiguity in judgement for outcome and lack of protective measures, the charm of offensive-style wushu declined, whereas the performative-style one, i.e. wushu taolu, initiated by Chu Minyi<sup>③</sup> to motivate the running of wushu competitions, its outcome based on the performance of the competitors, was widely accepted through the implementation and practice of its competitions.

In the currents of western mainstream culture, wushu taolu gradually became dominating in wushu competitions. Generally speaking, however, the evolution tread of wushu taolu still focused on the expression of its offensive character.

The establishment of People's Republic of China brought wushu, given priority to its performative style, i.e. wushu taolu, under the impact of China's mainstream ideology, new development opportunities. In the establishment meeting of All-China Sports Federation in October, 1949, Zhu De<sup>④</sup> suggested that various forms of folk sports be adopted. Feng Wenbin<sup>⑤</sup> also proposed in his report that wushu activities be carried out. In 1950, the forum of All-China Sports Federation for wushu work held in Beijing advocated developing wushu and thus put wushu on the agenda of new China's sports work. In 1952, State Physical Culture and Sports Commission was founded, listed wushu as a promotion program, and set up the Institute of National Sports Research for the excavation, compilation, inheritance and promotion of wushu and other national sports.<sup>[12]</sup> In November, 1953, the Nationwide National Sports

Performance and Competition Meeting where the principal event was wushu held in Tianjin marked the beginning of wushu as a sports event to enter the competition area.<sup>[13]</sup> In 1954, the first national wushu team was formed. On March 9<sup>th</sup>, 1956, Liu Shaoqi<sup>⑥</sup> proposed that the study for national traditional sports like wushu and qigong be reinforced to investigate their scientific value, and various measures be adopted to teach and generalize them. passed in the same year, Interim Provisions of the Sports Competition System of the People's Republic of China (Draft) "listed wushu as a performance event regularly held". In November, 1956, Wushu Performance Meeting of Twelve Institutions was held in Beijing, where scoring for athletes was tried out and the achievements of the athletes was specifically distinguished for the first time.<sup>[14]</sup> In 1957, the Nationwide Study Session for Wushu was held in Beijing, and optional course of wushu was opened up in the institutes of physical education in Beijing, Wuhan and Chengdu.<sup>[15]</sup>

## 1.2 The embryonic form of Competitive Wushu Taolu

In 1958, Chinese Wushu Association was set up. It drafted *Rules for Wushu*, the precursor to the following series of *Rules for Wushu Competition* (Hereinafter referred to as the *Rules*), which was published after being ratified by the National Sports Commission.<sup>[16]</sup> Drawing lessons from the scoring policy for gymnastics, *Rules for Wushu* guided wushu taolu to the direction of pursuing "high quality, great difficulty and beautiful image".<sup>[17]</sup>



Fig. 1. The Opening Ceremony of the 1<sup>st</sup> National Games in 1959 (Wushu)<sup>⑦</sup>

The National Wushu Competition held from September 22<sup>th</sup> to 25<sup>th</sup> in Beihai Stadium adopted *Rules for Wushu* for the first time. Wushu taolu was involved in the first National Games as an official competition event, which marked its membership in the national sports competition system like the other events therein as nationwide sport activities. In 1960, compulsory competition routines of five wushu taolu events were composed, which on the one hand changed the situation where judgement for different wushu taolu events was unfulfillable due to their content complexity and style diversity, and on the other facilitated the detailing of rules for wushu taolu.

Before the establishment of People's Republic of China, referring to the scoring policy of modern gymnastics, wushu taolu was designated as the main form for wushu competition. Reformation and Generalization for wushu under the guide of Ma Liang<sup>⑧</sup>, Zhang Zhijiang, Chu Minyi et al. prevented wushu from extinguishing in the mopping-up by the western powerful culture and preserved the native physical culture within. After the establishment of People's Republic of China, thanks to a series of policy and addresses, social status of wushu and implementation of wushu activities acquired affirmation and support from mainstream ideology. The opening up of wushu course in institutes of physical education, the establishment of wushu associations, the entry of wushu into the National Games as an official event all embodied the prosperous development of wushu in the new era. Having a combinative basis of Changquan, Taijiquan, Long Weapon and Short Weapon, the competition events in the 1960 edition of the *Rules* was added Nanquan. Therefrom, the competition system of wushu taolu taking Changquan, Nanquan, Taijiquan, Daoshu, Jianshu, Gunshu and Qiangshu as the core events generally took on its shape.<sup>[18]</sup> The issue

and practice of the first edition of the *Rules* marked wushu taolu's stepping toward normalization and the formation of the embryonic form of Competitive Wushu Taolu.

## 2. The Great Cultural Revolution and the Invention of Competitive Wushu Taolu

The Great Cultural Revolution (the Cultural Revolution for short), in its full name “the Great Proletarian Cultural Revolution”, launched by Mao Zedong<sup>⑨</sup> from above to below, was a reformation in ideology and culture similar to the May 4<sup>th</sup> Movement. Because of the incomplete elimination of people's feudal thoughts in the May 4<sup>th</sup> Movement,<sup>⑩</sup> and because of people's culture inferiority and blind worship for the foreign rising from the enduring impoverishment and weakness in society and the culture sweeping from the west, Mao launched the Great Cultural Revolution to break the cultural vicious circle and remove the internal obstacles to the development of New China.

### 2.1 Mao's attitude to the Cultural Revolution and wushu

The Great Culture Revolution, in Mao's opinion, was to be one of the two great things he had done in his whole life. “Both the battle done and Socialist Education Campaign”, he argued, “has never solved the fundamental issues, which unenabled the masses to expose our dark side in an open, overall and above-to-below way.”<sup>[19]</sup> Therefore, ideological revolution was proposed to eliminate the feudal decadent culture in national-foundation level so that people's relation to the feudal decadent culture would be severed; ideological barriers of blind worship for the foreign would be broken; people's ideological issues would be revealed and resolved; and the internal obstacles to the development of New China would be removed.

In 1966, the *Sixteen Articles*<sup>⑪</sup> being issued, in the Mass Reception Desk of the CPC Central Committee Mao said to the masses: “Concern yourselves with state affairs, and carry the Great Proletarian Cultural Revolution through to the end!”<sup>[20]</sup> In this way he encouraged people to participate in the Great Culture Revolution and expected “a great disorder under heaven to bring about a great order throughout the land”.



Fig. 2. Quotations from Chairman Mao Zedong<sup>⑫</sup>

In the Health Conference in March, 1960, Mao pointed out: “Promote everything that can be done: exercise, ball game, swimming, mountain climbing, Taijiquan and other multifarious sport activities.” The instruction “Promote everything that can be done” became the guiding ideology of this period as a result of the influence from China's chief leaders. From 1960 when put forward to 1978, this instruction was the guiding ideology in many relevant conferences, and was published in People's Daily up to 15 times. Mao's attitude to Taijiquan, a form of physical culture, separated it from the obsolete culture and carried it on to serve the masses with the new look of sports. Mao's attitude to sports remolded and developed the representative for local sports in China – wushu in the Cultural Revolution.

### 2.2 Implementation of wushu in the Cultural Revolution

With the ongoing upsurge of the Great Proletarian Cultural Revolution, Wushu activities in the national system was impacted by the fanatical current politics. According to the *Central Committee of the Communist Party of China, the State Council, the Central Military*

*Commission, Central Documents and Orders*: “Organs of sports committees at all levels and their subordinate departments (teams) are to be taken over by major military commands and provincial military commands in their respective areas.” Administrative staff for sports and coaches were driven down; wushu teams were dissolved; particularly, athletes having competed in international competitions were criticized and denounced.<sup>[21]</sup> Normal training and implementation for wushu were suffocated resulted from the driven-down of the coaches and the athletes. In the fields, however, wushu continued in a form of recreational exercise. A variety of wushu activities made wushu a “retreat-away-from-the-world”. All these laid foundation for the fast recovery of wushu training after the Cultural Revolution, and technically supported the diplomacy of wushu in the Cultural Revolution.

The National Conference on Sports stressed that “in mass sports, the adolescent are the core group, for whom school physical education (including that in urban and rural areas) is the foremost to drive”, and that in international sports work, “strive for bumper in politics and technology”. This ideology, however, in the same year was demolished by the Great Cultural Revolution beginning in May.<sup>[22]</sup> The *May 12<sup>th</sup> Order* <sup>⑬</sup> issued on May 12<sup>th</sup> in 1968 proclaimed that the national sports system was to be under military control.<sup>[23]</sup> A great number of coaches were sent to the countryside to accept reformation through labor. In a relatively flexible political environment, combining *Quotations from Chairman Mao Zedong*, they compiled the “Quotation Boxing”.

Forms of the “Quotation Boxing”, the “Quotation Exercises” and the “Poetry Boxing” were the social products of this time, which also provided vivo sphere for further development of wushu. The practice of the “Quotation Boxing” and the influence the Cultural

Evolution had on wushu were mentioned in the interview record of Wu Bin <sup>⑭</sup>:

“...countrymen like to watch sparring. Sports was taken over by the army. We asked the military representatives for more time to exercise. They said: ‘Performance is allowed only if it serves workers, peasants and soldiers.’ We said: ‘To perform well, we need more time to practice.’ the military representatives said: “Then do practice.” Afterwards in 1970, the Cultural Revolution hadn’t ended though, wushu was reinstated without being greatly affected.”<sup>[24]</sup>



Fig. 3. The “Quotation Boxing” <sup>⑮</sup>

In 1971, a new favorable turn for China’s sports arose. Some provinces and cities began to actively utilize the favorable conditions to reinstate training activities for wushu.



Fig. 4. Jinan Wushu Team



Fig. 5. The 1973 Edition of Rules for Wushu Competition

In 1972, the Wushu Competition of Eastern China was held in Jinan - the first reinstated wushu competition in the Cultural Evolution, which lay the foundation for the formation of Beijing Wushu Team.<sup>[25]</sup> The 1973 edition of the *Rules* set the score for “excellent completion and innovation of difficulty movements”, which greatly propelled wushu taolu to artisticalization and difficultization. In the 3<sup>rd</sup> National Games in 1975, “Butterfly with full twist” appeared

for the first time.<sup>[26]</sup>

Therefore, the dissolution of wushu teams and the of the coaches were the main affections the development of wushu undergoing in the Cultural Revolution. In the social environment then, however, wushu practitioners linked wushu to the thought of serving the people, embodying wushu in various “Quotation boxings”, where wushu was conserved and ameliorated. The appearance of jump movements testified the continuation and the technical innovation of wushu taolu in the Cultural Revolution. In the later period of the Cultural Revolution, the national systems were gradually returning to their normal operation, and the training of wushu was reinstated in time.

### 2.3 Revolutionary Model Opera’s influence on the body techniques of wushu taolu

Revolutionary Model Opera (hereinafter referred to as Model Opera for short) refers to a series of templates for shows, represented by the following eight plays: five Peking Operas - *Shajiabang*, *Taking Tiger Mountain by Strategy*, *The Legend of the Red Lantern*, *Raid on the White-tiger Regiment*, *On the Docks*; two ballets – *Red Detachment of Women* and *The White-Haired Girl*; and a symphony – *Shajiabang*. They were carried out by Jiang Qing<sup>⑯</sup> in the Chinese “Reform” of literature and art, with the purpose of “making literature and art serve workers, peasants and soldiers”, for responding to Mao Zedong’s guidelines for literature and art – “Make the past serve the present and foreign things serve China”. Developing from traditional Chinese operas though, Model Opera adopted movements and postures from western dances especially from ballet, which brought about its greater range of motion and expressive force than the former. Other variations include a shift of background music and stage art from Chinese traditional style to western one. In the meantime, wushu taolu was recompiled by














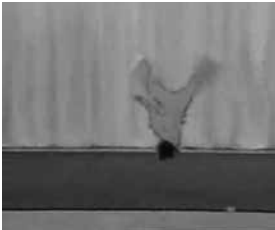



reference to the form of Model Opera so as to be made more beautiful and innovative of movements.

By comparing movements of Model Operas and of Competitive Wushu Taolu showed in the shots in Table 1, it is evident that the movements of the latter are a continuation of the former. What is different between the two is that the Model Opera’s serve for extending the plots, while the Competitive Wushu Taolu’s emphasize the expression for offensive and defensive consciousness. And in the 1973 edition of the *Rules*, the bonus term for “excellent completion and innovation of difficulty movements” was added, “movements of jump techniques, flight, balance” set as difficulty movements and 1 minute and 20 seconds as performance time.<sup>[27]</sup> The addition of the bonus term, the content of performance time limit and the unified movement specification to improve the ornamental value of wushu taolu are doubtlessly the consequence of the influence exerted by the artistic ideology of the Cultural Revolution.

Artisticalization, specification and difficultization were the marks the social culture stamped on wushu taolu. For example, the miscellaneous folk wushu taolu forms and movements were unified to a set of normative ones, which formed a standardization consciousness for wushu taolu and contributes to its generalization throughout the country. Having constantly absorbed new cultural elements (such as dramas, dances, jumps) and training modes, part of wushu taolu gradually got competitive and modernized. A new form of wushu - Competitive Wushu Taolu was ultimately created under China’s social ideology.

In the late Cultural Revolution, wushu work was reinstated firstly in Beijing. After “Ping-Pong Diplomacy”, Competitive Wushu Taolu as a representative of China’s body technique culture

Table 1 A Comparison between Movements in Model Operas and Competitive Wushu Taolu

Movements in Model Operas		Movements in Competitive Wushu Taolu <sup>①7</sup>	
Movements in <i>Red Detachment of Women</i>			
			
Fig. 6. Stance	Fig. 7. Leap Step	Fig. 8. Bow Stance	
			
Fig. 9. Tornado Kick	Fig. 10. Pair Exercise	Fig. 11. Block-Preparation Type	
Movements in <i>Shajiabang</i>			
			
Fig. 12. Somersault	Fig. 13. Pair Exercise	Fig. 14. Tornado Kick	
			
Fig. 15. Tornado Kick		Fig. 16. Butterfly	
Movements in <i>Taking Tiger Mountain by Strategy</i>			
			
Fig. 17. Bow Stance	Fig. 18. Tornado Kick	Fig. 19. Aerial	
			
Fig. 20. Butterfly	Fig. 21. Pair Exercise	Fig. 22. Pair Exercise	



was used as a method in foreign exchanges. In 1974, Chinese Wushu Delegation were invited to visit America. They gave twelve performances in eight cities in the United States and Mexico, which accelerated the normalization of the relationship between China and the United States, and increased wushu's international awareness and recognition degree.<sup>[28]</sup> Following a mitigatory international situation, the Chinese Wushu Delegation's visits to abroad came to a climax in 1975 and 1976. Wushu taolu was developed and remolded through its contributing to state diplomacy in the Cultural Revolution.

### 3. Movement Evolution of Wushu Taolu and Competitive Wushu Taolu under the Alternations of Their Rules

#### 3.1 Movement evolution of wushu taolu before and in the Cultural Revolution

In 1960s, to pursue “high quality, great difficulty and beautiful image” is the development direction of wushu taolu determined by the National Sports Commission. Movements in wushu taolu were difficultized. Difficulty movements as Aerial, Jump Split Sword Thrust, Roll and so forth appeared. The 2<sup>nd</sup> edition of the *Rules* was compiled, authorized and issued in 1960<sup>[29]</sup>, which specified that men and women competed in separate groups. In 1963 it was added that evaluation for wushu taolu techniques should focus on the movement accuracy, inner energy completion, rhythm brightness, image lifelikeness, and a routine of wushu taolu should end in 1 minutes 45 seconds to 2 minutes 30 seconds. In the same year in the National Wushu Games in Zhengzhou, Nanquan was added as a competition event. The pattern of Competitive Wushu Taolu of which Changquan, Taijiquan, Nanquan, Daoshu, Qiangshu, Gunshu, Jianshu were the main competition events came into

being and has continued up to now.

In the Cultural Revolution, for the sake of existence, as is mentioned earlier, wushu taolu was banded together with *Quotations from Chairman Mao Zedong* to compile the “Quotation Boxing” and fused into Model Operas popularized by Jiang Qing, both of which preserved wushu taolu in the form of performance. Basic specification of Competitive Wushu Taolu was inherited from and innovated based on movements in Model Operas and the “Quotation Boxing”.

In the 1960 edition of *Rules for Wushu*, the movement specification in the terms about evaluation of wushu taolu movements was described in detail, and three grades of movement specification were set: movements of slight error, obvious error, serious error. And the judgement for errors in different movements was briefly described. For instance,

- 1) of keeping motionless in longtime balance,
  - the slight error: kept motionless for more than 1 second but less than 2 seconds;
  - the obvious error: kept motionless for only 1 second;
  - the serious error: kept motionless for less than 1 second.
- 2) of leg techniques of bend and stretch
  - the slight error: the force point of flick is wrong; After the pedal and stretch, the leg is out of control with signs of falling.
  - the obvious error: the height of the leg's position is wrong, higher or lower than the specification; strength of the leg is inadequate, or the pedal and stretch of the leg is too slack and slow.
  - the serious error: the body is unstable; the body maneuver is wrong; the height of the pedal and stretch is not enough.

The 1973 edition of the *Rules*<sup>[30]</sup> was the result

of the modification and optimization on the 1960 edition of *Rules for Wushu*, in which a limit on time for movement completion, and a bonus term for “excellent completion and innovation of difficulty movements” were added. In addition, it was demanded that specified content be in every Competitive Wushu Taolu’s routine arrangement, as is clearly shown in figures 23-25 below. From what have been mentioned above, it is shown that wushu taolu didn’t stop evolving in the Cultural Revolution. Instead, compared to before this period, wushu taolu was stepping towards the direction of being standardized, unified and normalized, its performative and ornamental value emerging, which laid the foundation for successive evolution and revolution of its derivative - Competitive Wushu Taolu.

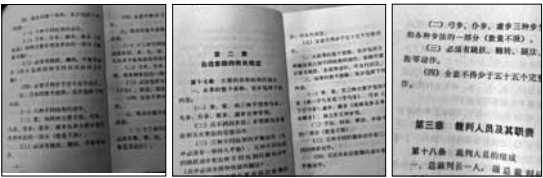


Fig. 23.

Fig. 24.

Fig. 25.

### 3.2 Movement evolution of Competitive Wushu Taolu after the Cultural Revolution

After the Cultural Revolution, Competitive Wushu Taolu kept on evolving, its specification being consummated and its difficulty enhanced. These changes can be detected in term addition and modification in the series of the *Rules*. Movements of Competitive Wushu Taolu evolved basically according to the requirements in rules for wushu taolu competition. Figure 26 and 27 are editions of the *Rules* before, in and after the Cultural Revolution.



Fig. 26

Fig. 27

the 1979<sup>[31]</sup>, 1991<sup>[32]</sup>, 1996<sup>[33]</sup> editions of the *Rules* based on respectively those in the 1973, 1986<sup>[34]</sup>, 1991 Ed. Terms in the 2012<sup>[35]</sup> Ed. were not simply added but modified a lot based on those in the 1996 Ed, as is shown in Table 5, whereas terms in the 1984<sup>[36]</sup> Ed. were not added or altered based on those in its previous Ed.

Table 2 Terms added and modified in the 1979 Ed. based on those in the 1973 Ed.

#### 1 Terms Added

##### 1.1 Changquan

- Changquan shall contain at least four Bow Stances, two Horse Stances and Empty Stances;
- Changquan shall contain two elbow techniques (at least one of which shall be offensive);
- Changquan shall contain leg techniques of all four categories, namely, Bend and Stretch, Straight Pendulum, Sweep, Snap Kick. (At least two kinds of leg techniques of Bend and Stretch shall be performed three times);
- Changquan shall contain jump techniques of three categories and

- 1) movements in each category of jump techniques and in flight combined with hand techniques shall appear no more than twice. Butterfly shall appear no more than one;
- 2) movements of jump techniques with run-up shall appear no more than twice.

##### 1.2 Taijiquan

- Taijiquan shall contain leg techniques of all four categories.

##### 1.3 Nanquan

- Nanquan can contain movements of jump techniques and Tumbles; this is not compulsory.

##### 1.4 Jianshu

- Jianshu can but contain one movement in one category of Jump techniques, which can but appear once, and this is not compulsory; can arbitrarily contain other movements of flight combined with Jianshu techniques, each of which can but appear no more than twice;
- Jianshu can but contain one movement of Tumble or

restricted movement altogether, which can but appear no more than once;

- movements of jump techniques and flight shall appear no more than twice.

### 1.5 Daoshu

- Each movement of jump techniques and of flight combined with Daoshu techniques shall appear no more than twice. Butterfly shall appear no more than once.
- Daoshu can but contain one movement of Tumble or restricted movement, which shall appear no more than once; this is not compulsory;
- movements of jump techniques and flight shall appear no more than twice.

### 1.6 Qiangshu

- Qiangshu can but contain one movement in one category of Jump techniques, which can but appear once, and this is not compulsory; can arbitrarily contain other movements of flight combined with Jianshu techniques, each of which shall appear no more than twice;
- Qiangshu can but contain one movement of Tumble or restricted movement altogether, which shall appear no more than once; this is not compulsory;
- movements of jump techniques and flight shall appear no more than twice.

### 1.7 Gunshu

- Each movement of jump techniques and of flight combined with Gunshu techniques shall appear no more than twice. Butterfly shall appear no more than once.
- Gunshu can but contain one movement of Tumble or restricted movement, which shall appear no more than once;
- movements of jump techniques and flight shall appear no more than twice.

## 2 Terms Modified

### 2.1 Changquan

- Female athletes don't have to do Horse Stance;
- Changquan can contain two movements of Tumble, which can appear twice altogether; can but contain one restricted movement, which can but appear once; these are not compulsory.

### 2.2 Nanquan

- Nanquan shall contain three categories of leg techniques;
- movements of balance are abrogated.

### 2.3 Jianshu

- Jianshu shall contain three basic stances, namely, Bow Stance, Crouch Stance, Empty Stance;
- Jianshu shall contain no less than ten categories of Jianshu Techniques (within which Cijian, Dianjian, Bengjian, Liaojian, Guajian, Pijian are necessary).

### 2.4 Daoshu

- Daoshu shall contain three basic stances, namely, Bow Stance, Crouch Stance, Empty Stance;
- Daoshu shall contain no less than eight Daoshu techniques (within which Pidaos, Liaodao, Zhadao, Zhandao, Chantou, Guonao are necessary).

### 2.5 Qiangshu

- Qiangshu shall contain three basic stances, namely, Bow Stance, Crouch Stance, Empty Stance.
- Qiangshu shall contain ten Qiangshu techniques (within which Lanqiang, Naqiang, Zhaqiang, Piqiang, Bengqiang, Chuanqiang, Dianqiang, Wuhua and Tiaoba are necessary).

### 2.6 Gunshu

- Gunshu shall contain three basic stances, namely, Bow Stance, Crouch Stance, Empty Stance.
- Gunshu shall contain no less than ten Gunshu techniques (within which Saoqiang, Chuoqiang, Lunqiang, Bengqiang, Piqiang, Wuhua are necessary).

**Table 3 Terms added and Modified in the 1991 Ed. based on those in the 1986 Ed.**

## 1 Terms Added

### 1.1 Nanquan

- Movements of jump techniques can but appear once.

### 1.2 Qiangshu

- Complete Lanqiang, Naqiang, Zhaqiang shall appear no less than ten times altogether;
- Qiangshu shall not contain movements of Tumble and restricted movements.

### 1.3 Gunshu

- Shuaigun and Shuaiba shall appear no more than five times altogether.

## 2 Terms Modified

### 2.1 Nanquan

- Nanquan can but contain two movements of jump techniques out of the seven specified ones, each of which can but appear once. This is not compulsory;

- Nanquan can but contain two movements of Tumble, which can but appear once. This is not compulsory.

## 2.2 Jianshu

- Jianshu can but contain one movement in one category of Jump techniques, which can but appear once, and this is not compulsory; can arbitrarily contain other movements of flight combined with Jianshu techniques, each of which shall appear no more than once;
- Jianshu shall not contain movements of Tumble and restricted movements.

## 2.3 Qiangshu

- Qiangshu can but contain one movement in one category of Jump techniques, which can but appear once, and this is not compulsory; can arbitrarily contain other movements of flight combined with Qiangshu techniques, each of which shall appear no more than once;
- Pinglunqiang shall appear no more than twice; Shuaiqiang and Shuaiba shall appear no more than twice.

**Table 4 Terms added and Modified in the 1996 Ed. based on those in the 1991 Ed.**

## 1 Terms Added

### 1.1 Changquan

- Changquan shall contain specified movements;
- Horse Stance shall appear no less than four times. Crouch Stance and Empty Stance each shall appear no less than twice;
- Changquan shall contain three categories of movements of balance, within which at least one persistent movement of balance shall be included.

### 1.2 Taijiquan

- Taijiquan shall contain specified movements.

### 1.3 Nanquan

- Nanquan shall contain specified movements.

## 2 Terms Modified

### 2.1 Changquan

- Female athletes shall do Horse Stance as male athletes. (The term “female athletes don’t have to do Horse Stance” was deleted.)

### 2.2 Nanquan

- Nanquan shall contain three basic hand forms, namely, Fist, Palm and Claw and five basic stances, namely, Horse Stance, Bow Stance, Empty Stance, Bent-Knee Stance,

One-Knee-Raised Stance; Bow Stance shall appear at least six times; Horse Stance four times; Empty Stance, One-Knee-Raised Stance twice;

- Nanquan shall contain three jump movements.

## 2.3 Weapons (Terms for Weapons, namely, Jianshu, Daoshu, Qiangshu, Gunshu in the 1996 Ed. are not listed separately)

- Weapons Shall contain three basic stances, namely, Bow Stance, Crouch Stance, Empty Stance; Bow Stance shall appear no less than four times; Crouch Stance and Empty Stance twice;
- Weapons shall contain no less than eight categories of basic weapon techniques.
- Jianshu shall contain three categories of movements of balance, within which two persistent movements of balance shall be included;
- in Daoshu, movements of Chantou and of Guonao each shall appear no less than three times;
- in Qiangshu, complete movements of Lanqiang, Naqiang, Zhaqiang shall appear at least ten times;
- Weapons shall contain specified movements.

**Table 5 Terms Modified in the 1996 Ed. based on those in the 1991 Ed.**

## 1 Changquan

- Changquan shall contain three fist techniques, two palm techniques, one offensive elbow technique, these three categories of leg techniques: Kick, Bend and Stretch, Sweep

## 2 Jianshu

- Jianshu shall contain at least these eight categories of Jianshu techniques: Cijian, Guajian, Liaojian, Dianjian, Pijian, Bengjian, Chuojian, Jianwanhua (within which complete movements of Zuoyou Guajian and of Beihouchuan Guajian are necessary).

## 3 Daoshu

- Daoshu shall contain at least these eight categories of Daoshu techniques: Chantou, Guonao, Pidao, Zhadao, Zhandao, Guadao, Yundao, Beihuadao (within which complete movements of Chantou and of Guaoao are necessary).

## 4 Qiangshu

- Qiangshu shall contain at least these eight categories

of Qiangshu techniques: Lanqiang, Naqiang, Zhaqiang, Chuanqiang, Bengqiang, Dianqiang, Wuhuaqiang, Tiaoba (three successive movements of Shuangshou Tiliao Huagun completed all at once are necessary).

## 5 Gunshu

- Gunshu shall contain at least these eight categories of Gunshu techniques: Pinglungun, Pigun, Yungun, Benggun, Jiaogun, Wuhuagun, Tiliaogun (within which three successive movements of Shuangshou Tiliaogun completed all at once are necessary).

## 6 Nanquan

- Nanquan shall contain at least the hand form: Huzhao; these two hand techniques: Guagaiquan, Paoquan; the forearm technique: Gunqiao; these five Stances: Horse Stance, Bow Stance, Empty Stance, Butterfly Stance, Dragon-riding Stance; the Foot Work: Qilinbu; the leg technique: Hengdingtui.

## 7 Nandao

- Nandao shall contain at least these eight Daoshu techniques: Chantou, Guonao, Pidao, Modao, Gedao, Jiedao, Saodao, Jianwanhuadao; these three Stances: Bow Stances, Empty Stances, Dragon-riding Stance.

## 8 Nangun

- Nangun shall contain at least these eight Gunfa techniques: Pigun, Benggun, Jiaogun, Gunyagun, Gegun, Jigun, Dinggun, Paogun; these three Stances: Bow Stances, Empty Stances, Dragon-riding Stance.

## 9 Taijiquan

- Taijiquan shall contain at least these eight movements: Lanquewei, Zuo You Yemafenzong, Zuo You Lou Xi Ao Bu, Yun Shou, Zuo You Chuan Suo, Yan Shou Gong Chui, Zuo You Dao Juan Hong, Ban Lan Chui; these three Stances: Bow Stance, Crouch Stance, Empty Stance; and contain two Leg techniques.

## 10 Taijijian

- Taijijian shall contain at least these eight Taijijian techniques: Cijian, Zuo You Guajian, Liaojian, Dianjian, Pichuang, Jiejian, Mojian, Jiaojian; these three Stances: Horse Stance, Crouch Stance, Empty Stance.

## 11 Duilian without weapons

- Duilian without weapons shall contain at least three fist techniques, two palm techniques, five leg techniques, two

Tumbles

## 12 Duilian with weapons

- Duilian with weapons shall contain at least six Weapon techniques, two leg techniques, one Tumble.

## 13 Duilian with bare hands against weapons

- Duilian with bare hands against weapons shall contain three fist techniques, four Weapon techniques, two Tumbles.

## 14 Group Events

- Content: Group events shall contain at least five hand techniques and Weapon techniques, five Stances, four leg techniques of different categories, three jump movements.
- Formation: Group events shall contain at least five different formation changes.

Behind the serial term addition and modification in editions of the *Rules* is the movement evolution of Competitive Wushu Taolu all along. The increase of specified movements propelled Competitive Wushu Taolu to unification, scientization and standardization; with specified movements of Competitive Wushu Taolu evolving, its evaluation changed. Since the bonus term for “excellent completion and innovation of difficulty movements” was added in the 1973 edition of the Rules, the evolution of Competitive Wushu Taolu movement has oriented to difficulty pursuing.

### 3.3 The evolution of difficulty movements in Competitive Wushu Taolu

Difficulty movements of Competitive Wushu has been developed and reformed: from Aerial and Tornado Kick to Front Split in 1960s in its precursor, to Butterfly with full twist and with one and a half twists in 1970s and 1980s, then to Butterfly with double twists to Front Split and Tornado kick with double twists to Front Split in this century; from completing a movement with a run-up to completing it by jumping from standing position. While reformed technically, Competitive Wushu Taolu remains the

same as what it was in 1970s and 1980s in rhythm, inner energy, body maneuver, romantic charm, structure and overall arrangement.

By now, Competitive Wushu Taolu is still on the way of pursuing “highness, difficulty, newness and beauty”. Accordingly, its performance is supposed to be of sufficient inner energy, be smooth in force-exertion, be accurate in force point, be coordinate in gesture, expressions in the eyes, posture and gait, be rhythmic, be extrusive in personal style, and movements within it be harmonized with music.

## 4. Conclusion

### 4.1 The invention of Competitive Wushu Taolu in the Cultural Revolution

Wushu taolu in the national system was influenced in the earlier stage of the Cultural Revolution, when wushu teams were dissolved and wushu coaches were driven down to the countryside. Complying to the social environment, the coaches embodied wushu in the “Quotation Boxing”, the “Poetry Boxing”, and did them as performance after meals in the field. In the middle and later stage of the Cultural Revolution, under the impact of Model Opera and the 1973 edition of *Rules for Wushu*, movement specification and difficulty of Competitive Wushu Taolu came into being. Movement unification laid a favorable foundation for wushu (taolu) competitions and propagation in the future, uncover the mystery veil of wushu (taolu), broke its closure in inheriting, and made wushu (taolu) something replicable. The appearance of jump movement embodied improvement in techniques and ornamental value of wushu taolu, and on the other showed the populace aesthetic trend in the new era. Mainly under the influence of social ideology and state leaders’ attitude to wushu, technical and artistic reformation, and competitive sport consciousness of wushu taolu appeared. Based on the past with new

culture elements into, wushu taolu bred something known as Competitive Wushu Taolu.

### 4.2 The promoting effect Model Opera had on the invention of Competitive Wushu Taolu

The effect Model Opera had on wushu taolu was mainly ideological. Model Opera, a kind of nationwide fixed artistic performance, molded and guided the populace aesthetic. For instance, the Model Opera’s demand of movement unification and consistency made preparation in thought for movement unification of Competitive Wushu Taolu. Besides, jump movements in Model Operas stimulated Masses’ aesthetic demand for movements of this kind, which spur practitioners to compile jump movements in wushu taolu. Resultantly, innovative difficulty movements as Butterfly with full twist appeared. The set of difficulty score manifested the evolution tendency of Competitive Wushu Taolu and the change of Masses’ demand for wushu in ornamental value. Influenced by Model Opera’s artistry, wushu taolu with its offensiveness further eliminated became a competitive sport expressing physical abilities and beauty – Competitive Wushu Taolu. By comparing movements of Competitive Wushu Taolu and of Model Operas, it can be found that the former is a continuation of the latter, which testifies the profound and lasting effect Model Opera has had on wushu taolu.

### 4.3 The evolution of Competitive Wushu Taolu under the alternations of its rules

Movements of Competitive Wushu Taolu are stipulated by its rules. Likewise, the alternations of its rules decide what it is going to evolve to. When the 1959 *Rules for Wushu* came out, part of wushu taolu began its transformation to Competitive Wushu Taolu. Invented in the Cultural Revolution, Competitive Wushu Taolu was added difficulty movements according to the rules renewed in 1973, which marked

the start of its difficultization, After the Cultural Revolution, its movements keep on evolving together with its rules, its evaluation method improved, which now focuses on its movement specification, execution and difficulty.

#### 4.4 A pondering over the invention of Competitive Wushu Taolu

All in all, the invention procedure of Competitive Wushu Taolu is one in which wushu is modernized. There are two key nodes in wushu taolu's modernization: the May 4<sup>th</sup> Movement, its starting point; the Cultural Revolution, its completion period. Two reasons can account for why Competitive Wushu is what it is today. For one thing, an inherent concept of "giving up the sword for the pen" in social ideology leads to negligence of physical development but emphasis on cultural attainment in the whole society. Moreover, body is very likely to reduce to an object to be regulated. The regulation of body is a convenient ruling measure. Originally, body and life are one. The insult to body, however, coexisted with the emphasis on life, reflecting the field domain of power wielding, the power limit the dominators realized, and a patriarchal state power. Therefore, wushu in the sense of body techniques is suppressed. On the other, in the whole society, from the May 4th Movement to the Cultural Revolution, the traditional culture was thoroughly denied, the western thoughts were imported into the whole cultural thought system. Nonetheless, the residue of inherent culture prevented the social culture from making a completely western one, which reflected a universal rule in cultural communication. As a result, the traditional wushu was transformed to a form emphasizing performance – Competitive Wushu Taolu, which is though different from what wushu is widely conceptualized as, a body representation created in the modernization of Chinese traditional culture.

#### Notes:

- ① The Controversy between Zhang and Chu: a controversy between Zhang Zhijiang and Chu Minyi on Revolution of wushu in the Republic of China.
- ② Zhang Zhijiang (1882-1969) was a former famous general of the Northwest Army System who has served successively as an agent of the Northwest Frontier Inspection, the commander-in-chief of the National Army, the chairman of the National Government Anti-Smoking Committee, the curator of Central National Art Museum.
- ③ Chu Minyi (1881-1946), from Wuxing, Zhejiang, was successively a member of Kuomintang Central Supervisory Committee, the secretary general of the Executive Yuan of the National Government, the dean of Chinese-French Institute of Technology, etc. Participated in Wang Jingwei's surrender-to-Japan activities, he was also a member of Kuomintang Central Supervisory Committee and the secretary general of the Central Party Department.
- ④ Zhu De (1886-1976), styled himself Yujie, formerly named Zhu Daizhen, another name used Zhu Jiande, from Yilong, Sichuan, was a great Marxist, a proletarian revolutionary, politician and militarist, one of the founders of the Chinese People's Liberation Army, the founding fathers of the People's Republic of China, and the important members of the first generation of CPC central leadership.
- ⑤ Feng Wenbin (1911-1997), from Zhuji of Zhejiang Province, was after the establishment of PRC Central Secretary of China New Democracy Youth League, Secretary of the Central Secretariat of the Youth League, a standing member of Tianjin Municipal Party Committee, Deputy Director of Industrial Production Committee of CPC Shanghai Municipal Committee, Deputy Education Director and Vice President of the Central Party School of the Communist Party of China, First Deputy Director of the General Office of the CPC Central Committee, Deputy Director of the Party History Research Office of the CPC Central Committee, Director of the Party History Data Collection Committee of the CPC Central Committee.
- ⑥ Liu Shaoqi (1889-1969), born in Xiangning, Hunan, was a great Marxist, a proletarian revolutionary, politician and theorist, one of the main party and state leaders, the founding fathers of the People's Republic of China, and one of the important members of the first generation of CPC central leadership.
- ⑦ Figure1: [http://image109.360doc.com/Download Img/2018/08/0622/140542247\\_11\\_20180806103321622](http://image109.360doc.com/Download Img/2018/08/0622/140542247_11_20180806103321622)
- ⑧ Ma Liang (1875-1947), styled himself Zizhen, from Qingyuan, Hebei, of Hui nationality, was a warlord and wushu artist graduated from Beiyang Military Academy. Invited by Zhang Zhijiang, he served as Director of the Teaching Affairs Office of Nanjing Central National Arts Museum responsible for wrestling teaching.
- ⑨ Mao Zedong (1893-1976), was the main founder and leader of the Communist Party of China, the Chinese People's Liberation Army, the People's Republic of China, and the primary creator of Mao Zedong Thought. He was the supreme leader of PRC

from 1949 to 1976.

<sup>[10]</sup> The May 4th Movement (also known as "the May 4th Tempest") was a patriotic movement launched by patriotic students and workers to oppose imperialism and feudalism on May 4<sup>th</sup>, 1919.

<sup>[11]</sup> *Decision of the Central Committee of the Communist Party of China on the Proletarian Cultural Revolution (was the Sixteen Articles.)*

<sup>[12]</sup> Figure 2 was shot from Quotations from Chairman Mao Zedong in People's Daily.

<http://data.people.com.cn/rmrb/19710901/1>

<sup>[13]</sup> The order issued on May 12<sup>th</sup>, 1968 by the CPC Central Committee, the State Council, the Central Military Commission and the Central Cultural Revolution Group was abbreviated as the May 12<sup>th</sup> Order.

<sup>[14]</sup> Wu Bin (1937-), from Huzhou, Zhejiang, was the Executive Vice Chairman of Beijing Wushu Association who has originally served as Director of Technical Committee of International Wushu Federation, Director of Technical Committee of Asian Wushu Federation, Vice Chairman of Chinese Wushu Association, Dean of Beijing Wushu Academy, First Head Coach of Beijing Wushu Team. He has been awarded wushu duan of Grade Nine.

<sup>[15]</sup> Figure 3: the "Quotation Boxing"  
<http://pic.sogou.com/d?query=%D3%EF%C2%BC%C8%AD&mo de=1&did=8#did7>

<sup>[16]</sup> Jiang Qing (1914-1991), formerly named Li Yunhe, served as a member of the National Film Steering Committee and the director of the film department of the publicity department of the CPC central committee after the establishment of PRC.

<sup>[17]</sup> Figure 8,11,14,16,19 are shot from the Second International Wushu Routine Tutorial; figure 22 is shot from a video of Women's Pair Exercise in the National Wushu Routine Championship of 2016.

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