

前 言

中华武术蕴含着华夏文明的智慧与精神，是中华优秀传统文化的重要组成部分。它以独特的身体语言诠释着中国人的哲学思想、伦理观念和审美追求，在全球范围内拥有广泛的影响力。近年来，国际中文教育蓬勃发展，中华文化的国际影响力、感召力不断增强，武术作为文化传播的重要载体，正日益成为海外民众了解中国、亲近中国的重要路径。但海外武术教学存在教材少、标准不统一、文化阐释不够等问题，这些问题严重制约了武术国际传播的深度和广度。

《中华武术海外通用教程（初级）》（双语版）的编撰就是为了回应这一现实需求。本教程的编写秉持“文化为魂、技术为体、融媒为用”的核心理念，旨在构建体系化、标准化、数字化的中华武术文化国际传播体系，满足海外数千万武术爱好者的学习需求，以及孔子学院等机构的武术教学需求。

本教程运用“纸媒+数媒”的立体传播模式，借助图文讲解、视频演示等表达方式，营造了动静结合的学习场景。学习者扫描二维码就能观看专业老师的示范视频。这种动静结合的教学方式极大地降低了跨文化学习的门槛。此外，本教程严格遵循语言适配性原则，英文翻译由有多年翻译经验的专业老师完成，这就保证了技术语言的准确性、文化概念的可理解性，防止因语言隔阂而造成文化误读。

本教程在内容设计方面突破传统武术教材的单一技术传授模式，创建了“武术技术+技击原理+文化内涵”三层解析结构。每一动作不仅详细解析其技术要领，还借助“要点提示”“技击含义”“文化内涵”三个模块，提示武术动作背后的身体智慧与哲学思想。比如，讲太极拳“云手”时，既详解了攻防逻辑，又阐释了“圆融中和”这一东方哲学理念。在讲解长拳“弓步冲拳”时，既重视动作轨迹的呈现，又联系到了“一往无前”的文化理念。这种多维度的解析，能让学

习者在掌握技术的同时，深入理解中华文化的独特表达方式。

本教程以“通识—技能—文化”为逻辑主线，首章系统介绍了武术的历史源流、流派特征与文化价值，后续六章分别讲解二十四式太极拳、长拳、刀术、枪术、剑术及棍术等中国武术初级套路内容，构建了从理论到实践、从基础到进阶的完整体系。每章末又增设了“武学故事”等内容。这些内容既增强了阅读的趣味性，又能引导学习者进行批判性反思，实现知识的内化与迁移。

《中华武术海外通用教程（初级）》（双语版）为全球孔子学院、中文教学机构以及海内外武术培训机构等提供了标准化教学范例，很好地解决了海外武术教材匮乏、师资短缺等问题。凭借数字化手段和双语优势，本教程可以有力地提升中华武术国际传播效能，全面推进中华武术的全球化表达、区域化表达、分众化表达，增强武术国际传播的辐射力和实效性。

全书的结构设计、组织编写、动作示范等工作由国家武术一级运动员、西北师范大学国际文化交流学院的韩红娟老师负责完成，张宏老师负责文字统筹、图片画线和编排、视频指导和制作、资料收集等工作。英文翻译由陕西中医药大学的陈飞亚老师完成。西北师范大学教务处、国际文化交流学院对本书的出版给予了大力支持。书中个别章节借鉴了武术学界研究者的相关成果，在此特作说明，深表谢忱。

Preface

Chinese *wushu* embodies the wisdom and spirit of Chinese civilization, serving as a vital component of traditional Chinese culture. Through its unique physical language, it interprets Chinese philosophical thinking, ethical values, and aesthetic pursuits, enjoying widespread influence worldwide. In recent years, the rapid development of international Chinese language education has continuously enhanced the global impact and appeal of Chinese culture. *Wushu*, as a significant medium for cultural dissemination, is increasingly becoming an important pathway for people overseas to understand and engage with China. Yet the international teaching of *wushu* is hindered by textbook shortages, inconsistent standards, and inadequate cultural contextualization, significantly limiting its worldwide reach and impact.

The compilation of *Chinese Wushu Textbook for Overseas Students (Elementary) (Bilingual Edition)* is precisely designed to address these practical needs. Guided by the core philosophy of “culture as the soul, techniques as the body, and multimedia integration as the means”, this textbook aims to establish a systematic, standardized, and digitalized international dissemination framework for Chinese *wushu* culture. It seeks to meet the learning demands of tens of millions of *wushu* enthusiasts worldwide, as well as the instructional requirements of institutions such as Confucius Institutes.

This textbook adopts a “print + digital” integrated dissemination model, utilizing illustrated explanations and video demonstrations to create dynamic-static integrated learning scenarios. Learners can scan QR codes to access instructional videos by professional masters. This dynamic teaching approach significantly lowers the barriers to cross-cultural learning. Furthermore, the textbook strictly adheres to the principle of linguistic adaptation. The English translations are completed by professional translators with decades of experience, ensuring the technical precision in *wushu* terminology

and cross-cultural comprehensibility, preventing cultural misinterpretations caused by language barriers.

This textbook innovatively transcends the traditional single-dimensional technique instruction model of *wushu* textbooks by establishing a “*wushu* techniques + combat principles + cultural significance” pedagogical framework. Each movement is meticulously deconstructed not only in its technical essentials, but also through three modules, namely “Key points”, “Implications” and “Cultural significance” to reveal the body wisdom and philosophical ideas. For instance, when explaining the “cloud hand” technique in *taijiquan*, it not only elaborates its offensive-defensive applications, but also deciphers its embodiment of the Oriental philosophical concept of “harmonious circularity”. When explaining the “bow step with fist punching” in long boxing, it not only demonstrates the movement trajectory with precision, but also connects it to the cultural ethos of “advancing fearlessly”. Such multidimensional explanation enables learners to master physical techniques and gain profound insights into the unique expressive forms of Chinese culture.

This textbook follows a logical framework of “general knowledge—skills—culture”. The first chapter systematically introduces the historical origins, stylistic features, and cultural values of Chinese martial arts. The subsequent six chapters respectively cover fundamental routines of Chinese *wushu*, including the 24-form *taijiquan*, long boxing, broadsword techniques, spear techniques, sword techniques, and staff techniques, establishing a comprehensive system that progresses from theory to practice and from basics to advanced levels. Each chapter concludes with additional content such as “A Story of *Wushu*”. These contents not only enhance interest in reading, but also guide learners to engage in critical reflection, thereby facilitating the internalization and application of knowledge.

The structural design, content organization, and movement demonstrations of this book were completed by Han Hongjuan, a Nationally Certified First-Class *Wushu* Practitioner and faculty member at the School of International Cultural Exchange, Northwest Normal University. Zhang Hong was responsible for text coordination,

image tracing and layout, video guidance and production, as well as data collection. The English translation was carried out by Chen Feiya from Shaanxi University of Chinese Medicine. The Academic Affairs Office and the School of International Cultural Exchange of Northwest Normal University provided strong support for the publication of this book. Some chapters draw on the research of scholars in the field of *wushu*, for which we hereby express our special acknowledgment and deep gratitude.



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第二章

二十四式太极拳

Chapter Two 24-Form *Taijiquan*

第一节 太极拳概说 Section I Introduction

太极拳是中国传统武术中习练人数最多的拳种，也是全世界习练人数最多的一门中国武术。

Taijiquan is the most widely practiced style of traditional Chinese martial arts in China and also the most widely practiced Chinese martial art worldwide.

太极拳是一门以中国太极哲学为基本理论，集养生、技击于一体的中国武术。因此，太极拳不仅可以防身御敌，还可以强身健体、调心养气、益寿延年。正是因为太极拳的这些多元化功能满足了不同人群习武的需求，所以太极拳相对于其他武术流派来说得到了更广泛的欢迎。

Based on the philosophy of *taiji* and combining attacking skill with health preservation, this boxing can not only be used for self-defense but also help to strengthen the body, regulate *qi*, calm the mind, and promote longevity. It is precisely because these diverse functions meet the needs of different practitioners that *taijiquan* has gained broader popularity compared to other martial arts styles.

关于太极拳的创始时间，大家公认的说法是很早就有了太极拳的雏形，但太极拳最终形成于明末清初。太极拳的形成来源于几个方面：第一，早期其他各家拳

种在此时发展到了高峰。在太极拳出现之前，中国的武术拳种就非常丰富，流派纷呈。明代戚继光的《拳经捷要篇》中就大略记载了一些当时比较出名的武术流派。这些不同的武术技术为太极拳的形成奠定了技术基础。第二，中国太极阴阳哲学为其构建了理论框架。中国武术与其他技击术不同的地方就在于中国武术流派的形成不仅需要完整的技击体系，还需要有比较完备的理论支撑。而在中国盛行了上千年的太极阴阳哲学为太极拳的最终形成做好了理论准备。第三，长久以来，人们追求养生长生的社会实践为太极拳的形成提供了经验基础。太极拳将中医经络学说、导引吐纳之术与防身技击法结合起来，这使得太极拳在养生健身方面有了科学的指导。可以说，正是在明末清初各种条件都非常成熟的情况之下，太极拳才应运而生。

Regarding the origin of *taijiquan*, the widely accepted view is that its rudimentary form existed long ago, but it was fully developed during the late Ming and early Qing dynasties. It is from several sources. Firstly, many other schools of Wushu were fully developed before *taiji*. From *Key Techniques for Boxers* by Qi Jiguang, a famous general of the Ming Dynasty, we can see there were several famous schools of *wushu*, which laid the foundation for techniques of *taijiquan*. Secondly, the philosophy of *Taiji* and *yin-yang* became its theoretical foundation. Chinese *wushu* is distinguished from others in that it requires not only a complete combat system but also a well-developed theoretical framework. The philosophy of *taiji* and *yin-yang* provided the theoretical groundwork for the development of *Taijiquan*. Thirdly, the long history of people's pursuit of health and longevity provides experience for *taijiquan*. It incorporates the theories of traditional Chinese medicine, such as meridian theory and breathing techniques, along with self-defense techniques. This combination gives *taijiquan* a scientific foundation for health preservation. So *taijiquan* came into being in the Ming and Qing dynasties when all these conditions had matured.

太极拳在形成之后的几百年间，传习者众多。由于各个传习者的基础与领悟不同，便逐渐形成了不同风格的太极拳流派。目前，比较著名的太极拳流派有陈氏太极拳、杨氏太极拳、吴氏太极拳、武氏太极拳、孙氏太极拳、和氏太极拳、武当太极拳、赵堡太极拳等。

Over the centuries following its formation, *taijiquan* has been passed down and practiced by many. Due to differences in the practitioners' backgrounds and understanding, various distinct styles gradually developed. Today, the well-known styles of *taijiquan* include Chen style, Yang style, Wu style, Sun style, He style, Wudang style, and Zhaobao style.

太极拳在习练过程中讲究“八法五步”。八法，指的是太极拳的八种劲力要求“棚、捋、挤、按、采、捌、肘、靠”，对应中国八卦学说中的“乾、坤、坎、离、震、艮、巽、兑”。五步，指的是太极拳的五种基本步法，即“进、退、顾、盼、定”，对应中国五行学说中的“水、火、木、金、土”。

In *taijiquan* practice, emphasis is placed on the “Eight Techniques and Five Steps”. The eight techniques are warding off, rolling back, pressing, pushing, plucking, splitting, elbow strike, and shoulder strike, which correspond to *qian, kun, kan, li, zhen, gen, xun* and *dui* in the eight diagrams. The five steps are forward, backward, shifting right, shifting left, and fixing in the center, which correspond to the five elements Fire, Water, Wood, Metal, and Earth.

在练习太极拳时，一定要注意太极拳的运动特点，做到中正安舒、沉肩坠肘、虚领顶劲、收腹敛臀等，还要做到体松心静、柔和缓慢，要实现呼吸、意念与太极拳动作的协调配合。不能在心情烦躁的情况之下练拳，练习之前一定要将心态调整好。练习太极拳，更重要的是调理身心。

When exercising *taijiquan*, attention must be paid to its unique characteristics, ensuring an upright and stable posture, relaxed shoulders and elbows, a relaxed and lifted top of the head, and a tucked-in abdomen and hips. Additionally, the body should be relaxed, the mind calm, and movements soft and slow, with coordinated breathing, intention, and action. One should not practice in an agitated or restless state. It is essential to adjust one's mindset before training. Regulating the body and adjusting the mentality are stressed.

本教程中的二十四式太极拳是根据杨氏太极拳大架简化而来的，又称为简化太极拳。这个套路共有二十四个动作，动作数量不多，但也有一定的难度，例如

左右蹬脚这两个动作，柔韧功夫一定要好，否则便很难做到规范。

The 24-form *taijiquan* in the book is a simplification from the Yang style, also called simplified *taijiquan*. This routine consists of 24 movements, which, despite being small in number, still present certain challenges. For example, movements like left and right heel kicks require good flexibility and strength; otherwise, it is difficult to perform them correctly.

要想练好二十四式太极拳，除了要注意太极拳的中正安舒等基本要求之外，还要注意杨氏太极拳的基本特点，做到舒展大方，柔和缓慢。

Besides the basic requirements of *taijiquan*, one has to pay attention to the characteristics of the Yang style, and act with relaxation, softness and slowness.

第二节 二十四式太极拳基本手型

Section II Basic Hand Forms of the 24-Form *Taijiquan*

1. 拳 Fist

太极拳的拳由拳背、拳面（拳锋）、拳心、拳眼几部分组成。

The fist of *taijiquan* contains the back of the fist, the front of the fist, the fist center, and the fist eye.

太极拳的拳型为空心拳，拳中心要空，如同手内握着一个鹌鹑蛋，握拳不能僵硬，自然放松即可。要求拳面要平，拳背与小臂持平，不可翘腕或沉腕，大拇指贴于食指与中指末关节处。

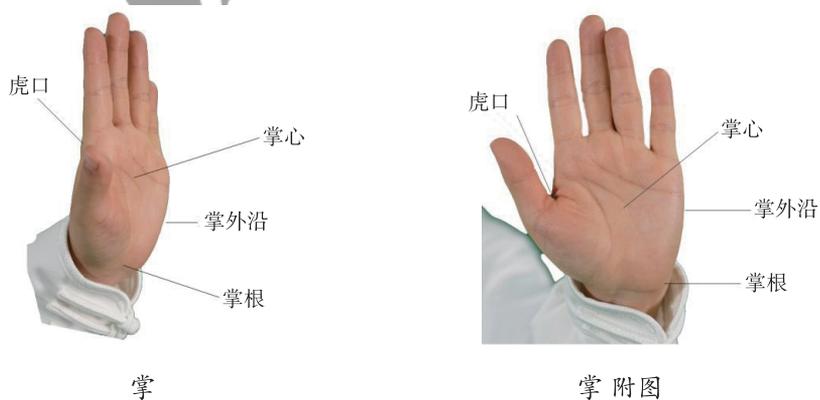
The form of fist of *taijiquan* is the hollow fist, with four fingers folded and curved, just like holding a quail egg, not too tight but relaxed naturally. The front of the fist must be level, and the back of the fist should be aligned with the forearm, without raising or dropping the wrist. The thumb should rest against the final joints of the index and middle fingers.



2. 掌 Palm

二十四式太极拳的掌也称为自然掌和八字掌。自然掌，顾名思义是指五指需要保持自然放松的状态。八字掌是因为这个掌型五指要自然竖直，指尖与虎口外撑，成八字。

The palm in the 24-form *taijiquan* is also called the natural palm or eight-character palm. The natural palm, as the name suggests, means that the five fingers should remain naturally relaxed. The eight-character palm gets its name because the fingers are naturally extended and upright, while the space between the thumb and index fingers (usually called “tiger’s mouth”) forms a shape just like the Chinese character *ba* (eight).



3. 勾 Hook

二十四式太极拳的勾不同于长拳的勾。这个勾要求大拇指的指面与食指、中指的指尖相贴，呈自然放松状态，不可用力；勾心如同握着一个大鸡蛋，勾尖不可用力勾紧，不能成尖状。

The hook of the 24-form *taijiquan* is different from that of long boxing. The thumb should touch softly the tips of the index and middle fingers, maintaining a naturally relaxed state without applying force. The center of the hook is as big as an egg of a hen. The tip of the hook should not be tightly clenched or form a sharp point.



第三节 二十四式太极拳基本步型

Section III Basic Step Forms of the 24-Form *Taijiquan*

1. 弓步 Bow step

弓步也称为弓箭步。在太极拳中，弓步亦称为弓步桩。它要求前腿屈，后腿直，脚尖自然朝前；前小腿与地面垂直，膝盖不可超过前脚尖（超过脚尖为跪膝，日积月累之下会对膝关节造成一定的损伤），大腿面与地面平行，年龄稍大或腿部力量不足的人可以加大大腿面的倾斜度，以此减轻下肢受力；后腿需要伸直，后脚尖外展 45 度左右，前后脚之间的横向距离需保持 20 到 30 厘米，以此保持下肢的稳定性，在太极拳中这种形态也称为“开裆”。做弓步时，整个身体

状态要立身中正，不可前俯后仰。

The bow step is also called arrow step and bow-step stake as well. It requires the front leg to be bent and the rear leg to remain straight, with the toes naturally pointing forward. The lower half of the front leg should be perpendicular to the ground, and the knee must not extend beyond the toes—doing so would create a “kneeling knee” position, which, over time, could lead to knee joint strain. The thigh should be parallel to the ground, but for older practitioners or those with less leg strength, increasing the thigh’s tilt can help reduce strain on the lower limbs. The rear leg should be fully extended, with the rear foot turned outward at approximately 45 degrees. The lateral distance between the front and rear feet should be around 20 to 30 centimeters to ensure stability. This is also called Kaidang. When performing the bow step, the body must remain straight without being forward or backward.

注：弓步桩分为高、中、低三种，学习者可根据个人情况调整前大腿的倾斜度和步幅的大小。左腿在前称为左弓步，右腿在前称为右弓步。

Note: The bow-step stake can be divided into three kinds, high, middle and low. One can practice according to individual condition and adjust the tilt of the front thigh and the width of the stance. When the left leg is in front, it is called the left bow step; when the right leg is in front, it is called the right bow step.



左弓步



左弓步 附图



右弓步



右弓步 附图

2. 仆步 Crouching step

太极拳的仆步要求两腿左右分开，一腿伸直，一腿屈膝全蹲，臀部贴合于小腿后侧，全脚落地，脚后跟不能抬起，两脚内侧要平行朝前。

It requires the legs to be apart, with one leg fully extended and the other bent in a full squat. The buttocks should be close to the calf of the bent leg, with the entire feet resting flat on the ground—heels must not be lifted. The inner sides of both feet should remain parallel and face forward.

注：仆步又有左仆步和右仆步两种形态。左腿直为左仆步，右腿直为右仆步。

Note: Crouching steps can be divided into two forms. When the left leg stretches straight, it is called the left crouching step. When the right leg stretches straight, it is called the right crouching step.



左仆步



右仆步 附图

3. 虚步 Empty step

太极拳的虚步要求两腿前后开立，两膝微屈，后腿弯曲幅度大于前腿；前脚以前脚掌点地，后脚跟微抬；后脚外展 15 度至 45 度；身体重心落于后腿上（后腿持七分劲，前腿持三分劲）；两膝盖之间的距离不可以大于一个拳头。

It requires the legs to be positioned apart, with the front leg forward and the back leg behind, both knees slightly bent. The bend of the back leg is greater than that of the front leg. The front foot touches the ground with the ball of the foot, while the heel of the back foot is slightly lifted. The back foot is turned outward at an angle of approximately 15 to 45 degrees. The body's center of gravity is positioned over the back leg, which bears 70% of the weight, while the front leg supports 30%. The distance between the knees should not exceed the width of a fist.

注：虚步又分为左虚步和右虚步。左腿在前称为左虚步，右腿在前称为右虚步。

Note: Empty steps can be divided into the left empty step and the right empty step. When the left leg is in front, it is called the left empty step; when the right leg is in front, it is called the right empty step.



左虚步



左虚步 附图



右虚步



右虚步 附图