



On the origin and themes of Xinjiang opera character paper-cuts

Ji Lingzhu ^{1*}, Ma Qiang ², Yang Xiaodong ³

¹ Department of Foreign Language, Taiyuan Normal University, City of Jinzhong, Shanxi, P.R. China

² Department of Foreign Language, Taiyuan Normal University, City of Jinzhong, Shanxi, P.R. China

³ Pingyang Primary School, City of Houma, Shanxi, P.R. China

* Corresponding Author: **Ji Lingzhu**

Article Info

ISSN (online): 2582-7138

Impact Factor: 5.307 (SJIF)

Volume: 05

Issue: 02

March-April 2024

Received: 16-02-2024;

Accepted: 18-03-2024

Page No: 807-813

Abstract

Paper-cut in Xinjiang County has a very long recorded history. In 1980s, Cultural workers accidentally found the ancient paper-cutting patterns still popular in local woman' works in the bordering villages with other counties in the mountainous areas. The ancient Jiangzhou (name for Xinjiang in history) was the birth place of acrobatic shows accompanied by gong and drum beating, also a well-known land of different kinds of Operas: Pu opera, puppet show and shadow puppet show etc. Many ancient stages are still well preserved in the villages, ranging from Yuan Dynasty till late Qing Dynasty. Nurtured by this fertile opera soil, opera figure paper-cut has become a prominent component of folk art in this County with various themes and special ways of artistic expression. Until now, it is still alive, dynamically inherited and enjoys its popularity among the the local people. Based on the field investigation(the collected paper-cut works, stories and legends etc), and document research, this study tries to find out the origin, the themes and the artistic features of Xinjiang opera figure paper-cuts, and finally to provide some suggestions for the inheritance and development of the ancient folk art in the context of contemporary China.

Keywords: opera art, Paper-cutting art, Modeling language, Color language, Artistic characteristics

1. Introduction

Xinjiang County is the only national-level "Historical and Cultural City" in southern Shanxi Province of China. Cultural relics and historical sites can be found in many parts of the county town area and many villages across the county territory; the number of intangible heritage items at the city, provincial and national levels far exceeds those of many other counties and cities in Shanxi province, and surprisingly, the inheritance situation of the intangible cultural heritage is very good and still active in the everyday life of the urban and rural residents in the county and even the bordering areas historically under the jurisdiction of Xinjiang County and Ancient Jiangzhou. Xinjiang opera character paper-cut is one of the representatives and still enjoys its popularity among the local people since it is nurtured by the local social living environment and people's aesthetic taste. And at the same time, it draws on the modeling characteristics of Pu opera art to form a unique component of Chinese paper-cutting art.

2. The Historical and Cultural environments for opera paper-cuts

The County is situated in the lower basin of the Fenhe River in the southwest of Shanxi Province, with Fenhe River flowing across its territory from the east to the west, and Mashou hills as the northern border. It has mild climate, fertile land and bountiful resources of different kinds. In the territory of ancient Jiangzhou, there are marks of human activities over 100,000 years ago, such as the discovered paleolithic sites of Xihoudu (1,500,000-1,800,000 years ago) and Dingcun(paleoanthropus sites) and many other archeological discoveries of different historical periods. Large scale pre-Xia Dynasty Xiaoling Sites were unearthed in 1954. The pottery pieces excavated were examined to be 700 years earlier than those of Taosi Site (2300-1900BC), showing that this area might be a pre-Xia Dynasty central settlement.

The county records show that during the Spring and Autumn period, it had once served as the capital of State Jin, and later it had remained a political, economic, and cultural center for over 1,400 years since Sui Dynasty established it as a prefecture in 583A.D. during the reign (581-600AD) of the first Emperor (Yang Jian) in Sui Dynasty according to the county record. Its name changed from Jiangzhou to Xinjiang after the Revolution of 1911. With a history of over 5,000 years, it has profound historical and cultural accumulation. The saying "In Shanxi, Jiangzhou in the south, Daizhou in the north and Xinzhou in the middle are good places" accurately depicts its important position.

Due to its special geographical location and time-honored history, Xinjiang County has nurtured rich cultural heritages such as temples of various religions and folk believes, multiple types of opera, drum music, folk fine arts and so on. In Xinjiang County, the number of historic sites and legends is so amazing that shocks everyone who happens to pay some attention to this place, dating back from the periods of Emperors Yao and Shun(late primitive society), Shang and Zhou Dynasties (about 1600-256BC) till the Ming and Qing Dynasties (1364-1911AD).

Jiang Shou Ju Garden, the sole surviving garden relic of the Sui Dynasty, has been graced by renowned figures from the Tang and Song dynasties such as Wang Bo, Cen Can, Ouyang Xiu, Mei Yaochen, Fan Zhongyan, Sima Guang and others who have left behind their poetic masterpieces with the garden as the theme. The Longxing Temple and Fusheng Temple are both significant cultural heritage sites under protection at the provincial level in Shanxi. From the perspective of visual arts, the exquisite sculptures found in Longxing, Fusheng and other temples in Xinjiang can be favorably compared to the vibrant colored sculptures of Huayan Temple in Datong, well-known home and abroad. Similarly, the murals found in Jiyi Temple painted in Ming Dynasty bear close resemblance to those in Ruicheng and Yongle Palace.

People who lived in such an environment with rich historical and cultural resources were undoubtedly clever and intelligent, and skilled craftsmen can be found nearly everywhere in this county. The traditional folk arts and crafts are all time-honored with extraordinary styles, such as wood block New Year prints, shadow puppets making and show, embroidery, paper cutting, dough sculpture, cloth printing and dyeing etc. Paper-cut art is one of the representative folk art forms in this area. The art of paper-cutting, with its simple tools and materials, offers easy-to-master skills and enjoys widespread popularity among the common people. It possesses unique characteristics that cannot be replaced by any other form of art, reflecting the most fundamental aesthetic concept and spiritual quality cherished by local people. Throughout history, it has been prevalent in almost every town and village across this county. Like other art categories, paper-cut art has also formed different characteristics due to the differences in geographical location, customs, aesthetic psychology and social skills of the local people.

3. Combination of the two kinds of folk arts: opera and paper-cuts

The folk paper-cut art in Xinjiang is more prominent among them, and the works of the local artisans often have been put on display in art exhibitions held home and abroad, and chosen as patterns of Opera paper-cut and zodiac animal

stamps issued by China Postal Administration.



Fig 1: Heroic mother and son



Fig 2: Baby tiger playing Courtesy of Madame Su Lanhua

Paper cutting, in a sense, has evolved into an emblem of Chinese culture, showcasing not only the sincere and profound sentiments and traditions of the Chinese nation but also encapsulating the collective thoughts, emotions, and discernment of right versus wrong among its people. Opera stories and characters frequently serve as prominent motifs in Chinese paper cutting artistry, since the rural women have never been bored with both paper cutting and opera watching. Their innate ability to empathize with and comprehend operatic performances empowers them to ingeniously depict various styles of paper-cutting works that capture the essence of opera characters and scenes via remarkable artistic techniques. Consequently, these creations seamlessly integrate into everyday life across countless households, thereby facilitating the dissemination of the local opera art in wider space locally and even drawing attention from the areas nearby. A piece of opera-themed paper cutout serves as a crystallized theatrical performance that perpetually unfolds within farmhouses—on the beds made of loess bricks and or by windowsills—expressing people's admiration for heroes while offering moral judgments on beauty versus ugliness.

4. The origin and implication of the opera figure paper-cuts in Xinjiang

The art of paper cutting in 20 counties along the Yellow River

in Shanxi Province, including Xiaoyi, Xiangfen, Quwo, Xinjiang, Hejin, Yongji etc. can be traced back to one thousand years ago when examining its historical origins. It is the ancient culture of the Yellow River Valley that has nurtured the folk art of paper cutting. Paper cutting in Xinjiang County is a unique component of the Yellow river folk art.

Xinjiang paper-cut started over three thousand years ago with two widely spread patterns still popular today: ten-fruit pattern and deer-head pattern. The ten-fruit pattern can be traced back to the marriage customs of the ancient State of Jin (1033-349BC) in Spring and Autumn period. Legend has it that over 2,500 years ago during the Spring and Autumn Period in Chinese history, the Duke of Jin (Xian Gong) became king after defeating all other states in battle. To commemorate his great victory, he ordered skilled craftsmen in his palace to cut the patterns of ten kinds of fruit with thin pieces of gold (representing the ten tribute-paying small states), which were then tied to shoes with silk threads and made into ten fruit flowers. At his wedding ceremony, His wife, Lady Jiang wore these shoes with the fruit patterns and the fruit flowers on her head as a symbol of their brilliance. Lady Jiang was the daughter of Zhuang Gong from State of Qi. After she became the first lady of state Jin, she wanted all women in the State to be as beautiful as she was when they got married; thus, she publicized the patterns of these ten fruit shoes and flowers to others. The deer-head pattern, another paper-cutting pattern very popular with many variations in this area, has its origin from phenology that people knew spring coming when they saw deer horn starting to grow and birds coming back.



Fig 3: Ten-fruit Pattern



Fig 4: a variation of deer-head pattern Courtesy of Ms. Duan Pengzhe

From an extensive collection of Xinjiang paper-cuts materials available today, we can see various window cuts, ritual decoration designs along with small pieces used for covering washpots or utensils. Additionally, there are works depicting mythology figures alongside real-life scenes such as land tilling, cloth weaving, water carrying or pig feeding; festival activities such as playing dragon lanterns; opera figures, and zodiac animals including tigers, cats, rabbits and chickens. Opera art is one of the traditional folk arts. The ancient Jiangzhou area is renowned as the birthplace of “Cymbal and Drum Drama (锣鼓杂戏)”, which later evolved into “Southern Shanxi Opera” absorbing essence from other genres of local performing folk arts such as puppet show and shadow puppet show etc. Southern Shanxi Opera, or commonly referred to as “Random Play”, holds a significant position among the ancient Shanxi Clapper operas. It has gained immense popularity in southern Shanxi Province and has become an essential element of people’s entertainments and spiritual life. Although initially unrelated, the art forms of “paper-cutting” and the local opera have merged through their association with opera art and people’s life, forming a close bond akin to that between mother and son or sister arts. Particularly in the region of Ancient Jiangzhou in southern Shanxi, traditional opera character paper-cutting has flourished into a remarkable masterpiece within the realm of folk art.

Xinjiang is located at the confluence of the Fenhe River and the Yellow River. It used to be a prosperous waterfront in the south of Shanxi Province. Light textile and folk handicrafts had been sold to other areas of China in history, and have been well-known export commodities for many years after the founding the People’s Republic of China. The flourishing of industry and commerce has promoted the active market trading as well as frequent traditional cultural activities brought by the convenience of mass gathering: market fairs regularly held in large and small scales, temple fair attending, the rites of welcoming folk Gods, opera shows etc, making Xinjiang County a well-known “Town of Opera”. Xinjiang paper-cut is produced in the soil of opera, so the exquisite paper-cut works of Xinjiang reflect the characteristics of opera.

Paper-cutting is an integral component of folk activities, with a multitude of folk customs serving as the wellspring for its creative expression. These encompass seasonal variations, living environments, sartorial traditions, life rituals such as weddings and funerals, as well as various aspects of life etiquettes. Consequently, folk paper-cutting is intricately intertwined with local customs and practices, imbuing it with profound significance.

5. Survival and reproduction

The most fundamental instinct of living organisms is to ensure their survival and propagate their species. Throughout the course of human history, from primitive societies to the present day, all life forms have been driven by the pursuit of survival and reproduction. Whether it was hunting in ancient times, class struggles in feudal societies, or even contemporary scientific development concepts, they all aim to enhance people’s ability to survive and reproduce future generations with greater reasonability. *The Book of Changes* emphasizes the unity of Yin and Yang in Chinese philosophy and highlights the eternal nature of life. Maintaining and propagating offspring have always been a significant concern

for our ancestors, with marriage being regarded as a “lifetime event.” Praying for children has played an important role in Chinese folk witchcraft activities. It is due to this significance that survival and reproduction have become central themes in various forms of folk art. Paper-cutting is one such form used by people to pray for happy marriages and prosperity in family population; there is a popular proverb that says “People should have their children while grass leaves behind its roots.” In order to express the good wish for more sons and more happinesses, paper-cuts begging for children are often displayed in the living rooms of the newlyweds. Xinjiang opera characters depicted through paper-cut works frequently revolve around protecting homelands and defending countries - examples include “Double Lock Mountain,” “Lintong Mountain,” “Out of Tang Yi,” “The Stragegem of Empty City,” among others. Additionally, love stories like “Selling Water,” “Picking up Jade Bracelet,” and “Cabinet as the Match Maker” imply both reproduction and the continuation of life.

6. Blessings and good fortune seeking

In the realm of folk customs and traditions, it can be asserted that everything is imbued with auspiciousness, and the significance of blessings from folk gods and good fortune holds greater importance in meeting people’s psychological needs for survival. Within the sphere of belief encompassing heaven, earth, and humanity coexisting harmoniously, individuals can align themselves with nature and thrive peacefully. The symbolic means employed by art further accentuate its auspicious connotation. For instance, “Fishman killing the enemy family(Story from the *Heroes of the Marshes*” depicts a fish being cut in the top left corner of the picture to signify abundance for many years to come; “*Hiding in the Boat*” not only portrays characters standing on a boat but also features two magpies cut above their heads in the top left corner symbolizing an ample future filled with prosperity lasting a hundred years; “*Wealth and power*” and “*Five blessings*” directly convey blessings bestowed upon an entire family as wealth flows abundantly. Plum blossoms are one of three symbols representing resilience during harsh winters depicted in paper cuts from Xinjiang opera characters. They bloom even amidst freezing temperatures while producing fresh branches and leaves on old trunks, thus ancient people used them as symbols of immortality. Five plum blossoms represent five blessings: fortune, longevity, happiness wealth - all carrying auspicious meanings. During the Ming and Qing dynasties, plum blossom patterns were among the most popular auspicious motifs embraced by common folks. Additionally found within Xinjiang folk paper-cutting tradition is content featuring a pattern called “Cat and Butterfly” The terms “cat” and “butterfly,” phonetically resembling words meaning elderly (gerontic) and octogenarian respectively in Chinese are utilized to denote longevity.

7. Sacrifices to ward off evil spirits and disasters

Exorcism is a cultural and psychological practice of ancient primitive civilizations aimed at eliminating disasters, exorcising evil spirits, and promoting the development of auspicious culture. The concept of soul holds great significance in Chinese witchcraft, which has been widely practiced by the Chinese people since ancient times as a popular withery for warding off evil. Paper cutting not only serves as an important aspect of witchcraft activities but also

acts as a significant tool and carrier for such practices. These customs of warding off evil and avoiding disaster are rooted in the primitive worship concepts passed down by our ancestors, reflecting the working people’s aspirations for peace and happiness.

Early in Tang Dynasty, Du Fu, a well-known poet described paper cutting with spiritual connotations in his long poem *Taking Refuge In Pengya*: “ Greeting us dark at night, Opening gates and doors in oil lamp light. Heated water to warm our feet, and paper-cuts to ease our fright”. Song Lian, a writer from the early Ming Dynasty had a line in his poem” *Mourning for Mr. Wang, the late imperial censor*: “Paper-cutting cannot call back Mr. Wang’s soul as hoped.” In mountainous regions, there has long existed a custom where if a child under 12 years old suffers from prolonged illness, their mothers would cut out straw man patterns through paper cutting and burn them later to perform exorcism rituals. There is a local saying associated with this practice: “Cutting straw men brings good fortune.” During child-rearing processes, women often create various paper cutting works to express their deep love and good wishes for their children.

8. Themes of Xinjiang opera characters paper-cut

1. Myths and legends

Since Xingjiang County is situated in the central area of Golden Triangle of Shanxi, Shaanxi and Henan where Myths and legends are prevalent, generations and generations of the local people have been nurtured by the cultural soil, and often related their aspirations for a more prosperous and contented life with these legendary stories. The paper-cut characters from Xinjiang regional opera serve as tangible manifestations of people’s yearning for an improved existence in their daily lives. These opera paper-cuts include depictions such as the “*The Magic Lotus Lantern*,” “*Splitting the mountain to Rescue His Mother*,” “*Worshipping his mother sealed in the pagoda*,” “*Leifeng Pagoda*,” “*The Legend of the White Snake*,” and “*Pig Returning with his bride on the back*.”



Fig 5: Worshipping his mother in the pogoda



Fig 6: Splitting mtountain to Rescue His Mother Courtesy of Madame Su Lanhua

2. Historical stories

Some of the content in the traditional opera paper-cut works of Xinjiang area comes from the historical allusions and fragments in the traditional novels and operas. Through the adaptation and processing of the opera art, the contents of the historical events at that time are redressed and even subverted. By adding real life content, these paper-cut works strengthen the contradictions and conflicts in the operas, freezing the actions of the characters, recording the wonderful moments of the characters and events to deduce a variety of historical stories about family ethics, filial piety and loyalty to the country. These opera paper-cut works fully reflect the local people's view of history, outlook on life, values and judgment of social history. Many of them are characters and stories from the famous *Romance of The Three Kingdoms* "Lv Bu and Diao Chan", "Empty City Stratagem," "Jiang Gan stealing Letters from Zhou Yu" "Yellow Crane Tower", "The Phoenix Pavilion" etc. Paper-cuts of "Meeting of the three sides", "Killing in the Temple" and so on are the stories taken from "Execution of Chen Shimei". "She Taijun's Debate against the Emperor" "Love at First Sight in Seven-star Temple", "Lady General Mu as the Commander", "Kou Zhun backing boots", "Yang Paifeng, the fire maid as a general", "Sitting Palace" are the stories in "Generals of Family Yang".



Fig 7: The fire maid as a general



Fig 8: Empty City Stratagem Courtesy of Madame Wei Lili
Courtesy of Madame Su Lanhua

3. Love stories

Due to the bondage of the feudal system in ancient China, women's life circle had been very limited. The paper-cut creation based on love stories indirectly reflect the Chinese women's persistent pursuit of pure love and their tragic fate under the feudal patriarchal system. These stories are the most familiar paper-cut subject matter of folk women, since they reflect their longing for love and happy marriage. Due to the shy nature of Chinese women, their expressions are often implicit, and they often use metaphors to express their love or love stories in the opera to express their fidelity to love. Such as "Hiding the Young Man in Her Boat," "Iron Bow as the Matchmaker", "Selling water", "The Legend of the White Snake", "Picking Up Jade Bracelet", "The Butterfly Lovers" and "Cabinet as the matchmaker" and other opera characters paper-cut works all convey to us the voice of women and their pray for a happy life.



Fig 9: Picking Up Jade Bracelet



Fig 10: Hiding in the boat Courtesy of Madame Chang Gounv

9. Xinjiang opera character paper-cut modeling features

1. Dramatic exaggeration in form

In Chinese folk paper-cut characters, the heads of people are relatively large, which is widely recognized in the field of folk fine arts. The significance of the "head" is highly emphasized in the Chinese rural culture, as it represents wisdom and longevity. This concept of "big head wisdom" is commonly understood among the people and serves also as a symbol for longevity. The portrayal of "big head" can also be found in other forms of Chinese folk art where the theme emphasizes magnificence. For instance, in Xinjiang opera figure paper-cuts, most characters have compressed with large heads compared to their relatively small bodies; The height of the standing characters is four heads tall, and three and a half heads tall when sitting. Although these character transformations are exaggerated in paper-cutting art, each piece maintains a sense of harmony and coordination. In Zhao Yulian's paper-cut work titled "Splitting Mountains to

Save His Mother,” the depiction of the Third Holy Mother figure being pressed under Huasheng Mountain showcases a style that compresses and distorts proportions to fit within the mountain space while effectively conveying an entire dramatic story on paper. Exaggerated forms can be observed in almost every paper cut collected from Xinjiang County.



Fig 11: *Splitting Mountains to Save His Mother* Courtesy of Madame Zhao Yulian

2. Associative designing

Associative modeling refers to the creation of more vivid and accurate mental images through imagination. For instance, the recurring depictions of dragons and phoenixes in folklore are a result of associative modeling. Many opera figure paper-cut from Xinjiang also showcase mythological stories that were created through people’s associations. “*Broken Bridge*” cut by Mr. Li Guojun portrays a dramatic scene where Bai Suzhen intervenes to prevent Xu Xian from being killed by an angry young man wielding a sword. Similarly, “*Piggy with his bride on the back*” by Su Lanhua, a well-known folk artisan, features an endearing image that was formed through processing and association with myths and legends. Liu Ruinv’s “*Lotus Lantern*” depicts characters who embody mythological tales about challenging feudal ethics.

3. Modelling based on meaning

The shape of the pagoda in “*Worshipping His Mother Trapped in Pagoda*” cut by Lv Yinyin directly signifies the punishment Bai Suzhen had within Leifeng Pagoda. Similarly, the presence of a flame in Yang Yi’s work “*Keeping Warm by a fire*” serves as a direct representation of the underlying theme. This deliberate use of appropriate visual symbols and language aids in elucidating the plot and is also a distinctive characteristic observed in Xinjiang opera character paper-cut modeling.



Fig 12: *Worshipping His Mother Trapped in Pagoda* Courtesy of Madame Lv Yinyin

Summary

The survey of the opera figure paper-cuts in Xinjiang county reveals that its popularity and dynamic inheritance among the local people originates from the long history and deep-rooted cultural deposits. The themes cover nearly all aspects of opera and daily life connected with opera stories. Its diverse expression methods create a vibrant, simplistic yet powerful artistic style that exudes an authentic sense of primordiality. This art form coming from life naturally has a full-bodied flavor of life, offering people an aesthetic pleasure and positive spiritual inspiration. Folk opera paper-cutting, a rich heritage for thousands of years and an indispensable component in local people’s life, started and developed through folk activities. Over thousands of years, it has already evolved and innovated into an artistic carrier for them to express their love and desires freely during self-entertainment activities. At the same time, this artistic expression beautify their living environment, and nurtures their souls and temperaments.

Folk paper-cut is a significant genre of folk art that primarily emphasizes on sculpting and appeals to the human visual perception. Due to the diverse forms of visual art, many kinds of natural materials can be used to create images in various ways, which reflects the ingenuity and talent of the working people. Most of the artisans of the collected works of Xinjiang opera figure paper-cuts have not received formal artistic training, and they engage in creative endeavors driven solely by their own initiative, and express their emotions and life reality with unrestrained freedom.

They were mostly aged 60 years or above, paper-cutting and opera watching are their favorites in spare time. The opera sections they focused on are legendary stories, love stories and historical events. In this age-old opera land, watching and even self-entertaining opera performing has long been the most important component of their cultural life. The folk artisans watched a lot of operas, understood the operas very well, even knew the opera performance styles and standards. Therefore, their recreations of the operas with paper and scissors are very vivid with strong local flavors. Although some works may appear simplistic, unrefined, deviating from conventional artistic norms, they are inherently authentic rather than contrived; exuding simplicity, candor while embodying the beauty reminiscent of spring breeze. From content to form, these opera paper-cut works reflect a pursuit for beauty, love for life as well as genuine sentiments towards their homeland. Consequently, they epitomize an optimistic spirit imbued with upward momentum that contributes to our national spirit and cultural identity.

Acknowledgements

1. This paper is a phased achievement of the research project supported by Shanxi Provincial Philosophy and Social Science Planning Office: *Research on Multimodal Spreading of Shanxi Anti-corruption Opera Culture (2022YY143)*
2. We are deeply indebted to the help of Ms.Duan Pengzhe for the collected works of opera paper-cuts from the folk artisans, and all the artisans mentioned in our study for their excellent works.
3. We also like to express our thanks to Miss Gao Yang, a senior student of Translation major in Foreign language Department of Taiyuan Normal University, who has translated some of our reference materials as her translation practice.

References

1. Bo Songnian, Duan Gafang. The Complete Works of Chinese Folk Art [M]. Beijing: The People First edition, Fine Arts Publishing House, 1993.
2. Cao Youyun. Analysis of Chinese Folk paper-cutting Art from the Perspective of Semiotics Art. [D]. Jiangsu: Jiangnan University, 2009.
3. Cheng Zheng. Paper-cut of the Complete Collection of Chinese Folk Art [M]. Nanjing: Jiangsu Fine Arts Press, 2002.
4. Duan Jiqing. Miscellany of Pictures and Texts [M]. Chinese historical city Xinjiang cultural series, 2012.
5. Guo Mei. Traditional Chinese Paper Cutting [M]. Beijing: People's Fine Arts Publishing House, 2006.
6. Luo Shijin. Chinese Women's Life Customs [M]. Xi 'an: Shaanxi People's Publishing House, 1994.
7. Li Cuilin, Gu Zhengyue. *Artistic features of Paper-cuts in Xingjiang County*[J]. New Art World. 2014.
8. Li Organ. Modern morpheme characteristics of folk paper-cut graphics [J]. Literature and Art Research, 2007, (07): 152-153.
9. Compilers. Folk Paper-cuts of Xinjiang County[M]. Chongqing: Chongqing Publishing House.1989.
10. Qin Shijiao. Folk Paper-cut Graphics [M]. Changsha: Hunan Fine Arts Publishing House, 1999.
11. Sun Jianjun. Chinese Folk Art [M]. Shanghai: Shanghai Pictorial Publishing House, 2006.
12. Tang Jialu. The Ecological Theory of Folk Art [M]. Beijing: Tsinghua University Press, 2006.
13. Wu Shan. Dictionary of Chinese Arts and Crafts [M]. Nanjing: Jiangsu Art First edition, 1999.
14. Wang Haixia. Sociology of Chinese Folk Paper-cutting [M]. Nanjing: Jiangsu Fine Arts Publishing House, 1995.
15. Wang Ping. General Theory of Chinese Folk Art [M]. Hefei: University of Science and Technology of China Press, 2007.
16. Yang Xianrang, Yang Yang. Chinese Local Art [M]. Beijing: New World Publishing House, 2000.
17. Zhang Libo. On the cultural spirit and aesthetics of Chinese paper-cut art Han [J]. Decoration, 2006, (12): 116.