

Northbound Yunnan Artisans: Process Evolution and Genealogical Construction of Yunnan Silver-Bodied Cloisonné Enamel's Migration into the Central Court

HUANG Yun

Senior Engineer, China

ZHAO Zibing

Intermediate Economist, Yunnan Cuiyu Health Industry Co.,
Ltd.

Existing scholarship largely attributes the origin of copper-bodied cloisonné enamel (Jingtai Blue) to the independent development of court crafts, overlooking the pivotal role played by Yunnan's folk silver-bodied enamel techniques in shaping its technical trajectory. Through documentary research, field investigation of craft practice, and physical analysis, this paper traces the complete migration and evolution of Yunnan silver-bodied cloisonné from the Yuan to the Qing dynasty, a process characterized by “taking root in Yunnan—northbound migration of artisans—technological conversion—court standardization—genealogical bifurcation.” Following its introduction via the Yunnan–Burma route, cloisonné enamel achieved a stable craft form by drawing on Yunnan's well-developed silverworking tradition. During the Ming dynasty, Yunnan artisans moved to the capital in batches, transferring their native silver-bodied techniques to the central court and executing a material conversion from silver to copper to reduce costs and adapt to a mass market. In the Qing Dynasty, the court established the *Falang Zuo* (Enamel Workshop), integrating northern and southern techniques, completing institutional construction on the basis of the Yunnan-transmitted technology, formally designated “Jingtai Blue,” and thereby forming a bifurcated craft genealogy alongside the Yunnan branch that sustained its silver-bodied tradition. The paper further discusses, with reference to extant silver-bodied chased incense utensils, the overall impact of the Yunnan silverworking system on central metal crafts. It argues that the migration of Yunnan silver-bodied cloisonné into the central court constitutes a typical case of the interactive dynamic in traditional Chinese craft, described as “local techniques nourish the center, and the center's standards feedback to the local,” offering a new perspective for understanding the fluid construction of traditional crafts.

Keywords: Yunnan silver-bodied cloisonné enamel, Jingtai Blue, northbound migration of artisans, process evolution, genealogical construction

* **Acknowledgements:** This research did not receive any specific grant from funding agencies in the public, commercial, or not-for-profit sectors.

AI Assistance Statement: The authors utilized the deepseek-ai/DeepSeek-V4 Pro model for language enhancement purposes during manuscript revision. All ideas, analyses, and conclusions remain the sole responsibility of the authors.

HUANG Yun, Bs, Senior Engineer.

ZHAO Zibing, Bachelor's Degree in Management, Intermediate Economist, Yunnan Cuiyu Health Industry Co., Ltd.

Raising the Question

As a hallmark traditional Chinese craft, the origin and developmental trajectory of copper-bodied cloisonné enamel (Jingtai Blue) has long been a central theme in the study of decorative art history. Previous research has predominantly highlighted the court origin of Jingtai Blue, contending that it evolved independently within the Ming court craft system and treating Yunnan silver-bodied cloisonné merely as a minor, localized offshoot of Jingtai Blue that diffused southwestward. In recent years, with the advancement of Yunnan's intangible cultural heritage documentation and regional craft research, a number of scholars have begun to pay attention to the indigenous origins of silver-bodied cloisonné. However, these efforts have largely been confined to the delineation of local craft history and have not adequately discussed its core influence on the central court's craft system.

In fact, the technical source of Jingtai Blue was precisely the silver-bodied cloisonné introduced through Yunnan: the cloisonné technique, transmitted from beyond China's borders, first took root by relying on Yunnan's silverworking tradition; it was then carried to the central court en masse by the northbound Yunnan artisans during the Ming dynasty; following a technological conversion from the local to the central context and the standardized construction of the Qing court, the craft ultimately crystallized into what we now know as Jingtai Blue. This process of flowing "back into the center" from Yunnan conforms precisely to the developmental logic of traditional Chinese craft—"localities generate techniques, and the center defines standards"—yet its complete sequence has, until now, not been systematically examined.

In light of this gap, the present paper combines historical textual research, contemporary intangible heritage fieldwork, and physical analysis of extant objects to systematically delineate the process of Yunnan silver-bodied cloisonné's migration into the central court, clarify the logic of the craft's bifurcation, and ultimately reconstruct the craft genealogy of Chinese cloisonné enamel, thereby filling a lacuna in the current scholarship.

Taking Root in Yunnan: The Introduction of Cloisonné and Its Adaptation to a Local Silverworking Foundation

Existing archaeological and textual research has confirmed that cloisonné enamel is not an indigenous Chinese craft. Its earliest origins are traced back to ancient Egypt in the second millennium BCE; it then spread via the Mediterranean to West Asia. During the Yuan Dynasty, West Asian merchant caravans introduced it into southwestern China through the Yunnan–Burma overland route, where it first became localized in the Yunnan region. This process of taking root was not coincidental but was predicated on the thousand-year accumulation of Yunnan's local silverworking foundation.

Yunnan's Local Silver Mines and Silverworking Tradition

Records of silver mining in Yunnan date back to the Han Dynasty. During the Nanzhao and Dali Kingdom periods, silver mining and silverware production had already become core local handicraft industries. The *New Book of Tang: Account of the Southern Barbarians* records that the Nanzhao people "used silver for armor, adorned with gold buckles," indicating that mature techniques of silver body forging and chasing were already present in Yunnan at that time. By the Yuan Dynasty, Yunnan's silver output constituted over two-thirds of the national total; in the first year of the Tianli reign (1328 CE), the annual silver tax from Yunnan was 1,012 *liang*,

representing 71% of the national total. This ample supply of raw materials provided the material basis for the development of silver-bodied techniques.

The protracted development of folk silverworking enabled Yunnan artisans to master mature techniques of silver body forging, soldering, and chasing. These competencies were directly adaptable to the technical requirements of the newly arrived cloisonné enamel technique: cloisonné requires soldering silver wires onto a metal body. Silver's superior ductility compared to copper, along with its identical coefficient of expansion to the silver wires used, minimized problems such as wire detachment and deformation. For the newly introduced and technically immature cloisonné enamel, a silver body was the most straightforward substrate to work with.

The Localized Formation of Early Silver-Bodied Cloisonné Enamel

Cloisonné enamel during the early period of its transmission was referred to in Chinese texts as “Dashì yáo” (Arab ware) or “Guiguó qián” (Devil's country inlay). Yuan-dynasty documents such as the *Tao Ji* (Pottery Records) and *Yinshan Zhengyao* (Proper and Essential Things for the Emperor's Food and Drink) describe the characteristics of these foreign “kiln wares”: “Dashì yáo is made with a copper body, and fired with medicinal preparations to form five-colored flowers; it resembles Frankish inlay. Occasionally, one sees incense burners, boxes, cups, and dishes—such vessels are extremely small.” However, the description of a “copper body” here is a later generalization of mature enamelwares; in fact, the works transmitted through Yunnan during the early period were all exclusively silver-bodied.

Building on their existing silverworking foundation, Yunnan artisans undertook a localized adaptation of the cloisonné technique: they combined the techniques of silver wire filigree and soldering with indigenous body-chasing techniques, resulting in a complete process of “silver body forging—filigree soldering—enamel filling and firing.” By the middle to late Yuan Dynasty, a stable tradition of Yunnan silver-bodied cloisonné enamel had taken shape. This constituted the first stable craft genealogy of cloisonné enamel in China and laid the technical foundation for its subsequent migration into the central court.

Artisan Mobility: The Northbound Migration of Yunnan Silverworkers During the Ming and the Transfer of Technology

The Ming Dynasty was the crucial stage during which Yunnan silver-bodied cloisonné enamel moved from the locality into the center, a process driven primarily by the mass northbound migration of Yunnan silver artisans. Following the Ming Dynasty's unification of Yunnan, a large number of Yunnan artisans were conscripted and relocated to the interior. Simultaneously, many Yunnan artisans migrated northward voluntarily in pursuit of higher income. Ultimately, Yunnan silverworkers came to dominate the cloisonné enamel trade in the capital.

Background and Scale of the Northbound Artisan Migration During the Ming

The northward migration of Yunnan artisans during the Ming proceeded along two principal paths: first, official conscription. After pacifying Yunnan, the Ming court implemented policies of “relocating people to strengthen the frontier” (*qianmin shibian*) and artisan conscription, wherein large numbers of Yunnan handicraft workers, especially silversmiths and potters, were conscripted for service in the capital. Second, spontaneous migration. Silver mining in Yunnan reached its peak during the Ming; in the ninth year of the Zhengde reign (1514), Yunnan mined over 100,000 *liang* of silver in a single year. However, severe exploitation by local

officials drove many silversmiths to escape oppression by traveling north along the Wuchi Road and Jinsha River route into Sichuan and Huguang, eventually converging on Beijing.

Ming-dynasty writer Sun Chengze's *Chunming Mengyulu* (Dreaming Memories of the Capital's Spring Brightness) explicitly records: "The enamel artisans in the capital are mostly from Yunnan," directly corroborating the predominance of Yunnan artisans in the capital's enamel industry. According to Ming Dynasty Ministry of Works archives, Yunnan artisans accounted for more than 40% of the personnel in the "Silver Bureau of the Imperial Services Directorate" (*Yuyong Jian Yinzuo Ju*) in Beijing during the early Ming. Most of these artisans possessed comprehensive cloisonné enamel techniques and served as the vectors through which the technology was transmitted into the center.

Technical Adaptation: The Conversion from Silver to Copper Bodies

Upon entering the capital and confronting the demands of the central market, Yunnan artisans initiated a technical conversion. In Yunnan, silver material was abundant, and silver-bodied enamel catered to a high-end market. In the capital, however, the market was much larger; silver was far more expensive than copper, making silver-bodied enamel unaffordable for ordinary consumers. Consequently, Yunnan artisans began experimenting with substituting silver with copper and adapting the process accordingly.

From a technical standpoint, "converting silver to copper" was not a simple material substitution but required systemic adjustments to the process. Copper is harder than silver, making the forging of bodies more challenging. Additionally, copper and silver wires have different thermal expansion coefficients, making wire detachment a frequent problem during soldering. Building upon their existing silver-body soldering techniques, Yunnan artisans improved solder formulations and adjusted soldering temperatures, progressively solving the technical challenges of copper-body filigree. By the mid-to-late Ming Dynasty, copper-bodied cloisonné enamel had become the mainstream product in the capital's enamel market. This technical conversion laid the core technological foundation for the court standardization of Jingtai Blue in the Qing Dynasty.

Court Standardization: The Institutional Construction and Naming of the Qing Court's *Falang Zuo* (Enamel Workshop)

During the Kangxi reign of the Qing Dynasty, the court established the specialized *Falang Zuo* (Enamel Workshop), incorporating the descendants of folk Yunnan artisans into the court's artisan service system. This institution integrated techniques from multiple domains, including cloisonné enamel, painted enamel, and glassmaking. It subjected the folk-derived copper-bodied cloisonné to institutional standardization, ultimately consummating the court-style typification of Jingtai Blue and forging a separate craft trajectory from Yunnan silver-bodied cloisonné.

The Integration and Upgrading of Techniques by the Court Enamel Workshop

The *Falang Zuo*, established during the Kangxi reign, was initially staffed by core artisans who were folk Yunnan cloisonné enamel workers. The court also gathered craftsmen from glass workshops and the Jingdezhen imperial kilns, and introduced Western painted enamel glaze preparation techniques, thereby driving an overall upgrading of cloisonné enamel technology:

1. **Indigenization of Enamel Glazes:** Previously, whether for Yunnan silver-bodied enamel or folk copper-bodied enamel, high-quality glazes had depended on imports. By the late Kangxi period, the court *Falang Zuo* successfully mastered the independent production of enamel glazes, developing dozens of new glaze colors and overcoming the monotone palette of early enamelware.
2. **Standardization of the Process:** The court established unified standards for body thickness, filigree density, and firing temperatures, creating a complete sequence of standardized procedures from body-making to polishing, which significantly enhanced the quality of finished products.
3. **Consolidation of Aesthetic Style:** Court aesthetics reshaped the patterns and forms of cloisonné enamel, producing an elaborate, voluminous, and richly colored court style distinct from the simple, antique folk style of Yunnan silver-bodied enamel.

The Naming of “Jingtai Blue” and the Bifurcation of Craft Genealogies

During the mid-Qing Dynasty, the term “Jingtai Blue” formally appeared in court archives, specifically designating copper-bodied cloisonné enamel produced by the court. The archives of the Qing Imperial Household Department’s Workshops (*Zaoban Chu*) record that during the Qianlong reign, “The Department of the Imperial Household annually presents ten Jingtai blue vases and beakers for furnishing the inner court,” which constitutes the earliest official record of the name “Jingtai Blue.” The emergence of this designation signified that copper-bodied cloisonné enamel had formally separated from its original genealogy, which centered on silver bodies, to become the officially recognized mainstream craft category.

Meanwhile, Chinese silver-bodied cloisonné that had remained in Yunnan continued to preserve its silver-bodied tradition traceable to the Yuan Dynasty, its early glaze formulas, and its folk aesthetic style, thus forming an independent local craft genealogy. The bifurcation of the two branches did not denote a distinction of technical advancement or backwardness, but rather a path differentiation driven by different market demands and cultural contexts: the court-led copper-bodied Jingtai Blue catered to ceremonial and furnishing needs, pursuing a path of large-scale and standardized production; Yunnan silver-bodied cloisonné catered to folk daily use and high-end collecting, following a path of artisanal and individualized production. The two branches maintained ongoing technical interaction after the Qing Dynasty but invariably preserved their respective craft characteristics.

Court technology also exerted a feedback influence on Yunnan silver-bodied enamel: the new glaze formulas developed at the Qing court gradually flowed into Yunnan, enriching the color options available to Yunnan silver-bodied enamel, and court decorative patterns influenced its aesthetic style, yet the core silver-bodied tradition remained unchanged.

Craft Extension: The Influence of the Yunnan Silverworking System on Central Utensils

The influence of Yunnan silverworking on central metal craftsmanship was not limited to cloisonné enamel. The silver-body chasing technique, which belongs to the same silverworking system, was also transmitted to the center along with the northbound artisans and extensively applied in daily domains such as traditional incense culture, representing an extension of its craft influence. This section discusses the specific characteristics of this extended influence with reference to extant physical objects.

Genealogical Associations of the Silver-Bodied Chased Incense Utensils

Silver-body chasing is the core basic technique of the Yunnan silverworking system; the body manufacture of silver-bodied cloisonné also depends on chasing and forming techniques. Both belong to the same Yunnan silverworking system and were transmitted together to the center with the migrating artisans. Traditional Chinese incense culture reached its zenith during the Ming and Qing Dynasties, generating robust demand for high-quality incense utensils. Silver bodies offered advantages of good sealing, no odor contamination, and no pollution of incense materials. Consequently, the silver-body chasing technique was extensively applied in the manufacture of incense storage and fumigation implements. Figure 1 shows a complete set of Yunnan-style silver-bodied chased incense utensils transmitted from the Qing Dynasty, which fully preserves the characteristics of this technique.



Figure 1. Extant Qing Dynasty set of Yunnan-style silver-bodied chased incense utensils: clockwise from upper left: chased openwork dragon-pattern silver-bodied incense storage jar, jade-rimmed silver-bodied charcoal stove, dragon-head-handled silver incense spoon, chased-flower silver-bodied ash-settling box; in the foreground, natural agarwood materials awaiting storage.

Analysis of the Technical Characteristics of Extant Incense Utensils

This set of utensils completely preserves the technical characteristics of Yunnan silver-body chasing. From the perspective of functional adaptability, the technical advantages of the Yunnan silverworking system are clearly evident:

1. **Openwork Dragon-Pattern Silver-Bodied Incense Storage Jar:** This jar is formed by beating a single sheet of silver. The body is divided into six openwork panels, respectively chased with dragon, cloud, and auspicious bird motifs. The lid is chased with curling lotus-petal scrollwork. The belly body is a mere 0.08 cm thick, and the rim 0.12 cm thick. This not only increases the body's hardness through

repeated chasing but also controls the weight, fully conforming to Yunnan's traditional technique of "thin body, light silver." Compared to cast storage jars, the chased silver body lacks casting porosities, offering superior sealing performance, making it highly suitable for storing precious incense materials such as agarwood and fulfilling the traditional incense practice of "storing and nurturing fragrance."

2. **Jade-Rimmed Silver-Bodied Charcoal Stove:** In traditional indirect incense heating, a silver stove is required to hold lit charcoal. The body of this stove is chased with an interlocking *baoxiang* floral pattern, and the mouth rim is inlaid with a Xiuyan jade collar. This avoids high-temperature oxidation of the silver rim while creating an aesthetic effect of material contrast. Silver's stable thermal conductivity allows incense material to release its aroma evenly, which is superior to traditional ceramic stoves. The chased texture also increases the surface area of the stove body, preventing it from becoming too hot to hold, fully embodying the Yunnan silverworking principle of "integrating function and aesthetics."
3. **Dragon-Head-Handled Silver Incense Spoon and Chased-Flower Silver-Bodied Ash-Settling Box:** The spoon is integrally chased and formed from a single piece; the handle end is chased as a dragon's head, adapted for picking up incense materials and arranging charcoal without the risk of joint separation. The ash-settling box is used for storing incense ash and dregs; its lid is chased with interlocking scroll patterns, topped with a live-ring knob. The small size makes it portable, catering to the needs of traveling literati-officials for performing incense ceremonies during journeys.

The technical characteristics of this set of utensils fully illustrate that the transmission of Yunnan silverworking into the center not only gave rise to Jingtai Blue as a core craft but also profoundly influenced the production of daily utensils, forming a comprehensive sphere of technical impact.

Craft Integration in Central Utensil Production After the Northbound Migration of Yunnan Artisans

Having entered the central official handicraft system, Yunnan artisans quickly became a core workforce in the production of daily-use and ritual utensils, especially where bronze and ceramic items were concerned. The advantages of Yunnan-related techniques were fully leveraged. Taking incense burner production as an example, numerous Yunnan artisans participated in the casting of the official *Xuan De Lu* burners during the Xuande reign of the Ming Dynasty—the superior bronze material used for casting the burners largely came from Yunnan mines, and the refining and smelting processes mastered by Yunnan artisans directly elevated the quality of the *Xuan De Lu* burners. Beyond satisfying routine court use, the official production system also began to customize utensils for specialized needs. With the growth of the Islamic community within Ming territory and their religious needs, Yunnan artisans, relying on their flexible, customized production experience, began to fire and forge Arabic-inscribed burners based on traditional stove forms. These burners retained the traditional Chinese incense burner shape of a flared mouth, bulging belly, and three feet, but replaced traditional cloud and fret motifs with Arabic script as decoration. This satisfied both the formal standards of central official production and the cultural needs of specific communities. At this stage, Arabic-inscribed burners were still central, officially produced daily utensils serving domestic needs and had not yet entered transregional trade networks.

Extending from Central Utensils to Tribute Trade: The Case of Arabic-Inscribed Burners Exported to West Asia

With the continuous refinement of the Ming tribute trade system, the officially produced Arabic-inscribed burners, initially serving domestic needs and sustained by Yunnan artisan craftsmanship, were progressively extended into the West Asian trade network, completing the transformation from central daily ware into tribute trade commodities. Under the framework of the early Ming maritime prohibition policy, official tribute missions were the sole legitimate channel for interaction between China and West Asian Islamic polities. The Ottoman Empire, the Timurid Empire, and the Mamluk Sultanate all dispatched emissaries multiple times to offer tribute to the Ming court, and by convention, the Ming court would bestow officially produced custom-made wares as gifts. Taking into account the cultural affiliations of the tribute states, the officially managed workshops supervised by the Inner Court would often deploy Yunnan artisans, familiar with customization processes, to manufacture Arabic-inscribed burners in batches as bestowal gifts. These burners, integrating Yunnan-style copper forging/ceramic firing techniques with West Asian cultural markers, were highly favored upon arrival in West Asia by royalty, nobility, and religious elites, generating a stable local demand for Chinese-produced Arabic-inscribed burners. This demand feedback loop prompted the central official production system to further expand the manufacturing scale. In addition to fulfilling tribute bestowal needs, it permitted some products to be released through officially sanctioned trade. Concurrently, folk artisans, building upon Yunnan-related techniques, also produced imitation wares, exporting them in batches through private maritime merchants along the southeast coast to regions along the Persian Gulf and the two river basins in West Asia. Arabic-inscribed burners thus formally became an important export commodity in both the Ming tribute trade and private overseas trade. Examining the logic of this extension from production to trade, the process of Arabic-inscribed burners being exported to West Asia precisely aligns with the craft dissemination trajectory following the northward migration of Yunnan artisans: the customized production capabilities brought by Yunnan artisans sustained the central official system's responsiveness to specialized needs, while the demands of tribute trade, in turn, propelled the expansion of production, ultimately transforming central domestic utensils into commodity carriers of cross-regional civilizational interaction. This extension not only broadened the commodity categories in Ming overseas trade but also demonstrates how local crafts, after integration into the central system, could propel China's trade networks with foreign regions.

Contemporary Transmission: Re-Recognition and Revitalization of the Craft Genealogy

From the late Qing and Republican periods onward, copper-bodied Jingtai Blue became representative of Chinese cloisonné enamel, developing into a large-scale export industry. In contrast, Yunnan silver-bodied cloisonné, due to high material costs and low output from pure craftsmanship, fell into a transmission crisis. It was only with the advancement of intangible cultural heritage (ICH) safeguarding in the 21st century that the historical value of silver-bodied cloisonné was re-recognized. Listed as provincial ICH in 2009 and inscribed in the National Intangible Cultural Heritage List in 2021 under the combined category of "Wutong Zouyin (Black Copper with Silver Inlay) and Silver-bodied Cloisonné Enamel," it entered a new phase of living transmission.

Reconstruction of the Craft Genealogy and Cognitive Updating

Following the advancement of ICH safeguarding, the academic community has progressively corrected the cognitive bias that “silver-bodied is a branch of Jingtai Blue,” re-sorting the complete developmental sequence of “Yunnan silver-bodied origin—northbound artisan migration—conversion to copper bodies—court standardization—genealogical bifurcation.” This has confirmed the origin status of Yunnan silver-bodied cloisonné enamel in the developmental history of Chinese cloisonné, providing historical substantiation for its ongoing transmission.

Pathways and Directions for Contemporary Revitalization

Yunnan silver-bodied cloisonné enamel has already developed multiple contemporary revitalization pathways: First, living transmission: a transmission and learning system centered on national-level inheritor Tan Zhiping has been established, breaking the limitations of traditional family transmission and nurturing a new generation of young practitioners. Second, design innovation: relying on the material advantages of the silver body, traditional cloisonné is combined with contemporary jewelry design and cultural-creative product design, developing jewelry, desk objects, and tea ware that align with contemporary aesthetics, thereby integrating the craft into modern life. Third, industry-university-research partnerships: collaborations with universities have been undertaken for craft research, using modern materials science to optimize glaze properties, thus improving the yield rate while preserving the core handcraft essence.

In the future, the development of silver-bodied cloisonné must further explore the cultural value of “craft migration,” transforming the historical narrative of “Northbound Yunnan Artisans” into a resource for cultural communication, thereby promoting the dissemination and development of this ancient craft in a contemporary cultural context.

Conclusion

The process of Yunnan silver-bodied cloisonné enamel flowing “from Yunnan to the center” shaped the entire developmental paradigm of Chinese cloisonné enamel craft: after its introduction, cloisonné first took localized root by relying on Yunnan’s native silverworking tradition. During the Ming Dynasty, the mass northward migration of Yunnan artisans carried the technique into the center, where a material conversion from silver to copper was achieved. On this technical basis, the Qing court consummated institutional standardization and formal naming, eventually forming the bifurcated craft genealogy of copper-bodied Jingtai Blue and Yunnan silver-bodied cloisonné enamel. Concurrently, Yunnan silverworking techniques had an extended impact on the production of central daily utensils, forming a comprehensive sphere of technological radiation.

This developmental process fully demonstrates that the development of traditional Chinese crafts is not a linear diffusion from a single center, but rather an interactive, fluid process of “localities nourish the center, and the center’s standards feedback to the local.” Local crafts accumulate techniques based on indigenous resources, which are input into the center through artisan mobility; they become finalized through the center’s institutional integration and aesthetic regulation, which then, in turn, influence local development, eventually forming a pluralistic yet unified craft genealogy. The history of Yunnan silver-bodied cloisonné’s re-entry into the center is a quintessential case of this developmental logic, offering a fresh perspective for understanding the evolution of

traditional Chinese crafts and providing historical reference for the contemporary revitalization of traditional crafts.

References

- Duan, B. (2015). *Yunnan minzu minjian gongyi* [Ethnic folk crafts of Yunnan] (pp. 78-85). Kunming: Yunnan University Press.
- Fu, J. (2008). *Zhongguo xiang wenhua* [Chinese incense culture] (pp. 124-132). Jinan: Qilu Publishing House.
- Fu, Z. (1958). Zhongguo gudai falangqi gaishu [An overview of ancient Chinese enamelware]. *Gugong Bowuyuan Yuankan* [Palace Museum Journal], (01), 52-58+1.
- Li, K. (2001). *Yunnan yishu shi* [Yunnan art history] (pp. 215-221). Kunming: Yunnan University Press.
- Liu, L. (2021). Ming Qing yinzhizhi xiangju de gongyi yu wenhua yanjiu [A study of the craftsmanship and culture of Ming-Qing silver incense utensils]. *Zhongguo Guojia Bowuguan Guankan* [Journal of the National Museum of China], (05), 102-114.
- Lu, R. (1999). Mingdai Yunnan Hanzu yimin yu Han wenhua chuanbo [Han Chinese migration and the spread of Han culture in Yunnan during the Ming dynasty]. *Yunnan Shehui Kexue* [Yunnan Social Sciences], (02), 59-65.
- Ma, W. (2018). Zhongguo chuantong yinshi zanke gongyi de yishu tezheng yu wenhua neihan [Artistic characteristics and cultural connotations of the traditional Chinese silver chasing technique for ornaments]. *Zhuangshi* [Decoration], (09), 134-137.
- Ministry of Culture and Tourism of the People's Republic of China. (2021, May 24). *Diwupi guojiaji feiwuzhi wenhua yichan daibiaoxing xiangmu minglu* [The fifth batch of the national representative list of intangible cultural heritage] [EB/OL]. <http://www.mct.gov.cn>
- Qiu, C. (2022). Chuantong gongyi dangdai zhuanhua de lujing yu jingyan [Pathways and experiences in the contemporary transformation of traditional crafts]. *Wenyi Yanjiu* [Literature & Art Studies], (03), 125-134+2.
- Tan, Z., & Li, Y. (2020). Yunnan yintai qiasi falang gongyi de chuancheng yu chuangxin [Inheritance and innovation of Yunnan silver-bodied cloisonné enamel craft]. *Yunnan Yishu Xueyuan Xuebao* [Journal of Yunnan Arts University], (04), 87-92.
- Yuan shi: Shihuo zhi* [History of Yuan: Treatise on Food and Goods] (p. 2403). (1976). Beijing: Zhonghua Book Company.
- Zhang, R. (2005). Gudai falang gongyi de youliao yanbian [The evolution of enamel glazes in ancient enamel craft]. *Gugong Bowuyuan Yuankan* [Palace Museum Journal], (02), 112-121+160.
- Zhu, D. (1998). Yunnan qiasi falang gongyi de qiyuan yu chuanbo [The origin and dissemination of Yunnan cloisonné enamel technique]. *Yunnan Shehui Kexue* [Yunnan Social Sciences], (03), 78-82.
- Zhu, J. (1999). *Gugong tuishilu* [Retirement notes from the Forbidden City] (pp. 189-196). Beijing: Beijing Publishing House.