

A Review of the Research on Miniaturization Painting

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ABSTRACT

Miniaturization is a kind of painting style with strong colors and extreme delicacy, which contains strong shock and impact, and is a painting art with strong characteristics of Central and West Asia. Multi-perspective, multi-dimensional, and inter-disciplinary research on miniaturization is an important bridge for exploring the cultural relationship between China and Central and West Asian countries. his paper will initially discuss an overview of the study of cultural exchanges in the art of miniaturisation between China and Uzbekistan, Iran and Afghanistan, countries along the Silk Road.

Keywords: *Miniaturization, Central Asia, Cultural exchange*

1. INTRODUCTION: RESEARCH ON THE FORMATION OF MINIATURIZATION IN CENTRAL AND WESTERN ASIA

The last third of the 14th century to the first half of the 15th century was the flourishing period of the Timurid culture in Central Asia, during which the art of handwriting in the Middle East - the art of binding written documents - had become a special cultural field, with the binding of written documents being the decoration of the pages with gold spots or floral motifs, as well as The binding of written literature is made up of gold speckled or patterned decorated pages and a beautifully ornate hard binding, which ultimately constitutes a new and original binding art - the book's miniaturized illustration. Because after the completion of the single-page illustrations in the books, they were often compiled into albums of detailed paintings, so they once had a unique art status, and their samples were all cut from the handwritten documents, and only the upper class was the subscriber and the demand for the art of handwritten books, so they belonged to the art of the aristocrats.[1] MINIATURE” is derived from the Latin word ‘MINIAR’, which originally meant to depict the outline of a word or title in vermilion, and was later used to refer to the various illustrations and decorations in manuscripts in general.[2] Regarding the research on the place and time of creation, some

scholars, based on the historical data of the Timurid Empire, have discussed that the Persian Minute Painting was produced in the 14th-15th centuries or even earlier, when Timur the Great sent his eldest grandson, Pir Mahema Ibn Jahanjah (1374-1407), to take the position of magistrate of Junnaydhun, who was good at painting, from the central region of the river, and he was appointed as the magistrate of Junda, where Junnaydhun created excellent Minute Paintings. Junaid arrived from the central part of the river to work as a magistrate, and Junaid created excellent fine paintings in Jeddah. The Russian orientalist Ivanov and others have argued that miniatures began to appear in Central Asia only in the 16th century, when some artists came from Herat to Bukhara, but this assertion has been disproved. It is extremely rare to find any Herat or Shiraz miniatures from the first half of the 14th-15th centuries with direct or indirect references to the place of their creation, and there are fewer historical sources on miniatures from the end of the 14th century to the first half of the 15th century, most of which belong to the 16th century, despite the fact that there are a large number of studies proving that there was a Central Asian (or Central Asian) art scene from the 16th-17th centuries, and that there were no artists from Bukhara who came to Bukhara. Although there is a wealth of research proving the existence of a Central Asian (or “Mavilanar”) school of miniaturization in the 16th-17th centuries, no signed text has been found attesting to miniaturization in Marghan or

Mavilana, Ferghana, or any other city of Moghulistan during this period, and in some instances, the miniaturist's notes on the copy are dated later than the codex, or the place of painting is later than the date of the codex, or the place of painting is later than the date of transfer. In some cases, the miniaturist noted a later date in the copy than in the codex, or the location of the painting was farther away from the location of the transcription.

2. CLASSIFICATION OF MINIATURES

According to G.A. Pugachenkova, there are different styles and types of miniatures, which can be classified into three types: the "Chinese" type with natural landscapes and figures in complex perspective of distance and nearness; the "Woods" type reflecting the style of beasts and the features of shamanism and the Turkic peoples; the "Middle Eastern" type, which resembles the style of miniatures in the period of the world's empire, the Timurids; the "Middle Eastern" type of miniatures, which resembles the style of miniatures in the period of the world's empire, the Timurid dynasty. The third is the "Middle Eastern" category, which is similar to the style of the Timurid dynasty in the world empire. Li Qi, on the other hand, discusses the local school, the Samarkand school, the introduced school, the Khaleej school, the Bukhara school with its own style of calligraphic ornamentation, and the Mawilana school that emphasizes the cultural characteristics of the "Timurid" dynasty. Cui Xiaolei, on the other hand, expressed that in the history of Persia, the dynasties that ruled Persia and its neighboring areas from the 13th century to the 17th century were the Seljuk, Ilkhan, Timurid, and Safavid dynasties, and correspondingly, the Persian fine paintings were divided into Seljuk, Tabriz, Shiraz, and Safavid schools. Goya and Li Zuwang, on the other hand, categorized the genre of miniature painting into Byzantine miniature painting, Irish-Saxon miniature painting, miniature painting of the Carolingian period, Romanesque miniature painting, Gothic miniature painting, and Indian miniature painting.[3]

3. RESEARCH ON THE DEVELOPMENT OF THE MIDDLE ASIAN AND WEST ASIAN MINIATURIZATION PAINTINGS FROM THE HISTORICAL PERSPECTIVE

The history of Persian Miniaturism has a long history, and researchers have studied its historical origins in sections or in an integrated way. In the history of Persia, the dynasties that ruled Persia and its neighboring areas from the 13th to the 17th centuries were the Seljuk dynasty, Ilkhan dynasty, Muttill dynasty, Shibani dynasty, Safavid dynasty, etc. Most of the researchers focus on the fine paintings of the Ilkhan dynasty and the Timurid dynasty. The earliest Persian miniatures can be traced back to the Sassanid period of the Persian Empire in the 3rd-7th centuries A.D. (224-651 A.D.), when the extension of the Silk Road and the coexistence of multiple religions promoted the development of Central Asian art, which reached its peak in the 13th century when the Mongols came to dominate the central plains of China and broke down the barriers of cultural exchanges. During this period, Song and Yuan painting art had a great influence on Persian fine painting. As an important part of Chinese civilization, the Mongolian and Yuan cultures reflected the combination of elements of the nomadic steppe and agricultural cultures of the Central Plains with the best of the Western regions, and the mountains, rivers, natural scenery, and people's clothing depicted in Central Asian paintings and art were oriented toward Chinese elements, such as the lotus, peonies, and Chinese flowers and the soft colors of Chinese ink paintings. For example, Chinese flowers, such as lotus and peony, and the soft tones of Chinese ink painting, as well as images of auspicious animals and birds, such as dragons, phoenixes, birds and ducks, began to appear in the art of Central Asian painting earlier than in the fine paintings.[4] Seljuk dynasty period Iranian characteristics are more obvious, illustration and painting has a unique technique, works in the figure of the face is closer to the yellow (Chinese or Mongolian style), the study was painted into a slender shape, with the establishment of the Ilkhan dynasty, West Asian fine painting in China after the influx of painting, gradually detached from the early Islamic paintings by the influence of the Western Byzantine art, Ilkhan dynasty period of the Tabriz school of painting "is also known as the early 'Tabriz school

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After the split of the Ilkhanate, only the Jalal dynasty remained a Mongol dynasty, and in this period, on the basis of inheriting the traditional characteristics of the Ilkhanid era, the West Asian Miniaturist paintings succeeded in integrating the Byzantine influence of the Baghdad School with the Chinese influence of the Tabriz School and the characteristics of the native Persian paintings to form a new style, and this fusion phenomenon signaled that the classical style of West Asian miniaturist paintings was coming. The 14th and 15th centuries of the Ming and Timur dynasties were an important period of exchanges between China and West and Central Asia, and in the 14th century the Timurid dynasty formed a systematic patronage of the arts, on the basis of which many works of Persian miniaturization emerged, and the "Herat School of Painting" was born. Timur's grandson, i.e. Mirza Uluber (1394-1449) ruled the Timurid era, economic prosperity, cultural prosperity, merchants gathered, scholars gathered, China, Arabia and many other countries with the help of the "Silk Road" ancient road and constant exchanges. The representative of this period, Bizard created a large number of exquisite Persian fine paintings, and fusion of the early "Herat School" and "Tabriz School" style, Mongolia and China's style and the ancient Persian native style harmoniously blended together. The successor of the overthrow of Timur established the nomadic tribal alliance "Xibani Dynasty", the Central Asian fine painting was further innovated and expanded, and on the basis of retaining the elements of the traditional oasis civilization, the factors of steppe culture were integrated, and the local painting school and some art schools in the Middle East gradually exchanged and integrated. The Safavid Dynasty (1502-1736), established by the Persians in Iran at the beginning of the 16th century, is regarded as the golden age of Persian miniaturization. During the Safavid Dynasty, the fine paintings integrated the characteristics of the Herat School and the Tabriz School, making the painting thinking more rational and the expression of the paintings more mature. In different historical periods and epochal backgrounds, fine paintings in Central and Western Asia showed different artistic characteristics and values.

4. RESEARCH ON THE CHARACTERISTICS AND STYLES OF THE FINE PAINTINGS OF CENTRAL AND WESTERN ASIA FROM THE PERSPECTIVE OF ART

Persian miniature paintings are generally based on the decorative paintings or illustrations of codices, which have the functions of decorative paintings and illustrations of books, and thus naturally have the characteristics of small picture and delicate brushwork. The excavation of the "dense" reflects all the beauty of life pursued by the Persians, and in order to satisfy their inner belief in the "truth", the artists sacrificed the perspective and color principles of the picture to express this beauty. In the long history of Persian painting, it has absorbed the characteristics of the art of various ethnic groups and is famous for its delicacy and subtlety, and it does not stick to perspective, choosing to use a single line of flat paint, characters, birds and animals, and other modelling lines are thin and smooth, and it has strong decorative characteristics under the rich composition and colorful art, and it is good at showing the details and expressing the emotions of the characters. In terms of color art, strong red is the main tone of the picture, and the full-bodied red contrasts sharply with gray-green, purple-gray, and yellow-gray, giving the picture a strong shock and perspective impact. The goal of fine painting is always the "real" existence, the kind of painting that even if the eyes can't see through it, we should try our best to break the real limitations of nature and show the scenery that we can see in our hearts, so the color of the picture is deep, heavy, gorgeous, and even sublimated and sublime. In fine paintings, there is no change in the layers of intensity, dryness or wetness, and the color expression often rejects any transition color in a one-size-fits-all style, which is able to express a certain kind of color to the extreme, and show the viewers an extremely colorful and gorgeous world. In terms of contextual art, the storyline, cognitive concepts and characters are arranged in a limited space in an orderly manner, such as the illustrations in the handwritten copy of "Leili and Majnun", "The Meeting of Prince Humah of Persia and Princess Humayun of China", "My Name is Red", and so on. In the Book of Kells, Christ's Ascension, Christ under the Olive Tree, and Temptation of Christ are three detailed paintings analyzing aesthetics, philosophy and theology on the basis of schematic language, image meaning

and painting technique, with strong value implication and ideological context. In the book "My Name is Red" written by Orhan Pamuk, a Turkish writer and miniaturist who won the Nobel Prize for Literature, the colors of miniaturization paintings are depicted in a subtle way, in which red is "the color of secular happiness", the embodiment of power and faith, and also the end of life, while green becomes a symbol of brutality and old-fashionedness. In terms of narrative art, the illustration of Persian miniatures was mainly financed and supported by the rulers, so the different presentations of the same plot in different illustrated books implied the value tendency of the sponsors. National epics, myths, and love stories were mainly collected in the Book of Kings, the Pentateuch, and the Histories, which constituted the main source of subject matter for Persian miniatures.

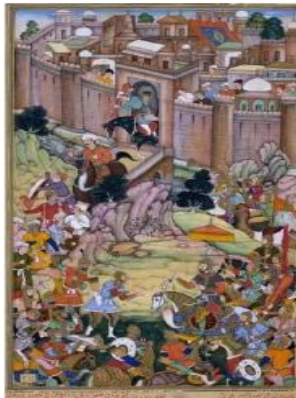


Figure 1 Illustration of the Book of Kings.



Figure 2 "Tabriz School of Paintings".



Figure 3 "Herat School of Painting".

In terms of painting styles, there are two more prominent periods, one is the "Magnificent School", i.e., the "Tabriz School" during the Ilkhanid Dynasty, and the other is the "Elegant School", i.e., the "Herat School" during the Timurid Dynasty. The other is the "Herat School" of the Timurid Dynasty.

In terms of the art of composition, the elaborate and rich decorative style is a special aesthetic orientation and a unique artistic style in the art of Central and Western Asia, with botanical motifs, decorative characters and geometric patterns as its three main themes, among which geometric patterns are particularly outstanding, which are mainly manifested in the structural layout of Persian Miniaturization that fills up the screen with very little white space, and the compositions are extremely rich in fullness of tension, and the Persian Miniaturization has a special way of composition - the spiral layout, which mainly creates three-dimensional space with spiral perspective, as the spiral color layout indicates the connection from the sky to the earth below. --There is a special way of composition in Persian miniature paintings - spiral layout, which mainly uses spiral perspective to create three-dimensional space, because the spiral color layout indicates the connection from the sky above to the earth below. The composition is full and pursues the visual enjoyment of flat space, and the figures do not emphasize three-dimensionality and depth, but rather vividness and naturalness. In terms of presentation, Persian miniature paintings generally use the principle of multi-perspective perspective throughout the work, not to pay attention to the general rules of perspective, the painter's perspective is often fluid, the focus is not fixed, to express the true nature of things as the purpose of the creation of the different scenes of the characters, landscapes, or a few rooms to focus on the viewer

in front of the viewer, so that the characters inside and outside of the wall are at the same level, presenting a world of three dimensions. In the 14th century, with the westernization of Chinese painting techniques, Persian painters began to use the method of shortened perspective to paint figures and animals, which could make the viewer feel that there was a “painting outside the painting”. Persian fine painting is mainly “omniscient” perspective, where the artist paints, where is the focal point, the visual focus is fluid and not fixed, the artist with a bird's eye view of the macro-view of the picture construction, and the use of spatial juxtaposition and spatial omission of the way to deal with objects that impede the line of sight. In terms of frame art, the “frame” in the painting space of fine art is not restricted to the space on the page or paper, but sets a suitable frame to show the whole picture of the work, and the frame in fine art is a precise combination of all the contents in one. The frame in a fine painting is different from the “frame” in the general sense, it is the display of the subjective consciousness of the painter in the process of creation, and it is the spatial reproduction that is not bound to the medium of the page or the paper, such as the ordinary frame, the broken frame, the super-frame, the irregularly shaped frame and so on, and the frame in a fine painting has the dual character of real and symbolic.

5. RESEARCH ON THE INFLUENCE OF CENTRAL AND WESTERN ASIAN MINIATURES ON CHINESE PAINTING ART

Domestic scholars have focused their research on the influence of Central Asian Miniatures on Chinese painting art on Xinjiang Miniatures and oil paintings. During the 3rd-7th centuries, Persian Sassanian art spread along the Silk Road, and Buddhist art spread eastward from Central Asia at almost the same time, so the eastward spread of art from Ancient Persia and Ancient India had a significant impact on Chinese art. One of the places where Iranian Sasanian art had an impact on China is the Dunhuang caves, where the murals, usually preserved in the Buddhist temples, are characterized by a strong Sasanian influence in the red background of the images, as well as in the figures and the pearly decorative edges. The emergence of the hermetic paintings is closely related to the spread of the Sasanian culture in ancient Persia on the Silk Road, and they are an ancient type of paintings that have existed in Xinjiang since ancient times, and many surviving

hermetic paintings can still be found in the Kezir caves of today's Kuqa, in the form of hand-copied documents in frames, frescoes, or serigraphy.[5] The decorative characteristics of miniaturized paintings coincide with the aesthetic style of the Persian world, so local oil painters in Xinjiang have, to a certain extent, absorbed and inherited some of the expressive techniques and concepts of painting and incorporated them into their oil painting creations, thus giving Xinjiang oil paintings their unique characteristics. In the “Taklamakan” paintings by Xinjiang theme painter Xiao Gu, you can see the frame-within-a-frame layout, the use of flat two-dimensional expression, and the slight deformation of plant patterns, depicting the difference between the similar and the dissimilar. On the basis of inheriting traditional Chinese painting techniques, Xinjiang painter Ali Leigong absorbed the essence of Middle Eastern art and referred to the artistic expression of Persian miniature painting, creating paintings with both exotic flavors and Chinese characteristics, such as Zhang Qian's Expedition to the Western Regions. Among the caves of Berziklik in Turpan, the most typical style of Miniaturization is the 38th Cave and the written hieroglyphic artifacts obtained from the ruins of “K” marked by Von Luckuck, as well as a series of murals and Miniaturization of the Manichaeism of the 13th century, which can still be seen today, even though some of these paintings are in a dilapidated condition. Although some of these paintings are in a dilapidated condition, they show the important style of painting created by the Manichaeans. The origin of the Miniatures is in Sassan, Persia, and Manichaeism is a religion that originated in Ancient Persia, and these Miniatures in Turfan clearly show us the spiritual world of Manichaeism.

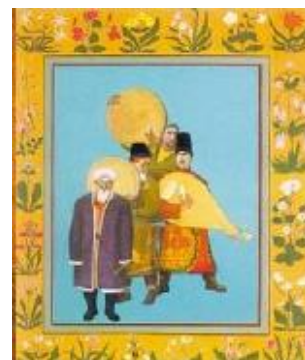


Figure 4 Taklamakan.



Figure 5 Zhang Qian's Mission to the Western Regions.

6. A STUDY OF THE INFLUENCE OF CHINESE PAINTING ON MESO-CHINESE MINIATURES

A woman scholar discovered that the albums in the collection of the Topkapı-Saray Library contain two paintings in close and distant perspective (one depicting an imperial procession in connection with Kublai Khan's accession to the throne, and the other a procession offering tribute to the empire, which is a scene of various rare and exotic animals and fowl being presented to Kublai Khan from an area that belonged to the Mongols), both modeled on Buddhist silk murals in the West of China in ancient times. Both are modeled after Buddhist silk murals in the Western Regions of ancient China. Domestic researchers have taken the thirteenth to seventeenth centuries as the span of their studies, describing the borrowing of Chinese paintings from the origins of Chinese and Western Asian Miniatures in terms of their origins, linguistic features, graphic styles, and painting genres. The Arabs and Persians first recognized Chinese painting mainly through the patterns on silk and porcelain. Chinese art is more direct and strong influence on the art of West and Central Asia from the 13th century, the Mongols began their western conquest, this period of history cannot be ignored, many scholars in China and abroad in the study of Chinese painting on the influence of Persian fine painting have mentioned the Mongolian rule to the influence of Persian fine painting. Prof. Wang Yong wrote in the "Chinese painting on the Persian fine painting" in the article elaborated on China, Mongolia, Persia, the close links between the three regions, he mentioned the influence of Chinese

painting on the Persian fine painting, initially through the intermediary of the Mongols into Persia. He mentioned that the influence of Chinese painting on Persian Miniaturism was first introduced to Persia through the intermediary of the Mongols. The study of the influence of "color and surface modeling" in Chinese art on Chinese and Western Miniaturism, "color and surface modeling" originated from the murals of Buddhist grottoes, that is, the lines in the picture play an auxiliary role, and the flat surfaces of the colors are the skeleton of the shape, and at the same time, Miniaturism and Chinese brushwork have the characteristics of small size and delicacy. At the same time, both fine painting and Chinese brush painting are characterized by small-scale delicacy, only that the former is rich and the latter is light and elegant. In a study of the influence of the Yuan blue-and-white pattern, a graphic style in Chinese painting, on Chinese and Western miniatures, Yuan blue-and-white porcelain was exported in large quantities via the Maritime Silk Road to the Middle East and West Asia during the reign of Abu Sa'id Bahadur Khān (1305-1335). During the reign of Abu Sa'id Bahadur Khān (1305-1335) of the Ilkhanid dynasty, Yuan blue and white porcelain was sold in large quantities to West Asia via the Maritime Silk Road, where Yuan blue and white porcelain incorporating Persian styles began to be sold in large numbers. The Timurid rulers were very fond of Chinese porcelain, which was the bulk of Timurid trade with the Ming dynasty, imitating Chinese porcelain or adopting it directly for architectural decoration. After Timur's expedition in the 1380s, he not only sent his painters to China to learn the art of painting, but he also recruited many Chinese decorative painters and potters to Central Asia to pass on their skills. The frescoes "Mother of the Sultan" by Bibi Khan in the mausoleums of Sirin Bikar Aqa and Duman Aqa (1405) are clearly visible, and the treatment of the trees and grasses is identical to the fine paintings of the Timurid period, which were modeled on Chinese celadon patterns. The paintings of the Abbasid and Sejur dynasties, the Ilkhanate, the Timurid dynasty, the Black Sheep dynasty, the White Sheep dynasty, and the Safavid dynasty all contain a large number of celadon elements.



Figure 6 Two women holding a blue-and-white long-necked vase and a large blue-and-white bowl in The Book of Five Scrolls.

As for the study of the influence of Chinese elements on the fine Chinese paintings, the Saltykov-Shedrin Library in St. Petersburg, Russia, has in its collection a handwritten copy of *The Golden Mountains* by the world-famous scholar and Persian-Tajik poet Jami (1414-1492), entitled *The Hunting in the Mountains*, which has a diptych of folded fine Chinese paintings on the front cover. The picture vividly represents the hunting scene of the Persian nobles in the mountain valleys; the golden sky is covered with azure blue “Chinese-style” clouds, and the lion motif on the flag of the cavalry is very eye-catching against the background of the sun's radiant rays. Professor Mikhail Yevgenievich Masson (1897-1986), the world's leading archaeologist of Central Asia and an outstanding Soviet historian of the Orient, analyzed the *Hunting in the Mountains* from the point of view of heraldry and pointed out that the same motif is found on metal coins with the same pattern as on those stamped and patterned coins from the time of the Mongol Empire, which was ruled by Genghis Khan and his descendants during the 13th-14th century, as well as on metal coins with the same motif. Noting that the same motifs were found on metal coins during the Mongol Yuan empire under Genghis Khan and his descendants in the 13th-14th centuries, that the Timurid dynasty followed this tradition, and that the plants and animals in the miniatures belonged to the Kashka river basin taxa of Central Asia, Mr. Matson further illustrates the linguistic use of Chinese elements in the artistic dimension of the miniatures of Central Asia. In Jami's *Five Poems*, circa 1420, and Jami's *Biography*, 1415, there are “Chinese” clouds in the miniatures. In the study of the influence of “court painting” in Chinese pictorial art on Meso-Chinese miniatures, the first recorded court painting academy in Persia was founded in the vicinity of the capital city of Tabriz during the reign of Hazan Khan (1295-1304), and the “Tabriz School” was inspired by Chinese court painting.

The “Tabriz School” was significantly influenced by Chinese court painting. During the period of the Ilkhanid dynasty, Persian fine painting was more deeply integrated into the Mongolian and even Chinese styles, and Persia established a court academy system during this period, which some scholars believe was formed under the influence of the Chinese Song academy system of the Mongolian rulers. The study of the influence of “brush painting” in Chinese painting art on the fine paintings of Middle Asia and West Asia, the Timurid dynasty paintings show the character modeling of the Chinese brush characters of the style of flow, the female face has the characteristics of the Chinese brush painting of the ladies, but by spreading the screen of the hovering flowers and trees to reflect the dream-like atmosphere of the composition is different from the Chinese paintings. Research on the influence of “ink painting” in Chinese painting art on the fine paintings in Central and Western Asia, Genghis Khan led the Mongol army to invade Persia at the same time brought the Chinese culture, and there are obvious Chinese painting techniques in Persian fine paintings, and the masterpieces of the Tabriz school of painting are the illustrations in the *Book of Kings* by the poet Phil Dorsey, which mainly show the glorification of the monarchs and the heroes of history. The masterpieces of the Tabriz school are illustrations from the poet Ferdowsi's *Book of Kings*, which mainly show the glorification of monarchs and historical heroes. Artists in the Persian region began to experiment with calligraphy for the first time in Persian painting.



Figure 7 Illustration of The Book of Kings by Ferdowsi.

Research on the influence of the figure modeling in Chinese painting art on Chinese and Western fine paintings, after the Mongols invaded in the 13th century, the “Mongolian School of Painting” was born under the influence of their rule, and the facial modeling of the figures showed the characteristics of the Mongolian image, which manifested itself as a stout and broad figure with a wide face and thin eyes, and the clothing styles and patterns on the clothes were also characterized by the characteristics of Mongolia and even of China. Chinese characteristics, Mongolian painting school's masterpiece “Marco Polo only jin Xu Lie Wu and his wife” in the obvious character clothing pattern of the organizational structure is Chinese. The figures in the Mongolian School of Painting are mainly of the yellow race, and the fine paintings, which are drawn from the point of view of Mongolian national aesthetics, mostly depict scenes with rugged movements. Influenced by the Chinese painting style of the Song and Yuan dynasties, the details of the paintings are more detailed, giving people a sense of “softness and strength”. O. Aslanapa, E. Grube, M. Isbiloglu, P. Togan, N. Shukin, P. Ekingerhodze and others, through their research, believe that most of the fine paintings have the color of “Chinese images”, but these features are clearly the art of Eastern Central Asia, not the Far East; the style is neither purely Chinese nor purely Iranian, but somewhere in between. In the early thirteenth century, the Seljuk school of painting, which was in the early stages of Persian miniaturization, was influenced by Song and Yuan brush painting, with red and yellow backgrounds and childish figures, and even the facial features of Chinese ladies and Mongols can be seen in the paintings.

7. CONCLUSION

In short, the conclusion can be seen in the following aspect: Firstly, it discusses the status of Chinese scholars' research on xinyi painting, thematically reviews the overview of xinyi painting research, and analyzes the research on xinyi painting from four perspectives: history, bibliography, art, and cultural exchanges, as well as from the perspective of Chinese, English, Persian, Chaghatay, Uzbek, and other multi-language documentary materials. Secondly, we analyze the characteristics of Chinese scholars' research on Miniaturization and some of the problems that exist in the study of Miniaturization. Most researchers take the dynastic changes in the countries of Central and West Asia as the historical line of research on Miniaturization; however, the development of the Silk Road is the path of Miniaturization's evolution, and taking the Silk Road as the main line would be the best way for the study of Miniaturization to be conducted. However, the development of the “Silk Road” is the basis for the evolution of fine paintings, and taking the “Silk Road” as the main vein can extend the research horizons of cultural exchanges between China and Central and West Asia. Thirdly, we will look forward to the Fine Painting from the perspectives of artistic borrowing, cultural exchange, and historical awakening, and examine the cognition and bi-directionality of how to promote the cultural exchange between Chinese painting art culture and the Fine Painting of Central and West Asia. Finally, as an important symbol of artistic exchanges between China and Central and West Asia, the exhibition of Fine Painting on the basis of “Belt and Road” is expected to be in line with “people-to-people communication”, and to further enhance the Chinese academic community's understanding of the overall landscape and systematic study of artistic and cultural exchanges between China and Central and West Asia, especially to help the Chinese academic community to understand the importance of Chinese art and culture. It is hoped that the exhibition will be in line with the “people-to-people communication” and further enhance the Chinese academia's overall view and systematic research on the artistic and cultural exchanges between China and Central and West Asia, especially the discourse in the study of Miniaturization.

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