

Review and Prospect of the Study of Miniaturization in Central Asia

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Abstract. The development of Central Asian Miniaturization in Central Asia reflects the collision and fusion of multiple ethnic groups and civilizations, and the study of the coexistence of multiple civilizations in Central Asian Miniaturization is a major feature of the study of the Silk Road civilization, and the characteristics of Central Asian Miniaturization, and the elements of Miniaturization, to a certain extent, reflecting the historical and cultural phases of history and culture, and many scholars study Central Asian Miniaturization is always included in the study of the Persian cultural perspective, although the formation of the formation of Central Asian Miniaturization and the Persian Miniaturization has a fundamental relationship with the historical abundance of the relationship. Therefore, it has long attracted the attention of domestic and foreign academics, more than a hundred years since the emergence of fruitful research results, the content involves the characteristics of Central Asian paintings, painting styles, paintings, style elements, cultural pluralism and other issues, to explore the historical overview of the Central Asian socio-cultural, the results of these results, on the one hand, will help to understand the Central Asian paintings of the study of the interests of Central Asian paintings, on the other hand, will help to deepen Central Asian culture of the study of the paintings of fine and civilization exchanges on the Silk Road, and to promote Central Asia's art of the formation and development of the study has a positive significance.

Keywords: Central Asia; Miniaturization; Retrospect and Prospect.

1. Introduction

The art of fine painting is a kind of book illustration art, mainly for the illustration of literary works, from the paper to the final book, all handmade, fine painting flourished in Persia, is a variety of external and internal factors interacting with each other as a result. The art of miniaturization illustration emerged in the period of the Ilkhanid dynasty (1256-1355), when the Mongols ruled Persia. The Mongols transferred to Central Asia the system of court painting academies, which had been established in China during the Song dynasty, and contributed to a fundamental change in the nature of the art of book illustration in Central Asia. The Ilkhanate, which was developed by the Mongols over the course of about a century, matured at the end of the 14th century and reached its zenith of prosperity during the Timurid dynasty (1370-1507), when it became the pre-eminent representative of the art of painting in Central Asia. The Timurid era laid down the basic stylistic features that determined much of the later development of the Central Asian genre of miniaturization, Therefore, the Timurid dynasty is an important period in the history of Central Asia, in other words, the fine paintings of the Timurid dynasty to a certain extent reflect the changes of the ancient art and civilization of the whole Central Asian region. Therefore, the author believes that the study of the Timurid dynasty paintings, its analysis and reflection, to further promote the study of art in Central Asia will be of great benefit.

Central Asia's unique geographic location, gave birth to farming. Nomadic, fishing and hunting and other multicultural development, mutual collision and fusion of civilizations under the study of Central Asian paintings focusing on the Timurid dynasty period of paintings as the center of the formation of Central Asia is one of the factors in the fusion of civilizations of Central Asia multi-people paintings, but also Central Asian people share the historical memory and cultural origins. The cross-cultural study of Central Asian Miniaturization has expanded the scope and vision of our research, and the reference to the Miniaturization materials of the Timurid period has provided us with a wide range of research materials, and the Timurid dynasty has played a great positive role in the expansion of contemporary human social interaction, the expansion of East-West trade and

cultural exchanges, and the eventual formation of the world's history. For us to understand and study the Timurid dynasty rule period of politics, diplomacy, religion, ethnic groups, culture and other aspects of the overall social landscape provides a more accurate and detailed documentation. This research and discussion, is the domestic and foreign academic intervention in the Silk Road civilization exchanges and Central Asian communities and art and culture research window, therefore, this research has important academic value and practical significance.

2. Study of Chinese Elements in Miniatures

Scholars at home and abroad on the study of fine painting continues, so far there has been more than a century, on the Central Asian fine painting, the study has also been carried out for more than a hundred years, the Central Asian fine painting research mainly includes, image research, fine painting painting style, fine painting expressed in the content of the subject matter and the subject matter of the fine paintings of the elements, the Chinese and foreign scholars carried out a lot of research results, in which the fine painting of the Chinese elements caused by a lot of domestic and foreign scholars caused. In this regard, a number of research results have been made, and one of the most important concerns in the study of miniaturization. Japanese scholar Yuka Kadoi's new book *Islamic Chinoiserie: the Art of Mongol Iran* [1] focuses on the influence of Persia on Chinese art during the Mongol Yuan period. The main focus of the study is the influence of Chinese art in Persia during the Mongol Yuan period. The work analyzes the Chinese elements in Persian textiles, ceramics, metalware, and fine paintings in a micro-case study, discusses the dissemination of Chinese elements in Persian art, stylistic characteristics, development and change and other basic issues, and uses a large number of pictures to visually compare the Chinese elements in Chinese and Persian decorative contexts, and is a good example of the differences and similarities between Chinese and Persian decorative contexts. Using a large number of pictures to compare and contrast the differences and similarities of Chinese artistic elements in the context of Chinese and Persian decoration, this is an important work in the field of the history of artistic exchanges between China and Iran in recent years with a focused theme, detailed contents and sufficient arguments. Jessica Rawson, *Chinese Ornament: the Lotus and the Dragon* [2], a renowned British sinologist and archaeologist, discusses the evolution of twining lotus, peony and animal motifs in China, as well as the characteristics of decoration in architecture, ceramics, metalwork and lacquer. In this book, the history of the evolution of the entwined lotus, peony, and animal motifs in China, as well as the decorative features of the motifs in architecture, ceramics, metalwork, and lacquer, are discussed, along with a focus on the use of Chinese elements such as the dragon, cloud, and lotus motifs in Persian painting, ceramics, architecture, and carpets. The book focuses on the dissemination and evolution of Chinese artistic elements in cross-cultural contexts, and explores the exchange and interaction between Chinese and Persian civilizations from the perspective of material culture. P.R.J. Ford, *The Oriental Carpet: A History and Guide to Traditional Motifs, Patterns, and Symbols*, [3], describes in detail how Chinese artistic elements such as dragon and phoenix patterns, lotus patterns, and cloud patterns are used in Persian carpets. Symbols, New York: Abrams, 1981], which describes in detail how Chinese artistic elements such as dragon and phoenix, lotus and cloud patterns are used in Persian carpets. Samina Zia Sheikh's "Persian Allegory of Chinoiserie Motifs-Peonies, Lotuses, Clouds and Water" [4], he focuses on analyzing the usage, characteristics and styles of Lotus, Cloud and Water motifs, which are typical Chinese landscape elements, in natural contexts such as gardens. Another paper of his, "Chinese Influences in Persian Miniatures", explores the Chinese styles in Persian manuscript illustrations of the 13th - 15th centuries in the *Animal Fables*, the *Biography of Kings*, and the *Historical Collections*, which are of some reference value. The *Encyclopedia of Persian Carpet Patterns* Kashiwa Shobo Co., Ltd., 1998 edition [5] written by Takatoshi Misugi, a Japanese scholar, introduces in detail the various types of decorative styles, motifs and regional styles of the Persian carpets in Japanese and English and discusses the application and characteristics of the elements of Chinese art, especially the dragons and phoenixes pattern, in Persian carpets, with a number of examples of the carpets. The application and characteristics of Chinese artistic elements, especially the dragon and phoenix motifs in Persian carpets, are discussed with several examples of carpets.

Richard Ettinghausen, one of the most influential historians of Islamic art, has accumulated a number of influential monographs and essays, and has made specific studies in the field of Sino-Islamic artistic exchanges. In Richard Ettinghausen "On some Mongol Miniatures" [6], he analyzed Persian manuscripts such as *The History of the Conquerors of the World*, *The Collection of Histories*, and *The Biography of the Kings*, and discussed the Chinese style, the Chinese style, the Chinese style, and the Chinese style. analyzes the influence of Chinese styles, especially the painting techniques and picture layouts of Chinese landscape elements, on Persian miniatures. Although the application of Chinese cloud motifs in Persian miniatures is covered, there is no mention of the application of other traditional Chinese elements such as dragons, phoenixes and lotus flowers.

Analyze the works in terms of their graphic language, image themes, meaning and religious aesthetics behind the images, the expression of different religious arts such as Islam, Manichaeism, Buddhism and so on in the subject matter of miniatures, as well as the combination of art and religion, etc., so as to gain an in-depth understanding of the religious doctrines and cultural connotations of manuscripts of the Timurid period.

Manichaeism originated in ancient Persia Sassanid dynasty, the founder is the Persian Mani, about the 6th century through the eyes of the Cornish people Silk Road into China's Xinjiang region, the founder of Manichaeism Mani is a world-famous painters, so the painting to disseminate the religious ideology, so the development and dissemination of fine painting and Manichaeism have a close relationship. The main study on the relationship between Minute Painting and Manichaeism is Chen Ming's "Exploration of the Literary and Graphic Origins of the Tale of "Mani Painting a Dead Dog" in Persia" [7], which mainly discusses the legend that Mani, the founder of Manichaeism, learned the art of painting from China, and that the story of his painting of a dead dog on a pool of water (or a crystal cover) is popular. The story was praised by the Persian poet Nizami in the "Alexander's Tale - The Glorious Psalm", one of the five poems of Nizami. The Pentateuch also praises the story of a competition between Roman and Chinese painters. These two stories are also depicted in the illustrated version of the Pentateuch. The story of the competition between the two painters is also told in the Persian writers, such as Jami's *Masnavi* and Amir Khosrow's *The Five Poems* and the *Treasury of Alexandria*. The origin of the story of Mani's painting of a dead dog is related to Indian Buddhist literature, and the story of a painter painting a dead dog in Volume 16 of the Chinese translation of the Buddhist legal code, the *Fundamental Sayings of All Things Vinaya Medicine*, can be regarded as one of its sources. The story of the rivalry between two painters recorded in the Buddhist scriptures also had a certain influence on Persian literature. The distortion of the story of the painter in Persian reflects the competition between different religions and the encounter and interaction between three different cultures (Persian, Chinese and Indian).

In addition, Zsuzsanna Gulácsi's "Medieval Manichaean Book Art" [8] analyzes in detail the Manichaean illustration art of the Middle Ages, and researches the spread of Manichaean illustration art on the Silk Road, including Central Asian Manichaean miniatures, Manichaean miniatures unearthed in Turpan, and Manichaean illustration art in Xiapu, which is a very important reference for the Manichaeism's impact on the miniatures of Central Asia.

Domestic Prof. Mu Hongyan has been committed to the study of Persian Miniaturization and has done a lot of research on it, especially in-depth research on the influence of Islam and Manichaeism on Miniaturization. For example, "the influence of Manichaeism painting art on the development of Islamic fine painting" [9] in the article that Manichaeism painting art in Central Asia, Iran, Baghdad area has a very far-reaching influence, and plays an important role in promoting the production of Islamic fine painting art. The art of Manichaean painting and Islamic literature and art were completely intermingled and achieved the double splendor of Persian medieval literature and art.. The Manichean art of painting Islamic literature and art were completely intermingled, achieving the double splendor of Persian medieval literature and art. In his "Herat Painting School and its Innovations during the Bayson Gur Period" [10], he specifically discusses the fine paintings of the Timurid period and argues that the Herat school of painting led to the cultural construction of the entire Timurid period, represented by the illustrated book of Bayson Gur's *Chronicle of the Kings*.

The artists who created this illustrated book showed a high level of sophistication and innovation in overall composition, characterization, landscape depiction, building decoration, and the art of painting. In addition, Mu Hongyan's "The Great Mongol Shahnama "a work of Persian miniatures towards maturity [11], ""Chinese Papermaking Promotes the Rise of Decorative Art in Islamic Books, [12] " and "The Influence of the Chinese Palace Painting Academy System on the Development of Islamic Miniaturization, [13] " and other studies have analyzed Persian Miniaturization, but have not explored in-depth the application of Chinese motif elements in Persian art. However, none of them has discussed the application of Chinese pattern elements in Persian art in depth. To summarize, Prof. Mu Hongyan has made a great contribution to the study of Persian fine painting in China.

In Nasrin's "Chinese Elements in Persian Paintings" [14], Dr. Nasrin analyzes the Chinese elements in Iranian Miniatures and how these Chinese elements influenced Iranian Miniatures through the study of the Shih Chih, the Book of Kings, and other illustrated manuscripts from the Mongol period; the fourth chapter of the book deals with the Miniatures of the Timurid period. Yue Jinyan's article "The Study of Chinese Elements in Persian Art during the Ilkhanate Period" [15] is devoted to the study of artistic exchanges between China and Persia during the Ilkhanate period. The paper mainly outlines the background of the introduction of Chinese elements into Persia, and comprehends the characteristics, symbolic connotations and stylistic evolution of the formation of Chinese elements, mainly lotus and cloud patterns, in Chinese art, and discusses the application of Chinese elements in Persian art.

3. Comprehensive Study

At present, the Chinese style in Persian art is only slightly involved in the relevant art treatises. For example, Mu Hongyan of the Institute of Arabic Studies, Peking University, describes the influence of Persian culture on Islamic miniatures in his article "The Tenacity of Iranian Culture from Miniatures" [16]. It describes the characteristics of the subject matter of fine paintings from the point of view of the interrelationship between culture and religion. Pugachenkova, Lemupe by Chen Jizhou, Li Qi translation of the ancient art of Central Asia in the study of Central Asia art research [17], the author of Central Asia from the architectural decoration, sculpture, frescoes, paintings, paintings, ceramics, metal crafts, art fabrics, bone carvings door to do a detailed description of the part of the paintings, which is the part of the fine painting is to sort out the beginning of the Timurid dynasty, the fine painting of every school of painting style, art ad hoc preliminary study, research on the art of Central Asia in the study of one of the important writings.

Wu Jing's article "Study of Ceramic Utensils in Persian Miniatures Paintings" [18] specifically subdivided ceramic utensils into types such as drinking utensils, tableware, furnishings and stationery, lighting utensils, medical utensils, religious utensils, and so on. Then, based on 75 Persian fine paintings depicting ceramic utensils, it analyzes a number of pictures of ceramic objects in comparison with the utensils in the paintings and explains the irreplaceable role of these ceramic utensils in the daily life of Persians. Thus, it is believed that the traditional culture of the Persian region was gradually fused into the Persian Islamic culture through the collision and exchange of diverse cultures, such as Arab and Mongolian cultures, and that the formation of the diverse and unique Persian traditional and Islamic cultural forms was influenced by the geographic environment, the cultural policies of the successive dynasties, the local and foreign religions, the personalities of the ethnic groups, and the foreign exchanges, among other factors.

An important means of advancing civilization is interaction among civilizations. Interdependence is a defining essence of human civilization and its associated cultures. In short, every civilization interacts with each other, and this process produces a common cultural essence in different civilizations and helps them to progress, a concept that is reflected in the subject matter of Miniaturism, which was developed as a result of the intermingling of civilizations of the various ethnic groups on the Silk Road. For example, Li Qi and Sun Yu's "The Collision and Mixture of Ethnic Civilizations in the Central Asian Sector of the Silk Road: A Historical Discussion on Central

Asian Miniaturized Paintings" [19] studies Central Asian Miniaturized Paintings from the perspective of the collision and mingling of ethnic civilizations. Historical origin and development process, the origin and formation period: the Central Asian fine paintings brethren and the formation of several centuries, experienced many dynastic turnover and cultural changes; in Persia, Da Shi, Sut, Tu Huo Luo, Hui migratory birds and other ethnic cultures in the mutual agitation of compatibility, integration and integration, and continue to develop, the second, the revival and the heyday of the period: to break down the barriers of cultural exchanges, the western conquest on behalf of the Mongols of the Genghis Khan into Central Asia, breaking the Belt Eurasia closed state, and opened up a wide range of Eurasian land transportation, for a variety of ethnic contacts, different cultural exchanges and dissemination of an important way to promote the grassland nomadic culture, oasis farming culture, Eastern culture and Western culture and other diverse civilizations collision and fusion. Third, the heritage and the broader period: the grasslands and oasis civilization deep collision, cultural connotation of the artistic style of mixtures and innovations.

Song Yang analyzes and compares the Chinese style in Iranian textiles and the Islamic style in Chinese textiles in his article "Silk Textile Cultural Exchanges between Iran and China during the Mongol Yuan Period," [20] discusses the textile cultural exchanges between China and Iran during the Mongol Yuan Period, and is of certain reference value for the study of Chinese elements in Persian textiles. The fourth chapter of "Chinese Elements in Iranian Miniaturization" discusses the characteristics of Miniaturization during the Timurid period and the Chinese painting factors and the historical evolution of painting during the Timurid period and the styles of each school of painting in a special study.

Cui Xiaolei's "'Really" Symbolism - Persian Timurid Dynasty Miniaturized Painting Art" [21] discusses the Timurid Dynasty art prosperity based on the ruler's patronage and support, so that the art of Miniaturized Painting has a good protection, the main source of Miniaturized Painting, the Timurid Dynasty Miniaturized Painting is the main source of Persian lyrical poems, national epic, myths, and love stories, etc., and the author finally concludes that the Miniaturized Painting's expressive features and the historical testimony of the cultural fusion of the Silk Road, Miniaturized Painting through the constant development of the world's art into the big trend.

4. Prospects for the Study of Miniaturization in Central Asia

In summary, domestic and foreign academics in Central Asia in the study of fine painting, although some results from the above can be seen, the academy of the Ming Dynasty Oasis Silk Road has carried out a multi-faceted, multi-dimensional exploration, has made more outstanding achievements. But the study of deep and profound connotation compared to the existing research is still insatiable. The author believes that the following aspects should be strengthened in the following aspects of the study of Central Asian fine painting, specifically as follows:

First, some scholars have focused on the school of painting and artistic characteristics of Miniaturized paintings, but have not elevated the social phenomenon reflected in Miniaturized paintings to the height of communal integration; as different cultures and arts have exchanged and learned from each other in Central Asia, their pictorial characteristics have also formed unique artistic styles in different historical periods. Under the vision of civilization exchange, to explore the images, connotation and development of Central Asian Miniaturism, to explore the historical and cultural origin of the world civilization exchange and mutual understanding, and to focus on the social phenomenon reflected in Miniaturism and elevate it to the high level of community integration for research.

Second, Scholars have studied one aspect of Central Asian miniatures, such as a particular religion, beliefs, murals, architecture, costumes and so on, without linking the contents of the multiculturalism, and lacking wholeness and coherence;

Third, scholars have studied the diversity of Central Asian cultures and their mutual cultural appreciation, but they have mostly presented information and have not discussed how multiculturalism has become an integral part of the subject matter of Miniaturization;

Fourth, some scholars have done some research on ceramics and architecture in Miniaturization, but they have not talked about the combination of Miniaturization and contemporary social architecture, as well as dress culture, carpets, living customs, festivals, literature, etc. in Miniaturization;

Fifth, there is very little research on the stages of Miniaturization, and most scholars focus on Persian Miniaturization or Central Asian Miniaturization, but do not talk about the stages of the formation and development of Miniaturization in Central Asia.

5. Conclusion

In summary, the historical and cultural research of Central Asia and the Silk Road has ushered in a good opportunity. Since entering the 21st century, the study of Central Asian Miniatures has become an important field for the study of religious and cultural dissemination and civilization exchange along the Silk Road. On the one hand, the "One Belt, One Road" initiative put forward by the State has put forward a new demand for Chinese academics to strengthen the study of the history of Central Asia and the Silk Road. On the other hand, the fruitful archaeological achievements and cultural relics along the Silk Road also provide good conditions for Chinese and foreign scholars to carry out research on the history and culture of the Silk Road, and the study of Central Asian Miniaturism under the fusion of civilizations is one of the factors for the formation of Miniaturism in Central Asia which is the fusion of multiple civilizations of Central Asian people, and is the common historical memory and cultural origin of Central Asian people. The cross-cultural study of Central Asian Miniaturization has expanded the scope and vision of our research, and the reference to the Miniaturization materials of the Timurid dynasty has provided us with a broad range of research materials, and the great positive role that the Central Asian dynasty has played in the expansion of contemporary human social interaction, the expansion of East-West trade and cultural exchanges, and the eventual formation of the world's history. For us to understand and study the Timurid dynasty ruling period of politics, diplomacy, religion, ethnic groups, culture and other aspects of the overall social landscape provides a more accurate and detailed documentation. This research and discussion, is the domestic and foreign academic intervention in the Silk Road civilization exchanges and Central Asian communities and art and culture research window, therefore, this research has important academic value and practical significance.

In short, the domestic academic community for the Central Asian fine painting and its related issues of the research continues to deepen, but unfortunately, there has not been about especially from the perspective of the historical evolution and civilization of the mingling of the fine painting of the research, the lack of overall level of research results, individual scholars are involved in the lack of in-depth research and study. When researching the Chinese factors in Central Asian Miniaturization, Miniaturization with Chinese painting factors is usually called the Mongolian School of Painting, but in fact, in-depth observation has led to the conclusion that there is a huge difference between the Mongolian School of Painting and the Chinese School of Painting; secondly, a lot of scholars have conducted a lot of research on the Chinese style of Miniaturization, but the Chinese style in Central Asian Miniaturization differs in the route of dissemination, path, way, and form of tabulation in each dynasty. Therefore, the study of the Chinese style in Central Asian paintings is of great significance to the study of the history and culture of Central Asia. Therefore, it has important academic research value for the study of the historical formation and influence of the civilization of multiple ethnic groups in Central Asia along the Silk Road.

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