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### **MIRZO ULUGBEK AS A PATRON OF SCIENCE, CULTURE, AND ART IN THE TIMURID PERIOD**

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#### **Abstract**

This article examines Mirzo Ulugbek's role as a patron of science, education, literature, music, and visual art during the Timurid period. While Ulugbek is widely known as an astronomer and mathematician, his contribution to cultural and artistic life was also significant. The article analyzes the development of educational institutions, libraries, manuscript copying, painting, music, poetry, and historical writing in Samarkand during his reign. The study shows that Ulugbek's cultural policy was based on the integration of scientific knowledge and artistic creativity. As a result, Samarkand became not only a center of astronomy and mathematics, but also an important center of literature, fine arts, translation, and intellectual communication.

**Keywords:** Mirzo Ulugbek, Timurid culture, patronage, Samarkand, literature, music, visual art, manuscript, education, Renaissance.

#### **Introduction**

The Timurid period was one of the most productive stages in the cultural history of Central Asia. During this era, science, literature, architecture, music, calligraphy, and miniature painting developed in close connection with one another. Mirzo Ulugbek, one of the most outstanding representatives of the Timurid dynasty, played a major role in this process.



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Although Ulugbek is mainly known as a great astronomer and the founder of the Samarkand observatory, his activity was not limited to exact sciences. He also supported education, history, poetry, music, translation, calligraphy, and visual art. Under his patronage, Samarkand became a place where scholars, poets, artists, calligraphers, and musicians worked in a creative environment.

The aim of this article is to analyze Mirzo Ulugbek's role as a patron of science and culture. The article focuses on the cultural institutions, intellectual circles, artistic activities, and literary traditions that developed in Samarkand during his reign.

### **Methods**

The research uses historical-cultural, analytical, and comparative methods. The article examines the available historical information about Mirzo Ulugbek's educational, scientific, literary, and artistic activities. A contextual approach is used to study the relationship between science, culture, and political patronage in the Timurid period.

The analysis is organized around several thematic directions: the development of madrasahs and libraries, the activity of scholars and artists, manuscript copying and illustration, Ulugbek's interest in literature and music, and the broader cultural influence of Samarkand during his reign.

### **Results**

The study shows that Mirzo Ulugbek was not only a scientist, but also an active patron of intellectual and artistic life. His reign created favorable conditions for the development of a broad cultural environment in Samarkand. This environment included scholars, historians, poets, musicians, calligraphers, and painters.



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One of Ulugbek's major contributions was the establishment and support of educational institutions. He built madrasahs in Samarkand, Bukhara, and Gijduvan. These madrasahs were not only religious educational centers, but also places where astronomy, mathematics, history, literature, and other branches of knowledge were studied. The inscription on the Samarkand madrasah, stating that the pursuit of knowledge is obligatory for every Muslim man and woman, reflected Ulugbek's respect for education and enlightenment.

Another important result was the development of library and manuscript culture. In Samarkand, many calligraphers and painters worked on copying and illustrating important manuscripts. Among the works copied and decorated during this period were al-Sufi's astronomical treatise, Firdawsi's "Shahnameh", and Nizami's "Khamasa". This shows that Ulugbek's court supported both scientific and literary manuscripts.

The article also reveals Ulugbek's interest in visual art. According to historical information, images of the nine heavens, celestial spheres, planets, and stars were painted on the walls of the observatory. This indicates that scientific knowledge and artistic imagination were combined in the cultural atmosphere of Samarkand. Ulugbek's role in literature and history was also significant. He knew Arabic and Persian in addition to his native Turkic language. His historical work "Tarikh-i Arba Ulus" reflects his interest in the political history of the Mongol and Turkic peoples. This work was created under his direct supervision and participation. It demonstrates that Ulugbek was not only a scientist of the heavens, but also a scholar of history.

The cultural environment of Samarkand was further enriched by poets, musicians, and artists. Historical information mentions that Ulugbek valued poetry and music. Some sources describe him as a connoisseur of music and attribute several musical



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works to him. He also supported artists and musicians such as Darvesh Ahmad Samarqandi, Sultan Ahmad Noyi, Muhammad Ali Gharibi, and others.

### **Discussion**

Mirzo Ulugbek's cultural activity demonstrates the broad intellectual character of the Timurid Renaissance. In his time, science and art were not separated from each other. Astronomy, mathematics, history, poetry, music, and painting existed within a shared cultural space. This integration was one of the key features of the Timurid intellectual environment.

Ulugbek's patronage played an important role in the development of this environment. As a ruler, he had the ability to gather talented people around him and provide them with conditions for creative and scientific work. As a scholar, he personally understood the value of knowledge and artistic creativity. Therefore, his patronage was not formal or symbolic; it was based on deep intellectual interest.

The development of manuscript culture in Samarkand was especially important. Manuscript copying and illustration connected literature, calligraphy, painting, and scholarship. The presence of astronomic and literary manuscripts in Ulugbek's cultural circle shows that knowledge was transmitted not only through oral teaching, but also through written and visual forms.

Ulugbek's interest in music and poetry also reflects the humanistic spirit of his period. A ruler who valued both exact sciences and arts contributed to the formation of a balanced intellectual environment. This balance strengthened Samarkand's position as a cultural center of the Islamic East.

Another important point is the connection between Samarkand and Herat. During the Timurid period, Herat was also a major center of literature and art. The movement of painters and scholars between Herat and Samarkand contributed to



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the development of artistic schools. The interaction of local Samarkand artists with Herat masters later influenced the formation of the Bukhara school of fine arts. Thus, Ulugbek's cultural policy may be understood as an integrated model of scientific and artistic patronage. It supported not only practical knowledge, but also spiritual, aesthetic, and historical consciousness. This is why Ulugbek's legacy remains important not only for the history of science, but also for the history of culture.

### Conclusion

Mirzo Ulugbek was one of the most important patrons of science, education, literature, music, and art in the Timurid period. His contribution to astronomy and mathematics is widely recognized, but his role in cultural development was also highly significant. Under his leadership, Samarkand became a center where scholars, poets, musicians, calligraphers, and painters worked together.

The establishment of madrasahs, the development of libraries, the copying and illustration of manuscripts, the support of poets and artists, and the creation of historical works demonstrate the richness of Ulugbek's cultural activity. His personality combined the qualities of a ruler, scientist, historian, and patron of the arts.

In conclusion, Mirzo Ulugbek's heritage should be studied as an example of the unity of science and culture. His activity shows that true intellectual progress is achieved when scientific thought, artistic creativity, education, and moral responsibility develop together. This legacy remains a valuable source for modern studies of Central Asian history, culture, and civilization.



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