**Museums of the Renaissance and Enlightenment**

In the European tradition, the era in which the process of spiritual and cultural development took place was called the Renaissance. And also, this was due to the fact that early capitalism was formed in Italy during the XIII-XIV centuries.

A characteristic feature of the museums of this era was that museums began to be considered a socio-cultural institution. [1, p.68] The chronological framework of this era differs depending on the region and the scale of its cultural activities. For example, the Renaissance in Italy covers the middle of the XIV century — the end of the XVI century. And in Western Europe, along with Central Europe, the chronological framework covered the end of the XV century — the beginning of the XVII century. [1, p.77]

The culture of the Renaissance was characterized by a more secular character and a humanistic worldview. Many believed that the beginning of the comprehension of history was the ancient civilization, after its collapse came the dark Middle Ages for history. Therefore, historians of the 15th century believed that, in the Renaissance, the first era of the revival of art and the humanities since antiquity. Some material remains, various values of ancient culture that were preserved in Italy, were used by the humanists of that time. Thus, they tried to revive ancient images forgotten in the Middle Ages, imitating ancient writers, scientists, artists, etc.

In connection with the development of the current of humanism, many enlightened people, humanists, scientists conducted conversations and gathered in certain rooms in which there were objects that were valuable for this circle of people. [1, p.101] These items were presented in the form of pre-museum collections embodied by the museum principle.

In extreme cases, these proto-museum collections were referred to as "museums." The above mentioned museum principle implied that valuable material things were removed from the environment in order to preserve. Since the middle of the XV century, individuals, especially monarchs and magnates, have developed an interest in the value and rarity of objects. And they also had a desire to collect and display them in order to show the power and sophisticated taste of the owners of such collections.

The cultural and spiritual trend that received a powerful spread in the second half of the 17th century was called the Enlightenment. The development of museum collecting was largely influenced by the ideas of enlightenment. [4] In current historiography, the Age of Enlightenment is characterized as a turning point in European and North American society, when the feudal order was replaced by capitalism. The ideology of enlightenment based on a rationalistic approach to reality has become the defining foundation of cultural well-being in Europe. [5, p.164]

The course of the Enlightenment dates back to the late 17th century in England. Gradually, this cultural and spiritual trend acquired a European character. But, the most classical type of education acquired in France. The teachings of the philosopher John Locke were the basis of many theoretical developments of the enlighteners. In his teachings, it was said that equality, freedom come from the very nature of man and no one can cancel them.

It was in the direction of this ideology that special attention was paid to the equality of educational opportunities for people and enlightenment. This gave impetus to the emergence of the concept of a public museum. At the turn of the 17th-18th centuries, socio-cultural changes took place in European society, which influenced the opening of public museums and the development of collecting.

At the turn of the 17th-18th centuries, socio-cultural changes took place in European society, which influenced the opening of public museums and the development of collecting. In many museum collections and museums, genuine objects began to prevail in a certain order, material evidence of events that took place in nature and society. [6] During this era, the educational and upbringing possibilities of collecting collections and museums developed markedly. Teachers, in turn, began to use items from the collection of museum significance in the educational process. For this, there was a need for educational museums.

In this era, many enlighteners tried hard to instill in society the idea that the outstanding achievements of culture are the main means of instilling in a person his intellect and many other virtues. Museums and collections acquired a new meaning during the Enlightenment. Among the functions of these institutions, one of the first places was promoted to didactic functions.

During the Renaissance, museum work was characterized by new forms of premises in which many collections were exhibited. They were not immediately named museums. Therefore, among the most famous of these premises were the cabinet and the gallery. The hall with an elongated shape and large windows was a gallery. Lighting and spaciousness made the gallery suitable for exhibiting various sculptures and paintings. A striking example of such a gallery is the Medici Palace located in Florence, which was built for Cosimo de ' Medici in the XVI century. [7, p.109] A special place where ancient antiquities were collected and exhibited, a special place of sculptural nature was called an antiquary. A small room that had a square shape was called a cabinet. Small-sized cabinets contained various rarities, scientific specimens and works of art. At the beginning, caskets and cabinets with drawers in which it is convenient to store documents and jewelry were called cabinets. This design made it possible to store gems, antique coins, jewelry, etc. Then the room in which this type of furniture was placed became known as an cabinet.

In German, the cabinet was called "kunstkamera". Kunskamera meant a private collection of works of nature or art created by man. This was the opinion of the collector Samuel von. Such forms of museum collections were common in Northern and Central Europe. The use of the words cabinet and kunskamera in particular was accompanied with other concepts that showed the character of the collection itself. For example, the münzkabinet called the cabinet of coins and medals, the shatzkamera was called a treasury in which precious stones and metals were kept. After that, at the turn of the 1500s, the concept of "Wunderkamera", close in meaning to the Kunstkammer, appeared. "Wunderkamera" was called a collection of curiosities or rarities. S. von Kwichelberg believed that the "Kunst and Wunderkamera" represent a comprehensive museum, where various unprocessed natural objects and human-made objects had a fully equal value and were treated as a whole. [8, p.111]

In the 15th - 16th centuries in Italy, a small room in which rulers and influential people were engaged was called "studiolo". And also, in these rooms, works of art of value were placed. In Italian, "studiolo" meant a small room in which research and reflection was carried out. The studiolo was originally a study and library room, but later became a small private museum. In the middle of the XV century, a detailed concept of the studiolo was developed in the museum business, which corresponded to decorative schemes and embodied the humanistic ideas of the Renaissance. Compared to antiquity and the Middle Ages in the Renaissance, the creation of collections and museums had a different character due to the aesthetic and research purpose. This was the beginning of the creation of an organizational type of museums that focused on natural and historical sources.

In the field of collecting in the age of Enlightenment, there are two directions: one of them continued the traditions of the Renaissance-the formation of complex collections, the other, supported by scientists and erudites, contributed to the formation of specialized collections, with a clear organizational structure for the placement of exhibits. [9] The creation of public and national museums, accessible to a wide audience of viewers, served as the basis for the combination of theoretical museology and museography.

In the 17th and 18th centuries, a tendency emerged in the museum business that access to inferior collections was open to a wide range of viewers. This led to the fact that private collections, cabinets and studilo became irrelevant. And the public and semi-public forms of the museum began to prevail. Art collections were of a different nature, which were originally created with a whole demonstration of them to the mass audience. These include the cabinets of wax figures, which have been widespread since the 17th century, and panoramas created at the end of the 18th century.

The architectural forms of the museum space that existed until the second half of the 18th century acquired the position of artistic elements that were specially built in the buildings of the museum. These elements include large staircases, open courtyards and long halls. They were more monumental in comparison with the palace galleries. The first such changes were observed during the work of the device of the Pio-Clementine Museum.

Scientific collections of museums in the era of the Enlightenment received the greatest development. Thus, this led to the use of experiments to study nature, to popularize scientific achievements. Because of this, the collections themselves, as well as museums, were closely associated with the societies of scientists and laboratories.

The main feature in the museum business in the creation of a public museum was the creation of expositions that would be available for the perception of visitors. Because, the first public museums were targeted at collecting connoisseurs and intellectuals. At the end of the 18th century, museums began to solve this problem.

The first antique dealer was located in Rome on the Capitoline Hill. There were placed various ancient sculptures that belonged to the popes. By order of Pope Sixtus IV, a group of bronze antique statues were moved from the Lateran Cathedral to the Capitoline Antiquary. Among these statues were the She-wolf, the young Camilus, the boy removing a splinter from his leg, fragments of the figure of the Emperor Constantine. There were also marble fragments of figures in the form of a lion attacking a horse.

After the restoration, the statue of the wolf was placed over the entrance of the Palace of Conservators. And above the entrance to the senatorial palace, a bronze ore of Constantine was placed. After that, all the other sculptures were placed in the inner part of the Conservators ' palace. In the Capitoline Antiquary under Pope Innocent VIII, marble statues of the Nile and Tigris rivers were placed. One of the main expatriates of the antiquary was the statue of Marcus Aurelius, which was moved in 1537. [10, p.118]

After the Sixtus IV decision, the statues transported to the capitol were placed in no particular order. That is, there was no connection between the placement of the statues and the construction of the Capitol. Therefore, in order for everything to be arranged locally, Paul III attracted Michelangelo to this project. According to Michelangelo's project, such antique statues of emperors as Constantine, Marcus Aurelius and Domitian were located in the form of the political geneology of Paul III.

All the collections of this antiquary became the basis for the Capitoline Museum, which was founded in 1734. And also, during the Reformation, the Capitoline antiquary was periodically replenished in order to show the cultural and political heritage of Rome in European civilization.

Another antique was the Belvedere Courtyard, which was organized under Julia II. In the beginning, the Pope brought his antique collections to the Belveder Courtyard. [11, p.85] The Pope agreed with Bramante to place an antique garden in the courtyard of the Belvedere. There, antique sculptures were installed in decorative niches.

In 1506, a group of Laocoon sculptures was brought to the Vatican. The Belvedere Apollo statue was placed in 1509. And in 1512, a statue was brought which was then considered Cleopatra, but she was later named Sleeping Ariadne. This courtyard fulfilled the tasks of the political and cultural program of the popes. In February 1513, before the death of Julius II, 3 antique statues were placed in the Belvedere courtyard.

In 1581, the Uffizi Gallery in Florence was founded. Francesco I, son of Cosimo I, gave the order to G. Vasari to arrange his own studio in the Palazzo Vecchio. Then he turned his studiolo into a tribuna open to the public. On the top floor of the Uffizi building, a well-lit long and wide corridor was created which was called the "Gallery of Statues". [12, p.88] In 1581, antiques and works by Italian masters such as Micilangelo, Donatello and Bandinelli were housed there. They were placed without any chronological order. In particular, among these antique works there are 26 sculptures donated by the Vatican.

The versatile character of the Uffizi gallery collecting was preserved during the Renaissance. The collections included various works by master jewelers and engravers. There were placed antique and modern weapons, scientific items and tools, various exotic curiosities. The gallery also housed a famous hall with the collection of the tribune. The most valuable exhibits and works of art were placed in an octagonal room that was called the Tribune.

In the center of this room there was a table lined with expensive stones. This item was created from a rare type of wood and stone. And it was decorated with various figures and bas-reliefs of the mannerist style. This table had a three-stage stand with drawers. Silver, gold and bronze medals were placed inside these boxes. There you can even see antique carved stones such as agate, sapphire and amethyst. In the upper parts of the walls were installed paintings and canvases by famous artists of the High Renaissance.

In Europe, during this period, the Jovian Museum was famous, which was built in 1536-48 on the ruins of an antique villa in the city of Como. The purpose of the creation of this museum was to house the collection of P. Giovio, which included portraits of famous historical figures. [13, p.126]

At the request of the founder, this museum was dedicated to one theme. But the constituent parts of the museum had a common connection with the main theme. For example, the Hall of Honor was associated with the personality of the founder of the museum himself, the Parnassus Hall was associated with his environment, and the Arsenal Hall was associated with his era. Separate parts were dedicated to Mercury, Apollo and the muses. Portraits of the patrons of the muses were also placed there. According to the Jovio brothers, they were Emperor Charles V, Pope Leo X and Clement VII.

The museum collection included copies and original canvases. Some of the portraits were in the form of reconstruction, which were created on the basis of images of sculptures, coins. There were cases when P. Giovio could not find the exact image, the portraits were created from his fantasies. Each portrait in this collection contained a Latin text that spoke about the life of the person being portrayed. This text was called "Commendation". The portrait gallery encompassed portraits of ancient and modern military leaders, politicians, artists, etc. [14] The Paolo Giovio Museum and its collections have served as a model for the creation of similar collections in Europe.

One of the first public museums was opened in 1683 at the University of Oxford. This museum, created for scientific and educational purposes, was named Ashmolean. The museum was based on the collections of the senior and junior Tradescants. During the reign of Charles I, John Tradescant was engaged in gardening. In this regard, he collected various curiosities, exotic plants, etc. His house was named "The Ark of Tradescant" which had a beautiful garden and a valuable office. In this office there were such exhibits as gems, samples of exotic flora, coins and paintings from different places of the world. [15]

And in 1656, the first catalog of these collections was published, which was called the "Museum of the Tradescants". Elias Ashmole inherited the collection after the death of his friend Treydescant. Elias added his collections of numismatics and books to this collection and transferred the collection to Oxford in 1667.

A special example of an art gallery of the period under consideration is the Dresden Gallery. August II in Judenchow in the "Stables" building formed an art gallery in 1722. Special paintings from the church, cabinet of curiosities and royal palaces were placed there. August II placed in this collection a collection of porcelain and an engraving cabinet. In the following years, more than hundreds of paintings were purchased from France, Holland and Italy.

The theme is the most, by 1742 there were 1938 paintings in the gallery. The Dresden Gallery began to flourish under August III. He acquired 268 paintings from Wallenstein's collections. The entire content of the gallery shows the style of the European aristocracy of the Age of Enlightenment.

The Dresden Gallery reached its true heyday under August III (1733-1763), when most of the works that brought it world fame appeared in its collection. The world fame of the Dresden Gallery was brought by the paintings that August III bought in different countries. The most famous painting of Raphael's Madonna of San Sisto gallery arrived in 1754. In 1746 the gallery building was rebuilt. The main goal was to increase the exhibition area. And in 1955 the gallery was opened.

In the 18th century, in fact, the first public museum in Rome was the Capitoline Museum, as it belonged to the city. And the Pio-Clementine Museum was semi-public.

Thanks to the activities of Clement XII, the Capitoline Museum was opened in 1734. The collection of antique sculptures, which were bought from Cardinal A. Albani in 1733, became the basis of the museum. This collection has been supplemented by the collection of the Cesi family. They were acquired by Clement XI back in 1720. [16, p.189] The museum received a collection of 300 paintings that were bought by Benedict XIV. In general, the museum's collections appear to have served as a teaching museum for the Accademia del Nudo.

On behalf of the popes Clement XIV, the construction of the Pio-Clementine Museum began. During the construction of the museum, the main forms of museum premises were developed, which were subsequently used by generations of museum architects. For this museum, the collections of the Fusconi and Mattei families were acquired by Clement XIV. [17, p.190] Pius VI made a significant contribution to the expansion of the museum's collections. At one time, the museum concept of this museum drew great criticism. Because, the exposition was overflowing with exhibits. And many masterpieces of art were located next to ordinary objects.

Many have suggested that the expats be positioned in historical sequence. But the Vatican collections have evolved in the same direction. And also, the Popes were able to ensure the preservation of many collections that could disappear forever.

To summarize, the development of museums during the Renaissance and Enlightenment has a special role in the museum business. The birth of the museum as a socio-cultural institution is associated with the Renaissance and falls on the end of the 14th - 16th centuries. And the 18th century can be considered a significant stage in the history of museums. After all, the ideology of the Enlightenment indicated that it was necessary for society to turn closed or private collections into public institutions.

During the Renaissance, collecting was observed to have a precise focus. Thus, at this time, the first palace collections arose. But, in addition to them, new forms of museum collections appeared, which in the future became the basis for their emergence as a socio-cultural institution.

Among them you can see such forms as, cabinets, kunskamera, aniquary, studiolo and art galleries. Monuments of Greco-Roman art, that is, ancient works of art, were considered examples of excellent human creativity. Based on all this, museums that were forgotten in the Middle Ages were returned by the Renaissance, in which antique art objects were considered valuable. One of the characteristic features of collecting during the Renaissance was the gradual expansion of the estate composition of collectors due to the introduction of representatives of the people of the free professions and middle and petty bourgeoisie to collecting.

Significant achievements in collecting during the Renaissance were achieved by representatives of the families of bankers and merchants. One of these families was the Medici. The building in which the collections of this family were kept was the Uffizi Gallery, the creation of which is closely associated with Francesco I Medici.

And also the clergy stood out among the collectors of this era. Popes Sixtus IV, Leo X, Clement VII and Paul III collected ancient statues on the basis of which the Capitoline Museum was formed. The most valuable exhibits collected by the Popes were a group of sculptures by Loakon, She-wolf, and the Belvedere Apollo. And the Vatican collections gave the foundation to the Pio-Clementino Museum, where a scientific systematization of works of art was carried out. Of all the new types of museum forms, the most common were galleries and cabinets.

Outside Italy, many European monarchs who wanted to show their power and political prestige showed particular interest in museum collecting. In the museum business, at this stage, a shift was made from the religious and political needs to the cultural needs of the artistic plan.

During the Enlightenment, for a long time, the main forms of museum exhibiting were galleries and kunskamers of the Renaissance. But, over time, public museums have become more relevant. These museum forms have changed their functions to educational and upbringing.

The very process of turning a private museum into a public one took place in each country in different ways. For example, in Rome, the first public museums were founded - the Capitoline and Pio-Clementine museums. But compared with other public museums, the papal museums were semi-public in nature. But, the most popular are other public museums - the Uffizi Gallery, the Ashmole Museum, the Munich Pinakothek, the British Museum and others.

The social composition of collectors changed under the ideology of the Enlightenment. Compared to the previous era, the number of bourgeois, artists, bankers among collectors has increased. But the royal collections that were not converted into a public museum remained the richest.

As an innovation of this era in the museum business, it can be considered that different types of visual presentation began to be offered to the general public. Among these types, panoramas are the most widespread.

The number of collections has grown in the 17-18 centuries, representatives of the middle class appeared among collectors. Enlightenment ideas of an educated and equal society contributed to this change in museum collecting. The cases of opening private collecting in public in Europe were different. If many collections of monarchs gradually, but slowly, were transformed into public ones, then in the 18th century many museums arose at the expense of donations from private collectors.

In the Age of Enlightenment, new methods of displaying objects appeared, and museum architecture appeared in museum science. Catalogs began to be compiled together with guidebooks of certain collections and museums.

Thus, the emergence of the museum as a socio-cultural institution and the foundation of many of today's museums in the world were laid in the influence of ideas and trends that prevailed during the Renaissance and Enlightenment.

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