

**Ministry of Education and Science of the Republic of Kazakhstan**

**A. Baitursynov Kostanai regional University**

**Department at History of Kazakhstan**

**Educational and Methodological Complex of  
HISTORY OF THE MUSEUMS OF THE WORLD AND  
KAZAKHSTAN course  
(EMC)**

**Speciality 5B020300 – History,  
5B050500-Regional studies**

**Kostanay, 2020**

## Content EMCD

№	№ List of documents	Note
1	Typical training program (copy)	Nomenclature folder 08 - ____ The department with.
2	Working curriculum discipline	in the folder for the work rams of the specialty
3	To courses (Syllabus) for the student	+
4	Timetable for implementation and delivery tasks for the discipline	+
5	Map educational-methodical maintenance of discipline	+
6	Lecture Complex (lecture abstracts, illustrations, and handouts, list of recommended literature)	+
7	Plans practical (seminar) lessons	+
8	Guidelines for the study of the discipline	+
9	Guidelines and instructions on standard calculations, laboratory works, settlement and graphic works, course projects (works)	-
10	Materials for students' independent work (homework sets of texts, self-materials, assignments for the implementation of the current types of work, essays and other homework assignments, indicating the complexity and literature)	+
11	Proceedings of the monitoring and evaluation of educational achievements of students (written control tasks, tests, questions to the boundary control, exam fees, etc.).	+

MINISTRY OF EDUCATION AND SCIENCE OF THE REPUBLIC OF KAZAKHSTAN

NAO "Kostanai Regional University

named after A. Baytursynov"

Institute of economic and law

APPROVE

Director

\_\_\_\_\_ A. Tabuldenov

\_\_\_\_\_.\_\_\_\_\_2020.

Department at **History of Kazakhstan**

**WORK CURRICULUM**

**(SYLLABUS)**

Course	History of museums of the world and Kazakhstan
specialty	5B020300 - History
course credits	3

Kostanai, 2020

The working curriculum was compiled by Ibrayev E.E., assistant professor of  
History of Kazakhstan  
28.05. 2020

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Considered and recommended at the meeting of the Department of History of  
Kazakhstan from 24.06. 2020. Protocol № 6

Head

D. Toimatayev

Approved by the Methodological Council of the Institute of Economics and Law  
from 25.06. 2020. Protocol № 6

Chairman of the Methodological Council

N. Korytnikova

## **1 Description of the discipline:**

The discipline "History of museums of the world and Kazakhstan" is a profile elective discipline, it is devoted to the main periods of the formation of the museum as a socio-cultural institution. The course examines the role and importance of the museum in the context of national and world history and culture.

**Prerequisites:** History of Western culture, methods of historical and regional studies

**Post-requisition:** Museum business

The purpose of the discipline is to give students the necessary amount of knowledge on the history of the formation and development of the museum as a specific socio-cultural institution from antiquity to modern times; to acquaint them with the variety of museum types; to demonstrate the museum's multilateral links with various scientific disciplines and cultural phenomena, aesthetic representations and social demands characteristic of a particular era.

### **Tasks:**

- consider the evolution of the museum as a specific socio-cultural institution;
- show the development of ideas about the appointment of the museum and its functions in different eras;
- to trace the formation and dynamics of the main areas of museum activity (custodial, enlightening, educational, etc.);
- to acquaint students with the history of the most significant museum collections of the world and Kazakhstan

When studying the course, students should:

### **know:**

- To know the patterns of the formation and evolution of the museum as a socio-cultural institution from ancient times to the present;
- To know the stages of formation and collection of the largest museum collections in the world (Europe, Asia, Africa, America);
- Orient in the leading trends of research and practice of modern museums and museum centers.

### **be able to:**

- distinguish cultural features of museum collections of the world
- to identify the historical preconditions for the formation of the museum business
- make presentations of museums of the world and Kazakhstan
- creatively apply theoretical knowledge in solving practical situations;
- own skills:
- Research of cultural features of museums of the world and Kazakhstan
- creating a presentation of museums from different eras and regions
- a scientific description of the museum fund

### **be competent:**

- in the field of historical and cultural development of the region, country, continent

- in studying the features of the historical era

## **2 Contents of the discipline**

### Module 1. Museums of antiquity and the Middle Ages

1.1. Museums in the ancient era. Collecting in Ancient Greece. The concept of a museum. Antiquarian collections of Ancient Greece: sanctuaries, temples, pinakothekas, sto. Delphi, Olympia, the Acropolis of Athens.

1.2. Collections and collectors of the Hellenistic era. Alexandria, Pergamum.

1.3. Collecting in Ancient Rome. The concept of museum. Private collections in ancient Rome. Elements of museum activity in antiquity: storage, display and display of collections.

### Module 2. Museums of the Renaissance and Enlightenment

2.1. Features of historical consciousness in the Middle Ages. Formation of a value attitude to things. Relics, cult utensils.

2.2. Historical background of the emergence of museums in the Renaissance. Movement of humanists. Ancient heritage in the Renaissance culture.

2.3. Renaissance exposition: studio, dressing rooms, antiquaries, galleries, weapons, kunstkamery, offices, museum.

2.4. Collectors of the Renaissance. Outstanding collections of secular and spiritual magnates.

### Module 3. Museums of the Modern Period

3.1. Napoleonic wars and museum construction. New social functions of the museum. Museum of Napoleon. Restitution of artistic values.

3.2. Museum and national identity. German romanticism and the concept of national museums in Germany. Science and Museum. Differentiation of scientific knowledge. The role of natural-science, archaeological and ethnographic collections in the creation of the foundations of scientific systematics, methods of scientific research. The emergence of specialized museums Art museums.

3.3. New functions of museum collections. The emergence of the first professional associations of museum specialists. Museums of fascist Italy and Nazi Germany as an instrument of nationalist propaganda. The transformation of museums in the USSR in the 2030's. XX century. in the political and educational institution. The museum boom in post-war Europe, the expansion of the museum network. International organizations and cultural heritage. Art museums: new approaches. New principles of organizing the museum environment.

3.4. The origin of the museum business in Kazakhstan. Museums of Kazakhstan in the Soviet period. Contemporary museums in Kazakhstan

### **3 List of recommended literature**

#### **Basic:**

1. Ионина Н.А. Сто великих музеев мира. М.: Вече, 2000. - 511 с.
2. Юренева Т.Ю. Художественные музеи Западной Европы: История и коллекции: Учебное пособие. М., 2007.
3. Лысикова О.В. Музеи мира. Учебное пособие к интегрированному курсу «Музеи мира» — М.: Флинта: Наука, 2002. — 128 с.; ил.
4. Асоян Н.И. Художественные музеи Америки // США: экономика, политика, идеология. 1991. № 2.
5. Балаш А.Н. Частное коллекционирование памятников греческого искусства в античном Риме // Музей в современной культуре / Санкт-Петербургская Академия культуры. Т. 147. СПб., 1997.
6. Белозерова В.Г. История музеев и реставрационного дела в КНР (до "культурной революции") // Художественное наследие: хранение, исследование, реставрация. Т. 6(36). М., 1980.

#### **Additional:**

1. Белостоцкий Я., Валицкий М. Европейская живопись в польских собраниях 1300-1800. Варшава, 1958.
2. Блистательный Дрезден: Искусство и художественные собрания во времена Августа II и Августа III. (1694-1763). Каталог выставки. М., 1989.
3. Большой Лувр. Сообщение Международного журнала «Museum». 1995. № 1 (183).
4. Брагинская Я.В. Fata Libelli. (Судьба книги Филострата Старшего «Картины») // Античность в культуре и искусстве последующих веков / Материалы научной конференции. ГМИИ 1982. М., 1984.
5. Браунинг Р. К вопросу о возвращении скульптур Парфенона // Museum. 1984. № 141.
6. Британский музей. Лондон: Альбом / Авт.-сост Б.И. Ривкин. М., 1980.
7. Британский музей. Лондон. Сокровища Британского музея: Каталог по искусству. Пер. с англ./ Сост. Ф. Фрэнсис. М., 1984.

### **4. Appendix**

Training programs (Syllabus) for students in discipline

**Annex to working discipline  
Program curriculum for learners (Syllabus)  
for the academic year 2020-2021 discipline  
History Museums in the world and Kazakhstan**

<b>1. Main Information</b>							
Faculty		Economic and Law					
Speciality		5B020300 – History					
Year	3	Semester	6	Training form	Full	Training program	required
Course cycle		BD		Component		EI	
Credit hours		3		Hours		100	
Course meeting place		Building 1					
Program supervisor		Ibraev Erden Ernazarovich					
Instructor		Ibraev Erden Ernazarovich					
Tutorial time (SIW ind.)		First week		Second week		Third week	
		Monday 13.30-14.20		Monday 13.30-14.20		Monday 13.30-14.20	
<b>2 Prerequisites and Postrequisites</b>							
Prerequisites		A cultural history of the West, historical-ethnographic methodology work					
Postrequisites		Museology					
<b>3 The purpose and objectives of discipline</b>							
The purpose of the		to give the students the necessary knowledge on the history of the formation and development of the Museum as a specific cultural Institute from antiquity to modernity; familiarize them with the diverse types of Museum					
Tasks		consider the stages of evolution of the Museum as a specific cultural Institute; show development of views on the appointment of the Museum and its functions in different epochs; trace the formation and dynamics of main directions of Museum activity (preserving, enlightening, educational, etc.)					
<b>4 Distribution of academic hours</b>							
Total		Scient.	Lab.	PSAS	CCF	Form control	
3 credit 135 hours		40	0	30	60	Exam	
<b>the content of the discipline</b>							
Discipline «history museums in the world and Kazakhstan " -is devoted to major periods of formation of the Museum as a cultural institution. The course considers the role and significance of the Museum in the context of domestic and world history and culture.							
<b>6 Politics course</b>							
<p>1. Study of course must be active and not passive, so the student must regularly, systematically prepare for classes, and perform all the tasks of independent work. The student must come prepared for practical exercises. Training classes will be tested written or an oral examination, interviews.</p> <p>2. all types of controls may peresdavatsja only once when receiving a negative evaluation. Points are reduced. With a positive evaluation cannot retake.</p> <p>3. The student should not without good reason to skip classes. When omissions practical lessons for a good reason, a student must necessarily work within deadlines.</p>							
<b>7 list of recommended literature</b>							
Main		<p>7. Н.С. Алмазова, Н.Ю. Бикеева. История музеев мира. Учебно-методическое пособие для студентов дневного и заочного отделений исторического факультета по специальности «Музеология». Казань.2008, С. 29</p> <p>8. Ионина Н.А. Сто великих музеев мира. М.: Вече, 2000. - 511 с.</p> <p>9. Юренева Т.Ю. Художественные музеи Западной Европы: История и коллекции: Учебное пособие. М., 2007.</p> <p>10.</p>					
Дополнительная		<p>1. Белостоцкий Я., Валицкий М. Европейская живопись в польских собраниях 1300-1800. Варшава, 1958.</p> <p>2. Блистательный Дрезден: Искусство и художественные собрания во времена Августа II и Августа III. (1694-1763). Каталог выставки. М., 1989.</p>					



### 8 Course calendar

№ weeks	Modules	Topics of lectures	Hours	Topics of practical lessons	Hours	STIW (group) topics	Hours
1	Module 1. Museums of antiquity and middle ages	Introduction	1	Museums in antiquity	3		
2				Museums in antiquity	3		
3				Collecting in the middle ages	3	Collecting in ancient Greece	1
4		Museums of the middle ages: from Treasury to the collection	1	Collecting in the middle ages	3		
5	Module 2. Museums of Renaissance and enlightenment			Museums of the Renaissance in southern and Central Europe	3		
6				Museums of the Renaissance in southern and Central Europe	3	Famous collectors and outstanding collections of the Renaissance.	1
7		Museums in the age of modern times: first appearance	1	17th century: old and new in the world of collectibles	3		
8				Museums of the enlightenment in Western Europe	3		
9				The development of museums in the 19th-early 20th centuries	3	Science and technology museums in the 19th century.	1
10		Museums around the world at the crossroads of epochs	1	The development of museums in the 19th-early 20th centuries	3		
11	Module 3. Museums in modern period			Museums in a totalitarian culture	3		
12				The conceptual and organizational innovations in the museum in the 20th century	3	New trends in the museum world in the second half of the 20th century.	1
13		Museum Art in Kazakhstan	1	The conceptual and organizational innovations in the museum world in the second half of the 20th century	3		
14				The emergence of Museums Museums of Kazakhstan	3		
15				Modern museums of Kazakhstan	3	Jekomuzei, their features	1
			<b>5</b>	<b>Total hours</b>	<b>40</b>		<b>5</b>

### 9. Schedule of tasks fulfillment and accomplishment on the course

Types of assessment	Forms of assessment	Grades	Weeks														
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CA	Interview	100	*	*		*		*		*	*	*		*		*	
	control work	100			*		*							*			
	Analysis of the literature	100		*					*						*		
	Compilation of test	100						*								*	
	work with sources	100					*						*				
MA	Tests	100									*						
	Colloquiums	100															*
FA	Examinations	40															

Note 1. A student, who got at least 50% out of 100% and the positive marks for all types of tasks at the end of a semester, is allowed to take an exam. To obtain a positive assessment result it is necessary to get at least 50% out of 100% at the exam.

Note 2. In case of non-attendance of practical classes, one must fulfil the required curriculum tasks.

#### Evaluation criterion

Traditional evaluation	Excellent	Good	Satisfactory	Poor
Grades (maximum = 100)	90-100	75-89	50-74	0-49

\*\* All the educational achievements of students are evaluated according to 100 point scale for each completed task (answer, homework, test, etc.), the final result of the assessment is calculated by adding them together and dividing by the number of marks got.

#### Translation Table ratings points-rating alphabetic system by ECTS grades

Based on letter system	A	A-	B+	B	B-	C+	C	C-	D+	D	F
% Content	95-100	90-94	85-89	80-84	75-79	70-74	65-69	60-64	55-59	50-54	0-49
Based on the traditional system	Excellent		good	good		satisfactorily	satisfactorily			satisfactorily	unsatisfactorily
Based on ECTS	A		B	C			D			E	FX, F

**10 SIW tasks**

№	Topic, task, types of work	Hours	Sources	Reporting form	Date of completion, week (deadline)
1	Abstract on the textbook	5	Required: 1,3,4 Supplementary:1 2	Setting draw on A4 sheets (volume 1 p.)	1-2
2	Review: Memoirs	5	Required: 1-5 Supplementary:1 1,12,18,20	Setting draw on A4 sheets (volume 1 p.)	3-15
3	Browse journals	5	Required: 1,2,5,6	Prepare for the colloquium	3-15
4	Final colloquium	2	Required: 1,2,5,8	Summary notebook	7, 15
	<b>Other types of SIW</b>				
5	Preparation for lectures (0,5 x number of classes)	2,5			
6	Preparation for practical classes (1 x number of classes)	22,5			
7	Preparation for laboratory (studio) classes (1 x number of classes)	19			
8	Preparation for current final activities (1hour x type of control)	4			
	<b>Total hours of SIW</b>	65			

The program was designed by Ibraev EE - senior lecturer  
15.05. 2020.

Examined and recommended at the department session the History of Kazakhstan protocol from 24/06/2020 №6

Head of the Department

D. Toymatayev

## **Lecture complex discipline "History of the museums of the world and Kazakhstan"**

### **Lecture 1. Introductory lecture. The concept of a museum as a sociocultural institute**

The concept of "museum" appeared in the cultural use of humanity more than two and a half thousand years ago, but in the modern era its content has changed dramatically. The ancient Greeks initially understood the "sanctuary" of the sanctuary of the Muses, and over time, the idea of a place to study literature, science and scientific communication began to be associated with this word. In the Middle Ages, when many traditions and institutions of the ancient world had faded into oblivion, the concept of "museum" fell out of use together with its cultural context. The Second Life was given to him by the Renaissance, but at the same time filled it with new meaning. At first, the museum began to call the collections of monuments of antiquity and works of art, then samples of the natural world and everything that was perceived as a "rarity" and "wonder". But in the second half of the XVI century. The term "museum" is increasingly beginning to be used not only in relation to the collection of objects, but also to the room in which it is stored and exhibited.

The appearance of the museum in the interpretation of the Museum of the Enlightenment with its emphasis on equality of educational opportunities of people, the cult of mind and the promotion of knowledge. From a collection accessible only to a few volunteers, the museum grows into an institution open to the general public, and its defining characteristic is already not only the presence of the collection, its storage and study, but also a display. In the XIX century. The process of forming a museum as a sociocultural institute is being completed. At the beginning of the XX century. It has often been defined as a collection of objects of interest to scientists, systematized and exhibited in accordance with scientific methods. However, the further democratization of the museum led to the fact that its definition began to emphasize the focus on all segments of the population.

Today there are a number of definitions of the museum, which is largely due to the complexity and diversity of the phenomenon itself. XX century. gave mankind new types of museums, it came the realization that not only objects can be preserved and exhibited, but also their characteristic environment, various fragments of the historical and cultural environment, and types of human activity. Open-air museums have appeared, which are based not on a traditional collection of objects, but on monuments of architecture and folk life, presented in their natural natural environment. There were also museums exhibiting not the originals, but their reproduction.

Another reason for the diversity of existing definitions of the museum - the development of theoretical museology and various research approaches of specialists, as well as a variety of goals and objectives for which the definition is created. In publications of a reference nature, museums are usually interpreted as research, cultural and educational institutions that, in accordance with their social functions, recruit, record, store, study and popularize historical, cultural and natural monuments. In the Federal Law "On the Museum Fund of the Russian Federation and Museums in the Russian Federation" (1996), the museum is defined as "a non-profit cultural institution

created by the owner for storage, study and public presentation of museum objects and collections”.

In international practice, the definition developed by the International Council of Museums (ICOM) and included in its Charter in 1974 is usually used. Taking into account the amendments made to the latest version of the Charter in 1995, the Museum is “a permanent non-profit institution serving the public and its development and open to people, it acquires, preserves, studies, popularizes and exhibits the material evidences of man and his environment for educational, educational and entertainment purposes. ”

This definition has undergone a long development, but disagreements about the validity and importance of its constituent elements still exist, because it raises many questions. Opinions of experts are divided. Some believe that museums can be considered only those institutions that base their activities on traditional types of scientific, historical or artistic collections. Others hold broader views on the role of the museum in relation to the cultural and physical heritage in general. They believe that the museum’s interests include the whole natural, cultural, and social environment of a person. With their support, ICOM accepted as members planetariums, botanical and zoological gardens, many natural and historical monuments and places of interest.

The provision that the museum should serve the public and contribute to its development is also ambiguously perceived. After all, the interests and needs of various groups of society do not always coincide.

After being included in the museum collection, they become a sign and a symbol of a specific event and phenomenon. This inherent property of the museum object to reflect reality is even more revealed in the process of studying and scientific description of the subject. The documentation function meets the scientific and cultural needs of society and is implemented mainly in the process of recruiting museum collections, their storage and study. The function of education and upbringing is based on the informative and expressive properties of the museum subject. It is due to the cognitive and cultural needs of society and is carried out in various forms of expositional and cultural-educational work of museums.

According to some researchers, for example, D.A. Ravikovich, in addition to these two functions for the museum, is also characterized by the function of organizing free time, which is determined by social needs for cultural forms of leisure and emotional relaxation. It is derived from the function of education and upbringing, since visiting a museum in its free time is mainly connected with motives of a cognitive-cultural nature. This function in a hidden form is historically inherent in museum institutions, at least for the reason that visiting museums is usually connected with the use of leisure time. According to some theorists and practitioners of the museum, as an independent social functions of the museum can be identified research, custodial, or security (AM Acceleration, AI Frolov), as well as communicative (IV Iksanova). The arguments of their opponents are basically the following. Scientific studies in the museum are also carried out in the process of selecting items to the museum collection, and they continue at the stage of studying the subject, determining its information potential, and turning it into documentary evidence of a certain fact, phenomenon, process. Therefore, research and development is not an independent function, but an integral part of the basic documentation function. The security activity of the museum is also one of the tasks of

the function of documenting when it comes to identifying and preserving objects of museum value, museumization of monuments and natural objects, and, if necessary, the physical preservation of museum values for modern users and future generations. As for the museum communication, the essence of which is the transfer of information, its recognition as a specific social function of the museum will lead to its absorption and documenting functions, and education and upbringing functions, because all the museum's activities are focused on information transfer.

So, despite the fact that the problem of the social functions of the museum has been discussed by domestic and foreign museologists for more than a decade, it can hardly be considered finally resolved. Some researchers express dissatisfaction with traditional ideas that the museum is characterized by only two of the above social functions, others believe that the concept of "social function" in relation to the museum requires a radical revision. With all the range of available judgments and opinions, most researchers confirm the importance of functional analysis for understanding the role and place of a museum in society and determining ways of its further development.

The social functions of the museum are closely linked and interact. The process of documenting continues in the exposition and cultural and educational activities of the museum. The exposition is a form of publication of that scientific work, which is conducted in the process of completing museum objects, studying them and describing them. Mainly on the basis of the exposures the function of education and upbringing is carried out. Excursions, lectures and other forms of educational activities of the museum serve as a commentary on the exposition and the museum objects presented in it.

Increasing the role of museums in the organization of leisure of people, in turn, affects the exposure and cultural and educational activities. This clearly manifested itself in the tendency to create more attractive expositions for visitors by recreating interiors in them, placing existing models and various technical means in them - sound, cinema screens, monitors, computers, as well as using dramatized forms of work with visitors, museum concerts, holidays, balls.

Communication is the transfer of information from one consciousness to another. Communication, exchange of ideas, thoughts, information - such a semantic series is built up in connection with this concept. Communication necessarily flows through any carrier; in its quality material objects, logical constructions, speech, sign systems, mental forms and other manifestations can act. When subjects of communication do not come into direct contact, communication is carried out through text or other media. The main feature of communication is having an opportunity.

## Lecture 2. Museum of the Middle Ages: from the treasury to the collection

In the European history of the Middle Ages, it is customary to call a huge epoch whose chronological edges, due to their vagueness and uncertainty, have traditionally been the subject of scientific debate. For the lower boundary of the Middle Ages, the conventional date of the fall of the Roman Empire is usually assumed to be 476, and domestic historiography most often refers to the mid-17th century as the upper boundary, when the English bourgeois revolution broke out in Europe. Foreign historians of the period of the XVI – XVII centuries, as a rule, belong already to the epoch of the New time.

It should be borne in mind that this general historical periodization reflects only the main trends in the development of European society, and the culture and national identity of peoples make their own adjustments to it. Therefore, chronologically in the medieval history of Europe includes two fundamentally different cultural epochs. In the Western European region, the period of the XV - beginning of the XVII centuries. Researchers distinguish a separate stage in the development of culture, called the Renaissance, or Renaissance; in Eastern Europe, all this time, medieval culture continued to maintain its dominant position.

The main feature of medieval culture was its deeply religious character. Medieval art was almost entirely aimed at religious and church needs. The Middle Ages overthrew the ancient ideals of wisdom and beauty, while the fathers of the church and theologians constantly emphasized the insignificance of the human mind, its inability to comprehend the divine secrets of the universe. The Church categorically condemned the antique body cult as sinful; proclaiming instead the cult of austerity, she demanded to take care of the soul, not the body.

The troubled times of the early Middle Ages dispersed the art collections of the ancient world. Some creations of the Greeks and Romans died at the hands of religious fanatics, who considered the works of sculpture “the seat of demons”, while others fell victim to purely practical considerations: bronze statues were melted into coins, and marble hewn and burned with lime to obtain building material.

Medieval man met with art mainly in the temple. Objects of worship in temples were the highest examples of arts and crafts and were of great value, both artistic and material.

Treasures of the church could be stored in ordinary closed cabinets, but most often were in a special room. It could be a special room next to the altar or an extension to the temple, and in the monasteries - a separate building. Church Slavic name of these buildings - the sacristy, a place for storing church utensils and vestments, that is, robes of clergy. Understanding as the essence of communication presupposes the unity of the language of communicants, the unity of mentalities, the unity or similarity of the levels

of social development. But communication of cultures far in time and space is also possible; In this case, the understanding of cultures is possible as a reconstruction or construction according to the laws of information processing, which are adopted in the perceiving culture.

At the beginning of the XX century, the term “social communication” appeared, and after the Second World War, philosophical concepts of the development of society appeared, considering social communication as a source and basis of social development.

The concept of “museum communication” was introduced into scientific circulation in 1968 by the Canadian museologist D.F. Cameron. Considering the museum as a communication system, he considered it to be a distinctive visual and spatial character. According to his interpretation, museum communication is the process of communicating a visitor with museum exhibits, which are “real things”. The basis of this communication is, on the one hand, the ability of the creators of the exposition to build special nonverbal spatial “expressions” with the help of exhibits, and on the other hand, the visitor's ability to understand “the language of things”.

This approach allowed D.F. Cameron to formulate a number of proposals on the organization of museum activities and the interaction of the museum and the audience. First, along with the guardians-exhibitors, artists (designers) who are proficient in the language of visual-spatial communication should take full part in creating the museum exposition. Secondly, guides (museum teachers) should abandon attempts to translate visual "statements" into verbal form, and teach the "language of things" of visitors. Thirdly, new specialists should come to the museum - museum psychologists and sociologists who will provide “feedback” in order to increase the effectiveness of museum communication by correcting both the processes of creating the exposition and the processes of its perception.

Works of Cameron, having caused not only recognition but also critical responses among museum professionals, nevertheless became one of the turning points in the development of museological theory. Until the early 1960s, a certain alienation of museums from society persisted. Scientific studies of previous decades were mainly focused on the study of collections, while the issues of interaction with the audience remained out of sight of museum specialists. Meanwhile, the need for a theory began to be strongly felt, which makes it possible to explain the process of interaction between museums and society and to direct it in the right direction. Communication ideas helped to fill this vacuum in museology, which by that time were spread in other fields of knowledge. In the 1980s there is a design of the theory of museum communication, which took shape alongside and in controversy with such traditional areas as, for example, the theory of the museum subject, the theory of museum activity. A significant contribution to its development along with the works of D.F. Cameron was contributed by the studies of Y. Romader, V. Gluzinsky, D. Porter, R. Strong, and M. B. Gnedovsky.

Gradually, a new communication approach was formed in museum studies, in which the visitor was viewed as a full participant in the communication process, the interlocutor and partner of the museum, rather than a passive recipient of knowledge



and impressions, as was the case with the traditional approach. Different structural models of museum communication have also become apparent.

One of the most common models is that the visitor communicates with the museum employee in order to gain knowledge, and the exhibits serve as the object or means of this communication. Within the framework of another model, the visitor communicates directly with the exhibit, which at the same time acquires an inherent value. The purpose of this communication is not the acquisition of knowledge, but aesthetic perception, which should not be suppressed by information of an art history character. This form of communication is more characteristic of art museums, which, instead of communicating art history knowledge, create conditions for aesthetic experiences for the museum audience and teach the aesthetic perception of the exhibit as a special art.

Fundamentally new in the context of the theory of museum communication was the approach of the German museologist Y. Romedera. According to his concept, a museum object should not be considered as a value in itself, because it is always only a "sign of a certain socio-historical content." The museum exposition in this case appears as a sign system displaying various historical and cultural phenomena and processes through the exhibits as sign components. And it is not the reality itself that is displayed, but its understanding by the author of the exhibition, which is presented in the form of a certain logic (concept) and artistic image (design). This model of museum communication is used to communicate with a different culture, and the main thing in it is overcoming the cultural and historical distance.

### Lecture 3. Temples and their treasuries

The earliest information about the existence of church treasures in Western Europe dates back to the beginning of the 7th century, but the real scale in their construction came with the ascension to the throne of the Frankish king and then emperor Charlemagne (768–814). Conquering European nations, he introduced Christianity among them and thus gave impetus to the emergence of new churches and monasteries.

Contributions and donations of parishioners served as one of the most important sources of replenishment of temple treasuries. War booty, captured during the battles with the Avars and Arabs, also enriched the Christian treasury, and in the XI-XIII centuries. The most important source of replenishment of the old and the emergence of new treasures became the crusades to the East with the goal of “snatching the Holy Sepulcher” from the hands of the “infidels”.

In addition to expensive liturgical utensils, relics associated with Jesus Christ, the Mother of God, apostles, martyrs, and other personalities respected in the Christian world were necessarily included in the temple treasures. These were clothing and household items of the saints, fabrics in which their remains were wrapped, and in the case of martyrdom, instruments of torture and execution. The special silver or lead vessels kept the oil from the funeral lamps, and in the low, wide boxes with the images of the Gospel scenes they kept the sacred soil of Palestine. Sometimes the same relics appeared in several copies, and their owners proved the authenticity of their rare book.

Particularly venerated relics - the imperishable remains of people, canonized by the church as martyrs and saints. The real struggle flared up for their possession: they were bought, stolen, divided into parts. The holy remains were placed in special containers - reliquaries, which were made of precious metals, ivory, wood, and decorated with precious stones, carvings, and enamel. They could have the shape of an oblong house with a gable roof or a Gothic temple, sometimes took the form of crosses, elegant caskets, cylindrical vessels, turrets. If the relic was a part of the body of the saint, then the reliquary was created in the shape of a hand, foot, head, fingers, that is, in accordance with what was to be stored in it.

Artistic crafts of ancient masters were kept in Western European church collections with great care, the quality of which medieval artisans were no longer able to reproduce - cameos and intaglios. The Middle Ages nurtured true passion for them, thanks to which they came to our time.

There were unusual minerals, elephant tusks, palm branches, ostrich eggs, and other specimens of the natural world in temple collections. They were brought mainly by pilgrims as “reminders” from the Holy Land. Churches and monasteries cherished and memorial items related to prominent historical figures. It is known, for example, that in the Kiev church of Hagia Sophia before its plunder by the Polovtsy in 1202, the clothes of the first princes were kept. The sacristy of the Pechersk monastery near Pskov was distinguished by a collection of memorial items from the personal use of the tsars Ivan IV and Boris Godunov.

A huge treasure trove of historical relics was the Cathedral of the city of Reims, where the coronation regalia of the French kings were kept.

During the days of solemn worship, especially revered relics were exhibited for worship, and expensive cult utensils from the treasuries were used in religious ceremonies. Art had a tremendous impact on the minds and feelings of the congregation. The temples contributed to the development of the aesthetic feeling of believers, because the liturgical utensils and works of art that decorated the interior undoubtedly reflected the artistic representations of the era,

Contemplating the beauty and harmony of the interior of the temple, people at the same time comprehended the “world order”, because the medieval temple with its architectural and visual forms was a kind of “bible for illiterate”.

The fact is that one of the characteristic features of the medieval mentality was thinking with symbols. Symbols pervaded the church and worldly ceremonies. A huge repository of symbols saw nature and art, especially architecture. Color, line, form denoted higher spiritual categories and created complex symbolism of artistic images. Each architectural detail of the temple, its dome, chapels, altar, the layout of the internal space were filled with deep symbolic meaning, should have given an idea about the structure of the world, about the cosmic order. The cathedral itself was considered a symbol of the universe, “the house of God”, its dome was perceived as the heavenly vault, the portal as the “heavenly gates”, etc.

The whole system of Christian knowledge was embodied in the temple, its sculptural and pictorial decoration contained a set of views and ideas that should guide people in their daily lives. At the same time, individual statues, icons, paintings were associated with the space around them and were not perceived in isolation, no matter how deep the symbolic meaning they had. This spatial-objective environment of the temple, created on the basis of a certain concept, where things-symbols carry certain coded information and have a strong influence on the mind and feelings of a person, some researchers consider as the “form” of the museum exposition.

#### Secular treasuries and private collecting

Already at the dawn of the Middle Ages, secular power began to create secluded rooms for expensive jewelry, weapons, precious utensils and documents. In a number of Western European countries, such repositories of expensive items were called “wardrobe”, because in the medieval era, the content of this term was not limited to the meaning of “storage space for clothes”, but had a broader meaning: it applied not only to clothes, but also to all property.

One of the most famous treasures of early medieval Europe belonged to Charlemagne.

The secular treasures of the era of the developed Middle Ages were distinguished by splendor and luxury.

Judging by the reviews of representatives of foreign embassies, in the XVI century. The Moscow treasury of the Russian Tsars was unmatched in Europe. Here is what she remembered in 1599 Don Juan Persian:

“For eight days we were shown the sights of the city, especially the treasury, at the door of which there were two images of lions: one, apparently from silver, the other from gold. The wealth contained in the treasury is as difficult to imagine as described and therefore silent about them. The royal clothing store was equally valuable. невероятную. The arsenal is so large and so richly supplied that it would be possible to arm 20 thousand horsemen.”

The beginning of the formation of the treasury is attributed by researchers to the second half of the 13th century, when Moscow became the center of an independent independent principedom. Its contents were created by taxing the dependent territories, the traditional feudal robbery during civil strife, withholding part of requisitions and tribute to the Horde. Almost all the events connected with the struggle of Moscow for exaltation were materialized in it, because many valuables and shrines belonging to the annexed lands and principedoms were exported here. Quite a few beautiful and highly artistic items for the princely, and then the royal treasury were made by skilled workers of the Kremlin workshops, which were convened or brought by force from all over the Russian land. In the second half of the XV century. Due to the growth of trade relations with the East and the West, expensive items and fabrics purchased from visiting merchants began to flow into the treasury of Moscow rulers. Since the XVI century. In connection with the expansion of diplomatic ties with foreign countries, ambassadorial gifts began to make a significant contribution to its replenishment, among which products of gold and silver crafts dominated.

Initially, the treasury was located in the lower floors of the terem rooms and in the basement of the Moscow princes' house church - the Annunciation Cathedral of the Moscow Kremlin. However, the continuous growth of wealth demanded a more spacious room, which was erected in 1485 between the Archangel and the Annunciation Cathedrals, calling it "Kazenny Dvor". It contained symbols of power, ambassadorial gifts, gold and silver dishes.

Until the beginning of the XVIII century. the treasures of the Russian tsars were also placed in other Kremlin vaults - the bedside treasury, the Stable treasury, the Armory, and also in various small storerooms. The bed of treasury, first mentioned in the XVI century. and by the end of the century, the converted into a Workshop, was in charge of storing and making things for the daily needs of the court; clothes, favorite jewelery, bedding, especially esteemed icons entered her storerooms. The duties of the Stable Treasury, created at the end of the 15th century, included the manufacture and storage of decorations for the royal departures — saddles, orchards, and other parade horse decorations, which required about a dozen different objects and decorations. The Armory Chamber, first mentioned in written sources in 1547, was engaged in storing and manufacturing parade weapons and combat armor for the king and the approximate boyars, awarding distinguished governor, embassy gifts. The samples created here were distinguished by their high technical and artistic skills. The gunsmiths decorated their

products with carvings, niello, chasing, gold and silver notch, inlaid with gold and mother of pearl.

#### **Lecture 4. The ideology of the Enlightenment and the concept of a public museum**

In European culture, the epithet “the Age of Enlightenment” was firmly established in the 18th century. The main content of this historical period was determined by the ideological and political movement, whose leaders infinitely believed that the mind is able to ensure the universal progress of mankind. They believed that all social ill-being is the result of people's ignorance and delusions of reason, that by enlightening the people and their rulers it is possible to build a new world order that will be more correct and fair than the existing one, since it will be more reasonable and logical.

Being anti-feudal in its social orientation and anti-absolutist in a political program, the educational ideology reflected primarily the interests of the third estate - entrepreneurs, financiers, artisans, peasants, people of free professions. But objectively the ideas of the Enlightenment had a broader meaning. The philosophy of the Enlightenment influenced the spiritual life of all people in all corners of Europe, and the formula “freedom, civil equality, property” developed by them, along with the ideas of direct democracy of the people, did not lose its relevance even today. Despite the fact that the masses of the people were alien to the educational movement, new ideas were widely spread among intellectuals and the advanced bourgeoisie.

It was in line with the ideology of the era, with its emphasis on enlightenment and equality of educational opportunities for people, that the concept of a museum, accessible to the general public, in other words, a public museum, gradually began to take shape. Enlighteners persistently inculcated into the public consciousness the idea that the great creations of culture are the most important means of educating the aesthetic taste of man, his intellect and many virtues.

Improving a person by converting his feelings and mind to cultural heritage was perceived in that era not only as a private matter for everyone, but also as a social responsibility. After all, the education of a single person in the future could transform a

whole generation and ultimately rebuild the whole society on new principles. Therefore, the main slogan of enlighteners in the museum sphere sounded like this: collections that serve the pleasure of the few should be available to everyone.

#### Museums of England

The first English public museum, created with scientific and educational purposes, was opened in 1683 at Oxford University and later was named the Ashmola Museum. It was based on collections collected by Father and Son Tradescanta. John Tradescant Sr. was engaged in the breakdown of gardens for King Charles I and the English nobles, therefore, in search of rare and beautiful plants he often traveled to foreign countries, simultaneously bringing exotic specimens and various rarities for himself. His home in the vicinity of London, nicknamed the “Treydecant's Ark”, was famous for its magnificent garden and the richest cabinet, where samples of exotic flora and fauna, gems, minerals, coins, medals, weapons, paintings, ethnographic materials from many regions of the world were exhibited. In 1656, the first catalog of this collection appeared under the name “Museum of Tradescans”. Compiling it and systematizing the collections of John Tradescant Jr. was helped by a friend of Elias Ashmol, a lawyer and collector. Subsequently, he inherited the Tradescans Museum, attached his collection of books and numismatics to it, and in 1667 handed over to Oxford on the terms of exhibiting collections in a separate room. In May 1683 the grand opening of the museum took place.

A public museum of national scale appeared in England seven decades later. Its founder was a physician and naturalist, president of the Royal Society of London, Hans Sloane (1660-1753). One of the most educated people of his time, he successfully combined his scientific career with collecting activities, to which he fostered a true vocation. By the end of his long life, Sloan collected 43 thousand books and 7 thousand manuscripts, 12.5 thousand samples of plants and 334 volumes of herbarium, a huge number of zoological and mineralogical samples, 23 thousand coins and medals, over 80 thousand works of art, rarities, subjects of ethnography and tools. The Sloane collection bequeathed to the king.

To house the museum on the outskirts of London, Blotsbury bought for 40,000 pounds sterling mansion Montague House, surrounded by a huge park. The museum's property includes a collection of Robert Cotton's manuscripts, books and coins, and a collection of unique manuscripts of Robert Harley, Lord of Oxford. In January 1759, the grand opening of a new institution, called the British Museum, took place.

#### Art galleries in Germany and Austria

While in England, the first public museums emerged on the basis of private collections, in continental Europe they appeared as a result of the slow and gradual development of closed monarchs' collections into public institutions.

By the end of the XVII century, a brilliant center of art collecting was formed in Dresden. Over the course of a century, all the Saxon Electors bought works of art for their castles and palaces, but the collection acquired a true scope under Frederick Augustus I (1694–1733).

In 1722, in a specially equipped room on the second floor of the so-called “Stables” on Judenhof, he created an art gallery in which he placed the best works of art from kunstkamera, palaces and churches.

The Dresden Gallery reached its heyday under Augustus III (1733–1763), when most of the works that brought world fame to it appeared in its collection. In 1754, the gallery received her most famous painting, the Madonna of San Sisto, by Raphael, now known as the Sistine Madonna.

The “Konyushen” building, rebuilt in 1746 to increase the exhibition space, remained the seat of the art gallery until 1855. Numerous canvases, brought to Dresden from all over Europe, were hung in the halls of the gallery in order of size and size. There were no labels, and the paintings covered the surface of the walls in dense rows all the way up to the ceiling. Only members of the Elector’s family and a select circle of people could admire this meeting.

From 1765, a “qualified public” began to be admitted to the gallery, as stated in its first guidebook, published in French that same year. Three years later, a nineteen-year-old student, Johann Goethe, specially came from Leipzig to Dresden to see firsthand the famous treasures of the gallery.

In 1777, the Munich Pinakothek opened access to its halls, but also made it “for artists and amateurs”. From 1760, it became possible to visit by prior request the famous Kassel Gallery, created by Landgraf William VII and consisting of some of the pearls of European painting, including 35 paintings by Rembrandt, 35 - Rubens, 20 - Van Dyck.

In the same years, connoisseurs and artists could inspect the art gallery in Düsseldorf.

In 1756, in the Düsseldorf Gallery, such a hanging of painting appeared, in which the canvases, although they still covered the entire surface of the walls, were grouped into two schools — Italian and Dutch — and partly by masters.

The most vivid example of the successive transformation of a closed monarchs collection into a public art museum throughout the 18th century. can be considered the history of the Vienna Imperial Gallery. In the 1770s under the influence of educational ideas, Empress Maria Theresia (1740–1780) and her son co-ruler Joseph II (1765–1790) decided to create a fundamentally new art gallery. The exhibition opened in 1781

In the 1720s Emperor Charles VI created a new painting exposition in Stallburg. Pictures were placed according to the principles of "trellis hanging" and "decorative complex". Next to the masterpieces, the paintings that do not possess high artistic merit turned out to be important, since the selection of the format of the painting, its plot or color played a decisive role in the selection. At the same time, some canvases were cut off or set in order to achieve the desired symmetry. For example, it was significantly cut and placed in Rubens' self-portrait oval frame.

Deciding to create a fundamentally new exposition of painting, Maria Theresia and Joseph II invited from Basel to implement their plans by the artist Christian Mechel, several years earlier engaged in illustrating the catalog of the Dusseldorf Gallery. Of all the imperial residences and castles, the most artistically significant canvases were brought to Vienna, and, selecting among them the best, hung in the Upper Belvedere. The paintings put on display in Stallburg were returned to their original size, the expensive frames were replaced with simpler ones, made in neoclassical style, and the canvases were hung not with “trellis”, but with thick rows. But the main innovation was that the principle of historical systematization of the material was put in the basis of the

display of the painting. Cloths are grouped by national schools. At the same time, unlike the Düsseldorf gallery, in the Upper Belvedere the German school was separated from the Dutch, and in Italian art the Venetian, Bologna, Florentine and Roman schools were distinguished. Inside schools, the works of the same artist were exhibited side by side, and the works were placed in chronological order.

In the XIX century. expositions, built on a historical and systematic basis, began to dominate, and the concept of a public art museum, which had developed by the end of the XVIII century. and for the first time clearly articulated in the Vienna Belvedere, in its fundamental principles did not undergo any radical changes.

## **Lecture 5. Museum art in Kazakhstan**

The Central State Museum of the Republic of Kazakhstan is one of the largest museums in Central Asia. Founded in the 30s. The nineteenth century in the city of Orenburg, where the "Museum of the Orenburg Territory" was organized at the Neplyuev Military School. One of its organizers is the writer and lexicographer Vladimir Dal. The question arises: "What is the relationship between this museum and the Russian city of Orenburg?" In 1920-1925. Orenburg was the capital of the Kyrgyz Autonomous Soviet Socialist Republic (present-day Kazakhstan). Therefore, the museum located there received the status of a republican. After the transfer of the capital to Kzyl-Orda, the museum moved there, and after the capital of Kazakhstan became Alma-Ata - to Alma-Ata. In Alma-Ata, collections of museums of the Semirechensk region and the Cossack army and the republican anti-religious were poured into the funds of the museum. In 1931 the museum was located in the building of the former Turkestan Cathedral in Almaty. In 1985, he moved to a modern building, which was built in 1985 according to the design of architects Y. Ratushny, Z. Mustafina and B. Rzagaliyev. It is one of the best buildings of modern architecture of the city. The total area of the museum building is 17,557 square meters. On its three floors there are exhibition galleries and 4 exhibition halls. To date, the collection of the Central State Museum of Kazakhstan has more than two hundred thousand monuments of material and spiritual culture.

### **Exposure Overview**

The first exhibition hall is the hall of paleontology and archeology. Its exposition consists of two sections: paleontology and archeology.

The second exhibition hall is devoted to the history of Kazakhstan from the XV to the beginning. Twentieth century. This is the period of the formation of the first Kazakh Khanate, the formation and development of statehood, the struggle of the Kazakh tribes against the Dzungar conquerors, the entry of the Kazakh lands into the Russian Empire.

The third exhibition hall is devoted to the history and ethnography of the peoples inhabiting the territory of the republic at the present time.

The fourth exhibition hall reflects the history of Kazakhstan from the moment of the proclamation of the republic as an independent state in 1991 to the present day.



“Open Fund” - it presents previously unknown treasures of fund collections. The collections of gold items, reflecting the cultural tradition of the tribes of the era of early nomads of Kazakhstan, occupy the leading place in the exposition.

The anthropology museum exposition is dedicated to the history of the formation of humanity, the stages of the formation of the Kazakh people and its ancestors on the territory of Kazakhstan for over 40 centuries.

State Museum of Art. A. Kasteeva

Formed in 1976 on the basis of the collection of the Kazakh State Art Gallery. Shevchenko (founded in 1935) and the Republican Museum of Applied Arts (formed in 1970). In January 1984, the museum was named after the People's Artist of the Kazakh SSR.

Abylkhan Kasteev. Currently GMI them. A. Kasteeva is the largest art museum in the country and the leading research and cultural-educational center in the field of fine arts. The museum has 9 scientific centers: fine art of Kazakhstan, applied art of Kazakhstan, classical foreign art, foreign art of the new time, funds, restoration, exhibitions and exposition, excursion service and propaganda, information and publishing. Today, in its high artistic level, the collection of the museum is not inferior to many world collections. The museum has the richest funds, the number of exhibits of the main fund of the museum is more than 22,500 unique works of painting, drawing, sculpture and applied art in Kazakhstan, Russia, Europe, America and the nations of the East.

Museum of Archeology

The basis of the museum, opened in 1973, was the material accumulated over the past fifty years by the works of archaeological expeditions. The museum exposition is deployed in two halls. The first presents two sections - the Stone Age, the Bronze Age. In the second hall - the early Iron Age, the Middle Ages.

On the territory of Kazakhstan, a man appeared about a million years ago, as evidenced by the numerous finds of Paleolithic tools found on the northern and southern slopes of the Small and Great Karatau Mountains. A high level reached the civilization of Kazakhstan in the Bronze Age - settlements, burial grounds, ore mines, rock paintings are found everywhere in the country. The monuments of Central Kazakhstan: Atasu and Myrzhik settlements, Aksu-Ayuly, Begazy, and Dandybay burial grounds have been studied better than others. Of particular interest are the cave paintings of Semirechye, Central and Eastern Kazakhstan.

In the first half of I millennium BC. e. the ancient population of Kazakhstan had a transition to nomadic cattle breeding, tribal unions and the first states emerged. Sakas living in Eastern Kazakhstan, Semirechye, had a written language in the Aral Sea region. Saks are known from Chinese, Old Persian (inscriptions from Nakshi-Ristema, Sousse, etc.) and Greek sources. Herodotus reports on various tribes of the Sakas — the massagets, the dayas, the Issedones, the Argipeas, the Tigrahauds, the Haumavarga, the Taradaraya.

The central place in the museum's exposition is occupied by the “Golden Warrior” from the Issyk mound, which has become a unique discovery by Kazakhstani archaeologists. Kurgan Issyk provided Kazakhstani scholars with a rare opportunity to study the distinctive history of our ancestors, the Saks who lived in the 5th – 4th

centuries. BC e. The restorers reconstructed the clothes and made a copy of the ancient costume. Samples of the well-known “animal style” are vividly represented on the costume of a warrior from the Issyk kurgan.

Another widely known monument of Semirechye V century BC. e. - the burial ground Besshatyr, which allowed to get interesting information about the funerary architecture and technique of the construction of mounds. The exposition is decorated with a mock-up of the tomb, made of Tian-Shan fir, which served as the burial chamber of one of the Besshatyr barrows.

An interesting group of bronze items is made up of Sak and Usun cauldrons and incense burners, found during excavations at the ancient Shrine of Semirechye. They allow you to find out the religious views of the Sakas and Usuns. The Middle Ages epoch is represented by materials from the excavations of the burials of ancient Turks and cities located on the Great Silk Road, which for a considerable distance went through the territory of Kazakhstan. Original art and architecture, arts and crafts, products from different countries illustrate the high level of urbanization of medieval Kazakhstan. The cities of Otrar, Taraz, Turkestan, Kayalyk, Talhir, Almaty were widely known in Eurasia. The exposition of the medieval hall is decorated with ancient Turkic stone sculptures, models of the mausoleums of Aisha Bibi and Khoja Ahmet Yasavi, highly artistic carved wood from the main hall of the Syrdarya city of Keder, remnants of carved clay panels from the palaces of the cities of Jamukat and Kulan in the Seven Rivers.

Scientific and cultural center (house-museum of M. Auezov)

Scientific and cultural center "House Auezov" is a major research center of Kazakhstan. Established in 1962. The original name is the Literary-Memorial House-Museum of M. O. Auezov at the Institute of Literature and Art. M. Auezov of the Academy of Sciences of the Kazakh SSR by Resolution of the Council of Ministers of the Kazakh SSR No. 550 dated August 10, 1961. On November 28, 1963, the Mukhtar Omarkhanovich Auezov Literary and Memorial House-Museum opened its doors to the first visitors. The rich fund that was handed over to the writer's wife, Valentina Nikolaevna Auezova, put together an exhibition in the halls of the museum, located on the first floor of the building. The second exhibition was opened in 1973. Its author was J. Nimets, whose interesting work attracted the attention of visitors for more than 20 years. In 1993, the museum was closed for renovation, which lasted four years. In the course of this work, the original interior of the memorial house was restored, where the last ten years of Mukhtar Auezov's life (1951–1961) lived and worked. For the new exhibition pavilion, storage and other premises, a new building was built in 1997. The total area of the museum is 480 square meters. m, the exhibition hall area - 174.4 square meters. The museum has a library, a mobile exhibition hall, and a restoration workshop. Currently, the museum holds about 72.6 thousand units of storage.

Republican literary-memorial museum complex of S. Mukanov and G. Musrepov

The State Literary-Memorial Museum Complex of Sabit Mukanov and Gabit Musrepov was created on February 8, 1999 on the basis of two existing museums of S. Mukanov (opened on November 21, 1978) and G. Musrepov (opened in May 1987).

The exposition of the museum complex, located in 11 halls, is built on reliable materials, according to the thematic-chronological principle and recreates the history of

our state through the personality of the writers, reveals the creative laboratory of such artists as Sabit Mukanov and Gabit Musrepov. The museum complex has a literary and memorial exhibition. The literary exposition of the museum complex of S. Mukanov and G. Musrepov is located in five rooms and presents the history of the development of Kazakh literature, the sources of which were the leading figures of literature S. Seifullin, B. Maylin, I. Dzhansugurov, M. Auezov, S. Mukanov, G. Musrepov, G. Mustafin and many other literary figures. The literary exposition reflects the life and career of writers: youth, years of study, the formation of S. Mukanov and G. Musrepov as writers, their social and political activities. Literary documentary materials, as well as manuscripts of works and diary entries, revealing the creative laboratory of the writers, the versatility of their talent are widely and visually shown here. Their works, such as “Botagoz”, “School of Life”, “Awakened Land”, “Ulpan” and others, have found their place in the exposition.

The Museum of the First President of the Republic of Kazakhstan is the museum of the modern history of Kazakhstan. It was created by presidential decree of August 28, 2004. The museum received its first visitors in the building of the former Residence of the Head of State in March 2005.

The main idea captured in his expositions is the formation of the state sovereignty of the republic and the historical role of its First President N.A. Nazarbayev in the construction of an independent democratic state.

The Museum conducts overview and thematic tours in Kazakh, Russian and English for all categories of visitors.

In order to develop the Museum as an integrated research, scientific, educational and cultural center, the Development Concepts of the Museum of the First President of the Republic of Kazakhstan for 2007-2009, 2010-2012 were developed, envisaging the improvement of the research, exhibition and exhibition, information and publishing , sightseeing activities, as well as the expansion of areas of museum pedagogy.

The scientific and educational activities of the Museum are expressed in the construction of various communication channels: organizing lessons, excursions, lectures, non-traditional meetings, meetings of discussion clubs, presentations, which are held in cooperation with educational institutions of all levels of education, public associations. An important area of educational and educational activities of the Museum is to support children with disabilities. Annual holidays for “special children” have become traditional, art therapy seminars, contests and exhibitions of works, organized jointly with partners by the representation of the European Commission in Astana, NGO “Society for Disabled Children of Astana”, Center for Child Development “Balamai”, NGO “Creative center of art therapy "Ocean-art", etc.

**Plan of practical classes on discipline  
“History of the museums of the world and Kazakhstan”**

**THEME 1. MUSEUMS IN ANTIQUE EPOCH (6 hours)**

Objective: to study the features of collecting in the ancient era as a prototype of museum activities

1. Collecting in ancient Greece. The concept of museum.
2. Proto-museum collections of ancient Greece: sanctuaries, temples, pinakotek, stoys. Delphi, Olympia, Athenian Acropolis.
3. Collections and collectors of the Hellenistic era. Alexandria, Pergamum.
4. Collecting in ancient Rome. The concept of the museum.
5. Private collections in ancient Rome.
6. Public meetings in ancient Rome: temples, forums, porticoes, villas. The composition of the collections. Collectors of Ancient Rome.
7. Elements of the museum activity in antiquity: storage, expo and display of collections.

Literature: main 1-4,6, additional 4-5

**THEME 2. COLLECTING IN THE AGE OF THE MIDDLE AGES (6 hours)**

Objective: to study the transition from collectibles to the treasury, as a stage in the formation of a value attitude to things

1. Features of historical consciousness in the Middle Ages.
2. Formation of value attitude to things.
3. Relics, cult utensils. The emergence and development of church treasures: Monza, Saint-Denis, Conch, Saint-Chapelle.
4. Secular treasuries, their functions and significance.
5. Herzog Jean Berriisky - the first medieval collector.

Literature: main 1-4, additional 1-5

**THEME 3. MUSEUMS OF THE EPOCH OF RENAISSANCE IN SOUTH AND CENTRAL EUROPE (6 hours)**

Objective: to consider the causes and causes of the emergence of museums in Europe

1. Historical background of museums in the Renaissance. Humanist movement. Antique heritage in the Renaissance culture.
2. Renaissance expositions: studiolo, wardrobe, antiquaries, galleries, guns, kunstkamera, classrooms, museum.
3. Collectors of the Renaissance. Outstanding collections of secular and spiritual magnates.
4. Galleries Uffizi and Pitty. Antiquaries of the Vatican. Offices and kunstkamers Central Europe. Cabinet Amerbakhs in Basel. Kunstkamera by Rudolph II in Prague. Cabinets of naturalists.
5. The emergence of museography. S. Kvikkiberg and his "Titles or headlines of the vast theater of the universe."

Literature: main 1-4, additional 1-7

#### THEME 4. XVII CENTURY: OLD AND NEW IN THE WORLD OF COLLECTING (3 hours)

Objective: To study the stage of the initial separation of museum funds by species.

1. The social functions of art collections in the "golden age" of collecting.
2. Art collections of European monarchs and their entourage. Aesthetics of palace galleries.
3. Formation of the main European art collections: the history of the collection; composition of collections; features of systematization and exposure; leading areas of museum activities.
4. Natural Science Studies. Anatomical study by F. Ruysch.

Literature: basic 1-4, additional 1-8

#### TOPIC 5. MUSEUMS OF THE ENLIGHTENMENT IN WESTERN EUROPE (3 HOURS)

Objective: To study the peculiarities of the emergence of public museums.

1. The emergence of the first public museums in England. The phenomenon of a public museum and its features.
2. Royal museums of France, England, Spain, Austria, Scandinavia. Overview of the history of formation, the composition of collections, the social status of museums.
3. Innovations in exhibiting works. Catalog of the museum collections, its social and cultural role.

Literature: main 1-4, additional 1-7

#### THEME 6. DEVELOPMENT OF MUSEUMS IN THE XIX - EARLY XX CENTURIES (6 hours)

Objective: To study the role of the influence of national identity on the development of museum art.

1. Napoleonic wars and museum building. New social functions of the museum. Napoleon Museum. D. Vivant-Denon. Pinacoteca by Brer. Rijksmuseum. Prado. Restitution of artistic values.
2. Museum and national identity. German romanticism and the concept of national museums in Germany. Gliptotek, Old and New Pinakothek in Munich. Museum Island in Berlin. Museums of national art. London National Gallery. Museums of national history and culture. Museums of Austria-Hungary. Features of museum construction in the Americas. Metropolitan Museum.
3. Science and Museum. Differentiation of scientific knowledge. The role of natural science, archaeological and ethnographic collections in creating the foundations of scientific systematics, methods of scientific research.
4. The role of the first global exhibitions in Europe in the formation of the educational mission of the museum. The concept of the museum in South Kensington and the problem of art and industry in the culture of the XIX century.
5. The emergence of specialized museums Art museums. Museums of casts. Museums of natural history. Natural History Museum in London. W.G. Flower. Museums of science and technology. Museum of Arts and Crafts in Paris. Science Museum in London. German Museum in Munich. Open-air museums. Skansen.

Literature: main 1-4, additional 1-7

## THEME 7. MUSEUMS IN TOTALIZED CULTURE (3 hours)

Objective: to consider the features of the development of the museum in a totalitarian political regime

1. New features of museum collections. The emergence of the first professional associations of museum specialists.
2. Museums of fascist Italy and Nazi Germany as an instrument of nationalist propaganda.
3. The transformation of museums in the USSR in 20–30. Twentieth century. to political-educational institution.
4. Features of the class and ideological approach to art and training for museum work. Museum sales.

Literature: basic 1-4, additional 8

## THEME 8. CONCEPTUAL AND ORGANIZATIONAL NOVATIONS IN THE MUSEUM WORLD IN THE SECOND HALF OF THE XX CENTURY (6 hours)

Purpose: to study the scientific and cultural diversity of world museums in the newest period

1. Museum boom in post-war Europe, expansion of the museum network.
2. International organizations and cultural heritage.
3. The emergence of a new type of museum complexes: the museumification of neighborhoods and cities: museums of everyday life, industrial archeology; the spread of "skansen", the emergence ekomuseums.
4. Scientific and technical progress and technical education. The development of a network of technical museums and their typology: museums of postal, printing, transport, cosmonautics, industry, etc.
5. Art museums: new approaches. The Museum of Contemporary Art as a postmodern museum.
6. Museum architecture and new types of communication in the museum. Features of the organization and interaction with the visitor. Modernization of traditional museums
7. Attention to non-professional forms of artistic creativity; to primitive art; to the creativity of women and national minorities; to marginal cultures.
8. New principles of the organization of the museum environment. Historical animation, the organization of the virtual space as one of the basic principles of the exposition of the third millennium. The problem of virtual museums and museum sites.

Literature: main 1-7, additional 1-8

## THEME 9. ORIGIN OF MUSEUM IN KAZAKHSTAN.

### MUSEUMS OF KAZAKHSTAN IN THE SOVIET PERIOD (3 hours)

Purpose: to study the origins of the national museum art, especially the development of museums in the Soviet period

1. The first museums of Kazakhstan. Receipt of exhibits and private collections
2. Replenishment of museum funds in Kazakhstan in connection with the historical and political events of the XX century.
3. Museums of the Kazakh SSR. Features of the ideological, cultural, educational, scientific content of museum collections

Literature: main 1.4. Official sites of museums of Kazakhstan

#### THEME 10. MODERN MUSEUMS OF KAZAKHSTAN

Objective: To study the cultural, historical and thematic diversity of modern museums in Kazakhstan

1. Museums of Almaty. Presentations
2. Museums of Astana. Presentations
3. Museums of Kostanay region and other regions of the Republic of Kazakhstan. Presentations

Literature: main 1.4. Official sites of museums of Kazakhstan

Литература:

Основная:

1. Н.С. Алмазова, Н.Ю. Бикеева. История музеев мира. Учебно-методическое пособие для студентов дневного и заочного отделений исторического факультета по специальности «Музеология». Казань.2008, С. 29
2. Ионина Н.А. Сто великих музеев мира. М.: Вече, 2000. - 511 с.
3. Юренева Т.Ю. Художественные музеи Западной Европы: История и коллекции: Учебное пособие. М., 2007.
4. Лысикова О.В. Музеи мира. Учебное пособие к интегрированному курсу «Музеи мира» — М.: Флинта: Наука, 2002. — 128 с.; ил.
5. Асоян Н.И. Художественные музеи Америки // США: экономика, политика, идеология. 1991. № 2.
6. Балаш А.Н. Частное коллекционирование памятников греческого искусства в античном Риме // Музей в современной культуре / Санкт-Петербургская Академия культуры. Т. 147. СПб.,1997.
7. Белозерова В.Г. История музеев и реставрационного дела в КНР (до "культурной революции") // Художественное наследие: хранение, исследование, реставрация. Т. 6(36). М., 1980.

Дополнительная:

1. Белостоцкий Я., Валицкий М. Европейская живопись в польских собраниях 1300-1800. Варшава, 1958.
2. Блистательный Дрезден: Искусство и художественные собрания во времена Августа II и Августа III. (1694-1763). Каталог выставки. М., 1989.
3. Большой Лувр. Сообщение Международного журнала «Museum». 1995. № 1 (183).
4. Брагинская Я.В. Fata Libelli. (Судьба книги Филострата Старшего «Картины») // Античность в культуре и искусстве последующих веков / Материалы научной конференции. ГМИИ 1982. М., 1984.
5. Браунинг Р. К вопросу о возвращении скульптур Парфенона // Museum. 1984. № 141.
6. Британский музей. Лондон: Альбом / Авт.-сост Б.И. Ривкин. М., 1980.
7. Британский музей. Лондон. Сокровища Британского музея: Каталог по искусству. Пер. с англ./ Сост. Ф. Фрэнсис. М., 1984.
8. Будапештские музеи. / Пер. с венгер. Будапешт, 1985.

## **Materials for independent work of students.**

### **6.2 Topics of reports, abstracts.**

Abstract (lat. - to report, report) - 1) a report on a specific topic, including a review of relevant literature and other sources;

2) the presentation of the content of scientific work, books, etc.

The main purpose of writing an essay is to teach students the skills of independent work on literature in historical disciplines, the ability to analyze, summarize, give their own assessment of various historical phenomena.

Report - a message on a specific topic, the volume is somewhat less than the abstract. Allowed in the preparation of the report using one or two sources.

The goal is a similar purpose of writing an essay.

### **Reports:**

1. Washington National Gallery. History of creation and current state of the gallery.
2. Danish National Museum of Antiquities. History of creation and the current state of the museum.
3. Palace of Discoveries in Paris. History of creation and the current state of the museum.
4. The Alhambra Museum. History of creation and the current state of the museum.
5. Vasa Museum in Stockholm. History of creation and the current state of the museum.
6. Vatican Museums. History of creation and the current state of museums.
7. Victoria and Albert Museum in London. History of creation and the current state of the museum.
8. D'Orsay Museum. History of creation and the current state of the museum.
9. Museum of Natural History in London. History of creation and the current state of the museum.
10. Pitt Rivers Museum, Farnham. History of creation and the current state of the museum.



## **Essays:**

11. The Prado Museum. History of creation and the current state of the museum.
12. Ironbridge Gorge Museum in the UK. History of creation and the current state of the museum.
13. Munich Museum of Natural History and Technology. History of creation and the current state of the museum.
14. Skansen, Stockholm. History of creation and the current state of the museum.
15. Old Pinakothek in Munich. The history of creation and the current state of Pinakothek.
16. Old Museum (Altes Museum) in Berlin. History of creation and the current state of the museum.
17. Center Pompidou. History of creation and the current state of the museum.
18. Vienna Museum of Art History. History of creation and the current state of the museum.
19. Smithsonian Museum in Washington: history, museum profiles, new expositions.
20. Museum of La Valette and Geode: current trends in French museology.

## **11. Materials on the monitoring and evaluation of students' educational achievements.**

### **Issues of midterm controls.**

#### **Boundary control number 1.**

1. The emergence of specialized museums
2. Art museums.
3. Museums of casts.
4. Museums of natural history.
5. Museum of Natural History in London.
6. W.G. Flower. Museums of science and technology.
7. Museum of Arts and Crafts in Paris.
8. Museum of Science in London.
9. German Museum in Munich.
10. Open-air museums. Skansen.
11. Domestic museums at the junction of eras

#### **Boundary control number 2.**

1. Scientific and technical progress and technical education.
2. Development of a network of technical museums and their typology: museums of postal, printing, transport, cosmonautics, industry, etc.
3. Art museums: new approaches.
4. The Museum of Contemporary Art as a museum of the postmodern era.
5. Museum architecture and new types of communication in the museum.
6. Features of the organization and interaction with the visitor.
7. Modernization of traditional museums
8. Attention to non-professional forms of artistic creativity; to primitive art; to the creativity of women and national minorities; to marginal cultures.
9. New principles of the organization of the museum environment.
10. Historical animation, the organization of the virtual space as one of the basic principles of the exposition of the third millennium.
11. The problem of virtual museums and museum sites.

### **Exam questions**

1. Collecting in ancient Greece (concepts of treasuries, museums, composition of collections, famous collectors of the Hellenistic era).
2. Ancient Rome: private collecting and public collections.
3. Treasuries of the Middle Ages (collections, functions, famous collectors).
4. The Age of the Renaissance and the birth of the European Museum. Types of museum collections, composition and organization.
5. Famous collectors and outstanding Renaissance collections.

6. Art collections of European monarchs in the Enlightenment (types, composition of collections, functions).
7. Natural science offices of the Enlightenment (features of functioning).
8. The emergence of the first public museums, their features.
9. Museum policy at the turn of the XVIII - XIX centuries. (Napoleonic France and the new social functions of museums).
10. Museums of the nineteenth century: from universal collections to specialized museums. (main types, functions).
11. The role of the museum in the formation of national identity.
12. Art museums of the nineteenth century.
13. Museums of natural history of the nineteenth century.
14. Museums of science and technology in the nineteenth century.
15. Open-air museums at the turn of the nineteenth and twentieth centuries.
16. Museums in the first half of the twentieth century: the influence of totalitarian regimes on the activities of the museum.
17. New trends in the museum world in the second half of the twentieth century. (principles of the organization of the museum environment).
18. Museums of Europe in the twentieth century: the specificity of museum activities.
19. Museums of America and Asia in the twentieth century: the general and the special.
20. Ecomuseums, their features.
21. Museums of the Kazakh SSR. Features of the ideological, cultural, educational, scientific content of museum collections
22. Museums of modern Kazakhstan. New approaches and forms.
23. Scientific and technical progress and technical education.
24. Development of a network of technical museums and their typology: museums of postal, printing, transport, cosmonautics, industry, etc.
25. Art museums: new approaches.
26. The Museum of Contemporary Art as a museum of the postmodern era.
27. Museum architecture and new types of communication in the museum.
28. Features of the organization and interaction with the visitor.
29. Modernization of traditional museums
30. Attention to non-professional forms of artistic creativity; to primitive art; to the creativity of women and national minorities; to marginal cultures.
31. New principles of the organization of the museum environment.
32. Historical animation, the organization of the virtual space as one of the basic principles of the exposition of the third millennium.
33. The problem of virtual museums and museum sites.



