

Tessa Murdoch

## Exhibiting the Renaissance:

*The Golden Age of the English Court from Henry VIII to Charles I*, Moscow Kremlin Museums, 27 October 2012 to 17<sup>th</sup> January 2013 ---  
*Treasures of the Royal Courts. Tudors, Stuarts and the Russian Tsars*, Victoria and Albert Museum, 9<sup>th</sup> March to 14<sup>th</sup> July 2013



Fig. 1: *Elizabeth I* (The Hampden Portrait), attributed to Steven van Herwijck or otherwise Steven van der Meulen, c. 1563, oil on canvas, Private Collection (currently on loan to Tate Britain), as shown on cover of V&A exhibition publication.

During the last seven years, London's Victoria and Albert Museum (V&A) has established an energetic programme of exhibition exchange and co-curated projects with the Moscow Kremlin Museums. *Two Centuries of British Fashion*, an exhibition from V&A, was shown at the Moscow Kremlin Museums from September to

November in 2008, where it attracted 70,000 visitors and preceded a major return loan of 18<sup>th</sup> century dress from Moscow for *Magnificence of the Tsars*, shown at the V&A from December 2008 to March 2009. The latter exhibition, in the V&A's Fashion Court, attracted 90,000 visitors.

In November 2009, the present author visited the Moscow Kremlin Museums to negotiate a further exchange of exhibitions. Dr Elena Gagarina, Director, and Professor Olga Dmitrieva, Deputy Director for the Development of Education and Promotion of the Museum, were keen to illustrate through portraits and works of art, Tudor and early Stuart court culture, a period of fascination in Russia, not least for the association with William Shakespeare, whose works are widely read there. Olga Dmitrieva, Professor of History at Moscow State University, has published extensively in Russian and English on Tudor history and supervised important doctoral research.[1] The V&A's British Galleries, which opened to the public in 2002, were seen to contain the appropriate range of material to meet the keen Russian appetite for British material culture. But it was not possible to denude these ever popular permanent galleries, so the challenge was to locate alternative portraits for loan to Moscow. Meetings with curatorial colleagues at the National Portrait Gallery and the National Maritime Museum revealed that portraits of monarchs and courtiers could be made available for loan to Moscow and within London; portraits of Sir Francis Drake, Charles I and Henrietta Maria from the National Maritime Museum, of Charles I and Henrietta Maria after van Dyck from the National Portrait Gallery, were joined by the little-known Hampden portrait of Queen Elizabeth I (fig. 1) painted circa 1563 (private collection) and the portrait of Queen Elizabeth's favourite Robert Dudley, 1<sup>st</sup> Earl of Leicester lent by Lord Rothschild from Waddesdon Manor.

In return, Dr Gagarina agreed to the loan of twenty pieces of English and French silver, preserved in the Moscow Kremlin Museums, which had been presented as gifts by successive English ambassadors, diplomatic representatives of the monarchs Mary I, Elizabeth I, James I, Charles I and Charles II. This silver had been shown at Sotheby's London in 1991, in the US at the Yale Center for British Art, New Haven and in the Gilbert Galleries, Somerset House, London in 2006. In both cases, a substantial

publication had accompanied the exhibition.[2] The loan of the Kremlin diplomatic silver would therefore need to be presented in new light if it were to attract wider audiences. Leading scholar S.N. Bogatyryev, in the Russian Department, University College, London, suggested that in London the silver from Moscow should be staged as a buffet, rather than individually or as groups in smaller display cases. This would reconstruct the impressive assembly of vessels in precious metal which greeted British ambassadors to the Tsar on reception in the Faceted Palace in the Moscow Kremlin or the reception of the Russian ambassador Gregory Mikulin by Queen Elizabeth I in the Great Chamber of London's Whitehall Palace on Twelfth Night, 1601.

In addition to the portraits of monarchs, portraits were located of several English ambassadors to Muscovy for loan to the V&A exhibition. These included Jerome Bowes circa 1583 (English Heritage, Kenwood House), Thomas Smythe as a young man by Cornelis Ketel, 1579 (private collection), Fabian Smith, merchant with the Muscovy company, after 1637 (Guildhall Art Gallery, London) who served as Charles I's ambassador to the Tsar Michail Romanov and Charles Howard, 1<sup>st</sup> Earl of Carlisle (Castle Howard, Yorkshire) circa 1684, Charles II's ambassador to Moscow in 1663-4. Portraits of Russian ambassadors to the English court included that of Gregory Mikulin (Moscow State Historical Museum), circa 1601, probably painted in London, and an 18<sup>th</sup> century portrait, after Sir Godfrey Kneller, of Prince P.I. Potemkin, Tsar Fyodor Alexevich's ambassador to the Court of Charles II in 1681-2 (Moscow Kremlin Museums).

Drawing on the V&A's rich collections of jewellery, dress, textiles, miniatures, heraldic sculpture and glass, we were able to recreate in London and Moscow the richly colourful court culture which successive Russian ambassadors encountered in London. The Russian audiences were particularly fascinated by portrait miniatures as portraiture as an art form only emerged in Russia in the late 17<sup>th</sup> century.



Figure 2: Isaac Oliver, *Unknown Woman in a Masque Costume*, 1609, watercolour on vellum stuck to plain card, Victoria and Albert Museum, London, P.3-1942.

Portrait miniatures first appeared at the English court in the 1520s. Painted in watercolour on vellum these tiny portraits developed from the art of decorating handwritten religious books. Few miniatures survive from before the 1560s. Many of the surviving miniatures are of royal sitters and served as diplomatic and personal gifts. The art developed from the 1570s in the hands of Nicholas Hilliard, whose patrons included Elizabeth I and her courtiers, as well as wealthy London merchants. At the V&A the opportunity to show selected miniatures and jewellery in the exhibition provided an introduction to the South Kensington museum's permanent galleries of portrait miniatures and jewellery, encouraging a wider audience to engage with these collections.

Miniatures of royalty played a part in marriage negotiations with foreign courts. They also had a domestic political role. Queen Elizabeth's ambassadors often carried her portrait in miniature, which was much admired. James I understood the power of these tokens of loyalty, and miniatures of the Stuart royal family proliferated. At court, miniature portraits of the king were given and worn as a mark of royal favour and the courtier's loyalty. When James's daughter, also Elizabeth, was exiled from Bohemia, miniatures served to broadcast her plight around Europe.

Miniatures were not only private tokens. 'Cabinet' miniatures would have been shown in a display case or hung in a small room (both called cabinets) along with other precious objects. A portrait of a lady in masque costume was probably set in a locket (fig. 2). The court masques were a form of symbolic theatre in which James I's queen, Anne of Denmark, and her ladies often took part. This sitter therefore publicly proclaimed herself one of the queen's intimate circle.

Miniatures were above all likenesses of beloved faces, even if framed by formal ruffs or obscure symbolism. The court encouraged a taste for emblems and mottoes. A black background symbolizes constancy, while a Latin motto compares love to a rose, its bloom attracting while its thorns repel. Hilliard said miniatures should be 'viewed [...] in hand near unto the eye'. Cradled gently, these were potent tokens of memory. A video of the technique of painting miniatures

[\(http://www.vam.ac.uk/content/exhibitions/treasures-of-the-royal-courts/portrait-miniatures/\)](http://www.vam.ac.uk/content/exhibitions/treasures-of-the-royal-courts/portrait-miniatures/)

brought the process vividly to life and the provision of magnifying glasses ensured that visitors could appreciate the exquisite details.

The loan of the 1630s painting for the V&A exhibition *A Tsar Receiving a Delegation in the Hall of the Palace of Facets* from the Hungarian National Museum, Budapest, demonstrated the experience of English ambassadors to Muscovy (fig. 3). This painting perfectly matched the





Fig. 3: *A Tsar Receiving a Delegation in the Hall of the Palace of Facets*, attributed to Simon Boguszowick, 1630s, oil on tempera on panel, Hungarian National Museum, Budapest.

description provided by Adam Olearius, Secretary to the Duke of Holstein, who visited Moscow in 1633 and 1636:

The audience hall was a vaulted stone square room, its floor and walls covered with lovely rugs, its ceilings decorated with Biblical paintings in colours off-set with gold. The throne (in the corner) was raised on three steps, surrounded by four silver pillars on which rested a canopy, forming a little tower, at each corner of which was a silver eagle. His Tsarist majesty was seated on a throne attired in

a robe set with precious stones and embroidered with large pearls. His crown, which he wore over a large sable hat, was encrusted with diamonds, as was his sceptre, which probably because of its weight, he transferred from one hand to another. Before the throne stood four young princes in white damask; in lynx fur hats and white boots, cross-wise on their breasts hung gold chains, and each held a silver axe at the ready. Along the walls sat over fifty splendidly dressed boyars, princes and state councillors wearing tall hats of fox fur, which they did not remove.





This document was located after the publication accompanying the V&A exhibition had gone to press<sup>[4]</sup> but was generously lent by the College of Arms for display in London. The rumour that Russian ambassador Mikulin would be executed on his return to Muscovy at the order of Tsar Boris Godunov unless he could report that he had dined in the presence of the English monarch, led to this formal demonstration of royal English hospitality. In Muscovy, the idea of sharing a meal in order to seal a pact was underlined with the language of bread and salt. Bread still has a liturgical significance in Russia today and welcoming a guest with bread and salt on a linen towel is an ancient Russian tradition reflected in the word *khlebosolny* which means hospitable. In order to impress the Russian ambassador, two massive cupboards of golden, silver-gilt and jewelled plate were set up in the Great Chamber at Whitehall Palace. Their precious contents were brought in seven cart-loads from the Royal Jewel House at the Tower of London where they were securely stored. A ten-tiered cupboard, opposite the Royal Throne, was dressed with silver gilt plate. An eight-tiered cupboard, opposite the Russian ambassador's table, was dressed with golden jewelled plate. For an earlier Royal audience, Gregory Mikulin wore "a gowne of goulde downe to the small of his legge (ankle), made close before with lac[es] of pearle, a greate furre Capp upon his head, and underneath that a capp imbrodered very richly with greate pearles, and his buskins (knee-length boots) were of Redd leather with highe heeles".<sup>[5]</sup> The Queen was often dressed "all in white, with so many pearles, broideries, and diamonds" that the Italian Duke of Bracciano, was "amazed how she could carry them".<sup>[6]</sup>

During the meal, the Queen sent her Carver to Mikulin with a gift which was presented thus: "Elizabeth the Queen, of her grace, bestows on you this loaf. And moreover, she graces you with this napkin".<sup>[7]</sup> A linen damask napkin, woven in the Southern Netherlands, 1558-1600, with a portrait of the Queen Elizabeth I; her coat of arms and her mother's crest,

a winged falcon, illustrated the quality of linen supplied for such official occasions. This, not normally displayed, formed a particularly appropriate addition to the V&A exhibition. At the end of the meal, Queen Elizabeth invited Mikulin to wash his hands after her; but he refused, saying that she was his Emperor's dearest sister and he was but the Emperor's slave.

Although portraits of Russian ambassadors to London provided information on their appearance and dress, there are no surviving pictorial records of processions of Russian embassies to the English court to match those provided by contemporary diarists. John Evelyn's description of the audience of Prince Potemkin with Charles II captures the excitement and colour of the procession and the prestige associated with the presentation of diplomatic gifts:

[...] his retinue being numerous, all clad in vests of several colours, with buskins after the Eastern manner! Their caps of fur, tunics, richly embroidered with gold and pearls, made a glorious show. The king being seated under a canopy in the Banqueting House, the Secretary of the Embassy went before the Ambassador in a grave march, holding up the master's letters of credence in a crimson taffeta scarf before his forehead. The Ambassador then delivered it with a profound reverence to the King, who gave it to our Secretary of State. It was written in a long and lofty style. Then came in the presents, borne by 165 of his retinue, consisting of mantles and other large pieces lined with sable, black fox and ermine, Persian carpets, the ground cloth of gold and velvet, hawks, such as they said never came the like, horses said to be Persian, bows and arrow etc. These borne by so long a train rendered it very extraordinary. Wind music played all the while in the galleries above. This finished, the Ambassador was conveyed by master of ceremonies to York House, where he was treated



Fig. 5: *The Russian Delegation to the Holy Roman Emperor Maximilian II at Regensburg in 1575*, engraving, copy of a 16<sup>th</sup> century German woodcut, London, Victoria and Albert Museum.

with a banquet, which cost 200 pounds, as I was assured.[8]

A former colleague, Verity Wilson, pointed out that the V&A had a 19<sup>th</sup> century facsimile of a German woodcut recording the Russian delegation to the Holy Roman Emperor Maximilian II at Regensburg in 1575. This intelligence arrived too late for the publication, but the V&A designer, Celine Dalcher, agreed that this large print could be accommodated in the London exhibition (fig. 5). The procession demonstrates the exotic character of Russian dress and illustrates diplomatic gifts which include a gold cup on a cushion being presented by Tsar Ivan IV's son and several bunches of sable fur – apparently 40 sables are needed to make a respectable coat and this requirement has led to the Russian word for 40: *Сорок* (sorok).

The Archives of Ancient Acts, Moscow, contain contemporary documents listing diplomatic gifts. Julian Munby, expert on historic carriages, with the assistance of Katherine Karavaeva in the Exhibitions Department, Moscow Kremlin Museums, found the contemporary English listing of diplomatic gifts presented to Boris Godunov by James I's ambassador Thomas Smith (fig. 6). The most spectacular of these gifts is the chariot, custom-made in London's

Smithfield, which remarkably survives in the Moscow Kremlin Museum. Dating from the early 17<sup>th</sup> century and retaining its historic upholstery, the chariot was sadly too fragile to travel back to London for the V&A exhibition, but Julian Munby pointed to a late 20<sup>th</sup> century model in the Science Museum collections. We were able to display this model adjacent to the screening of a film taken by V&A photographer Peter Kelleher of the original coach in Moscow:

<http://www.vam.ac.uk/content/exhibitions/treasures-of-the-royal-courts/treasures-of-the-royal-courts-a-rich-chariot/>.

To capture the excitement of the procession, the remarkable series of late 17<sup>th</sup> century paintings at the Belgian home of the Prince de Ligne which record the arrival in London of the embassy of his ancestor, an earlier Prince de Ligne, Spanish ambassador to the newly re-established court of Charles II, were used to create a short film. The contemporary written description of this ambassadorial visit allowed a reconstruction of the disembarkation at Tower pier and the royal audience at Whitehall Palace:

<http://www.vam.ac.uk/content/exhibitions/treasures-of-the-royal-courts/an-ambassadorial-procession-in-london/>.

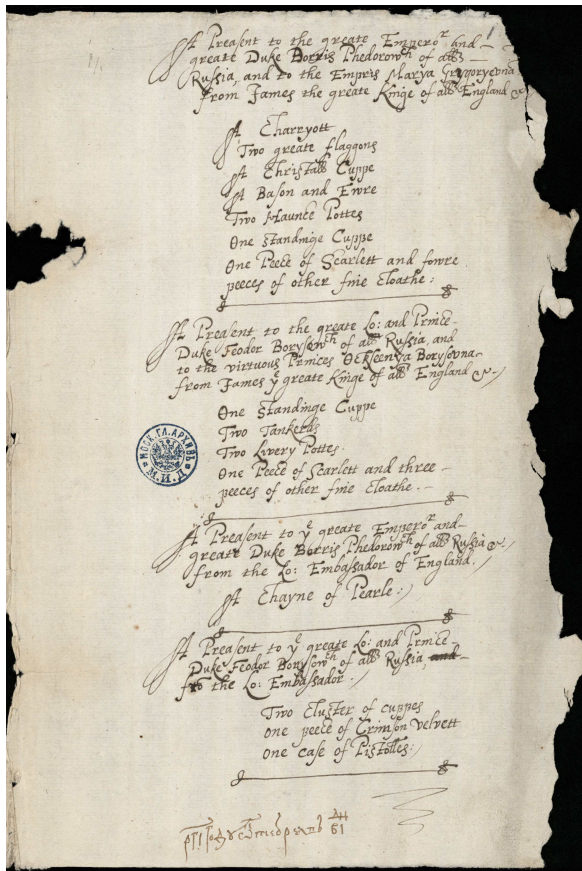


Fig. 6: List of Diplomatic Gifts Presented to Boris Godunov by James I's Ambassador Thomas Smith, 1604, Moscow, Russian Archive of Ancient Acts.

We also included in the V&A exhibition another smaller version of the painting showing the Prince de Ligne being received by Charles II in the Whitehall Banqueting House (fig. 7).

On the occasion of the restoration of the monarchy in 1660, royal and ambassadorial processions were rapturously received by the people. In the paintings, the Spanish ambassador, Claude-Lamoral, Prince de Ligne, disembarks at the Tower of London and progresses through the City towards Westminster for his audience with Charles II. In the Banqueting House, Whitehall, the king stands to greet the ambassador while royal spaniels frolic in the foreground. Under Charles II, relations with Muscovy were also re-estab-

lished. No depictions of Russian ambassadorial visits from the time exist, but these paintings give us an idea of what they might have been like.

A final quotation from the diary of John Evelyn showed an unexpected way in which the Stuart diplomatic relations with Muscovy had a lasting impact on London. In 1662 Charles II received a pair of pelicans as a diplomatic gift from the Russian ambassador Prince Prozorovsky. These were exotic birds, not native to England, and therefore an impressive diplomatic gift suitable for a king. The birds roamed free in St James's park and were a novelty to visitors; in 1665 Evelyn described the pelicans as "a fowl between a stork and a swan"[9]; their descendants still live in St James Park, today. The loan of a pelican from the Natural History Museum provided an unexpected coda to the exhibition for visitors and illustrated the importance attached to diplomatic gifts of livestock which could permanently enrich the fauna of the host nation.

The diplomatic exchanges between England and Muscovy in the period under consideration reflected the importance of trade between the two nations. The Muscovy Company was established in London under Royal Charter signed by Queen Mary 1 in 1555. Its coat of arms reflects its Tudor origins and its trading activities. Founded as the 'Merchant Adventurers of England for the discovery of lands, territories, isles and seignories unknown' it became the Muscovy Company. The grant of arms was issued by Thomas Hawley, Clarenceux King of Arms. A sketch of this coat of arms (fig. 8), preserved in the archives of the College of Arms, was located after the exhibition by Patric Dickinson, present Clarenceux King of Arms. It consists of a ship with the crosses of St George on its sails, the three bezants (gold roundels); the lion passant guardant (from the Royal Arms) and red Tudor roses. The supporter described in the grant as a lizard is not the reptile known today but a member of the cat family, sometimes identified as a lynx; whose fur was a valuable commodity. The





Fig. 7: *Charles II Receiving the Spanish Ambassador in 1660*, attributed to François du Chastel, oil on canvas, Southern Netherlands (now Belgium). © Prince de Ligne.

other supporter is an aple, a beast that resembles a bull, but has a bear's tail, perhaps then thought to be a Russian beast. When Sir Jerome Horsey represented Queen Elizabeth at the Russian Court in 1587 he presented the Tsar Fyodor with "a goodly white Bull all spotted with natural black dapples, his gorge hanging down to his knees, washed with sope and sleeked all over, with a green velvet collar studded and a red Rose, made to kneele before the Emperor and Empresse".<sup>[10]</sup> Was this unusual beast intended to represent one of the supporters of the Muscovy Company?

Visitors to the V&A exhibition were welcomed by the four Dacre beasts, circa 1520, representing the dynastic marriages of the Dacre

family and created at the time of Thomas, Lord Dacre, one of Henry VIII's most distinguished military leaders who helped to secure victory against the Scots at Flodden in 1513.<sup>[11]</sup> Subsequent research has revealed the importance that heraldry played in diplomatic circles; colourful symbolism which could be easily recognized without the assistance of interpreters. *Treasures of the Royal Courts. Tudors, Stuarts and the Russian Tsars* demonstrated that despite fundamental difference of language, culture and dress, diplomatic protocol provided a common ground through which successful trading negotiations could be achieved. This exhibition showcased the majesty of the courts of Henry VIII and Elizabeth I and of Ivan the Terrible and



Fig. 8: Sketch for the Coat of Arms of the Muscovy Company, about 1555, pencil, College of Arms, London.

the early Romanovs and the re-establishment of trading and diplomatic relations under the Restoration of the British Monarch during the reign of Charles II (1660-1685). From royal portraits, costume and jewellery to armour and heraldry, *Treasures of the Royal Courts* told the story of diplomacy between the British Monarchy and the Russian Tsars through more than 150 magnificent objects. In addition to the rarely-shown painting of Elizabeth I (now on loan to Tate Britain), Shakespeare's First Folio, a suit of armour tailor-made for Henry VIII generously lent by Her Majesty the Queen and the legendary ruby-studded Drake Star jewel presented by Queen Elizabeth I to Sir Francis Drake. The V&A and Moscow Kremlin exhibitions revealed the spectacular world of kings, queens, merchants and courtiers from 1509 to 1685. In Moscow the *Golden Age of the English Court* attracted 146,000 visitors; in London, *Treasures of the Royal Courts* achieved 76,000 visitors. The combined visitor numbers of nearly quarter of a million reflects the exciting design provided by specialist colleagues at both museums. In Moscow, the visitors' excitement was enhanced by dramatic displays directed by Elena Tarasova in the historic contemporary settings of the One Pillar Chamber and the Belfry Chamber which are linked across the Kremlin courtyard with its dramatic

ecclesiastical and secular architecture. In London, brilliant choice of royal colours by V&A exhibition designer Celine Dalcher heightened the drama of the visitor experience. Inspiration for colours came predominantly from the portraits in the exhibition including those of Henry VIII for amazing rich greys and a bright mustard yellow and Charles I's Queen Henrietta Maria (National Portrait Gallery). The rich background colours of the miniatures of Thomas Seymour, Queen Elizabeth I, and James I's Queen Anne of Denmark (V&A) were a significant source for the blues and reds. The crimson red chosen for the Kremlin silver section was inspired by reds found in the remarkable portrait of Elizabeth I, circa 1563.

The Moscow Kremlin Museums continue an exciting programme of publishing their outstanding collections of diplomatic gifts of silver; their latest prize-winning publication *Silver Gifts From Swedish Monarchs to Russian Tsars during the Seventeenth Century* was masterminded by Susann Silfverstolpe with Angella Kudriavtseva and Irina Zagorodniaja.[8] Over the last ten years, their programme of Renaissance exhibitions has included *Treasures of the French Crown. From the Collection of the Louvre Museum*, 2004; *Italy and the Court of the Muscovy*, 2004-2005; *The Habsburg Cabinets of Arts and Wonders, Magic of Nature and Mechanism of the Universe. From the Collection of the Kunsthistorisches Museum*, Vienna, 2005; *Faith and Power. Art at the Epoch of Ivan the Terrible*, 2007-2008; *Free Imperial City of Augsburg*, from the Maximilian Museum, 2009; *The Medici Treasury. From the Collection of Silver Museum, Florence, Italy*, 2011; *Treasures of Maltese Order*, Malta Heritage, Louvre Museum, and 6 other collections, 2012; *Grand Prince and Tsar of All Russia Ivan III*, 2013.[13]

Part of the founding mission of the Victoria and Albert Museum was to inspire contemporary creativity and pertains to this day. *Treasures of the Royal Courts* provided an opportunity to demonstrate that even today British silversmiths have the necessary skill to provide the



Fig. 9: 'Union' Centrepiece, designed and made by Miriam Hanid, 2013, silver, raised and chased, Victoria and Albert Museum, London, no. M.1-2013.



Fig. 10: The Dolphin Basin, Christian van Vianen, 1635, Victoria and Albert Museum, London, no. M.1-1918.

equivalent in sophisticated diplomatic gifts in precious metal. The V&A commissioned the young British-born goldsmith Miriam Hanid to make a piece of table silver (fig. 9) in response to the silver dolphin basin made by Christian van Vianen, goldsmith to Charles I in 1635 which was also included in the exhibition (fig. 10).

The Dolphin Basin has a raised, wavy undulating rim in the form of two dolphins, the heads of which come together on one of the shorter sides, water appearing to stream from them into the dish. Among the waves on the bottom can be seen a dolphin pouncing on a smaller fish. This dish, raised and chased from a single sheet of silver, relies on contrasting burnished and matted areas to add to the illusion of rippling water. 'Union' is made from a single sheet of silver. In the design, Hanid combines the forms of fish fins and tails with the patterns they create in water, an appropriate subject for the centrepiece for a dining table.

Miriam Hanid is a young silversmith with a growing reputation for flat-chased decoration, a technique whereby the front surface of the silver is raised by indenting (punching) it on the reverse using a variety of shaped steel tools and a chasing hammer. Hanid's inspiration for this

chased decoration is often drawn from the movement of the waves along the Suffolk coast, close to where she lives and works. The fluid qualities of the centrepiece suggest the transitory nature of historic, English silver. Silver was often melted down, either to be remade in a newly fashionable style or for its bullion value to pay a debt. Visitors to *Treasures of the Royal Courts. Tudors, Stuarts and the Russian Tsars* were encouraged to visit [Miriam Hanid's website](#) [14] for more information about her work.

Given there are some 300,000 Russians in London, all the label texts were translated into Russian [информация об экспонатах на русском языке](#) (PDF файл, 807 Кб) [15] and the audioguide to the exhibition, narrated by Dr David Starkey and Arkady Ostrovsky, was available in Russian as well as English.

*Treasures of the Royal Courts. Tudors, Stuarts and the Russian Tsars* was supported by the Friends of the V&A. With further support from Summa Group. With additional thanks to Vnesheconombank.



## Notes

1. Katherine Karavaeva has just completed her doctoral thesis entitled "Foreign Policy and Representation of Royal Power at the Epoch of Henry VIII (1509-1547)" for the Moscow State University. The thesis analyzes the changes in Henry VIII's foreign policy which influence the English alliance with the Holy Roman Emperor and develop relations with France and the different representations of the sovereign through earlier images of the king-knight to those of pious monarch after the Reformation.
2. *English Silver Treasures from the Kremlin. A Loan Exhibition*, Sotheby's, London, 1991; Olga Dmitrieva and Natalia Abramova, *Britannia and Muscovy. English Silver at the Court of the Tsars*, New Haven / London 2006.
3. Adam Olearius, *The Voyages & Travels of the Ambassadors Sent by Frederick Duke of Holstein, to the Great Duke of Muscovy, and the King of Persia*, London 1662, p. 17.
4. *Treasures of the Royal Courts. Tudors, Stuarts and the Russian Tsars*, ed. by Olga Dmitrieva and Tessa Murdoch, Victoria and Albert Museum, London 2013.
5. Leslie Hotson, *The First Night of Twelfth Night*, London, 1954, pp.185-186.
6. Ibid, p. 199.
7. *The Travels of the Russian Ambassadors, Sixteenth, Seventeenth Centuries, Reports*, Moscow and Leningrad, 1954.
8. Evelyn's Diary, 29 December 1662 (*The Diary of John Evelyn*, ed. by William Bray, London / New York 1901, I, pp. 366-367).
9. Ibid, II, p. 3, entry for 9<sup>th</sup> February 1665.
10. Samuel Purchas, *His Pilgrimage or Relations of the World and the Religions Observed in all Ages and Places Discovered, from the Creation unto this Present*, London 1626, pp. 988-989.
11. The Dacre Griffin, Ram, Dolphin and Bull W.6-9-2000 were acquired from Hon. Phillip Howard, Naworth, Cumbria, a direct descendant of Thomas, Lord Dacre.
12. Published by Altantis, Stockholm 2014 with separate editions in Russian, Swedish and English.
13. For a full list of the Renaissance exhibitions in which The Moscow Kremlin Museum has participated over the last ten years follows see the following list of exhibitions).
14. [www.miriamhanid.com](http://www.miriamhanid.com)
15. [http://www.vam.ac.uk/data/assets/pdf\\_file/0020/231815/Russian\\_label\\_text.pdf](http://www.vam.ac.uk/data/assets/pdf_file/0020/231815/Russian_label_text.pdf)

## List of Exhibitions

A full list of the Renaissance exhibitions in which The Moscow Kremlin Museum has participated over the last ten years follows.

*Arsenal of the Russian Tsars*. Moscow Kremlin Museums, 2002.

*Queen Elizabeth I*. National Maritime Museum, Greenwich, 2003.

*Russia – Britain – to commemorate the 450th anniversary of diplomatic relations*. Moscow Kremlin Museums, 2003-2004.

*Byzantium. Faith and Power (1261-1557)*. The Metropolitan Museum of Art, New York, 23 March - 4 July 2004.

*The Kremlin. Divine Glory and Splendour of the Tsars*. Martin-Gropius-Blau exhibition hall, Berlin, 26 June - 13 September 2004.

*"In Confirmation of Friendship." Ambassadorial Gifts to the Russian Tsars*. Moscow Kremlin Museums, 2005.

*The Majesty of the Tsars. Treasures from the Moscow Kremlin*. Guggenheim Hermitage Museum, Las Vegas, September, 12, 2005 - January, 15, 2006.

*Tsar Alexis Mikhailovich and Patriarch Nikon*. Moscow Kremlin Museums, 2005-2006.

*Russia!* Guggenheim Museum, New York, 16 September 2005 - 12 January 2006. Guggenheim Museum, Bilbao, March, 29 - September, 3, 2006 (Items of the Russian icon painting, embroidery, jewellery of the XVth to XVIIth centuries, works by the makers of the Armoury Chamber representing Russian medieval culture XVth-XVIIth centuries).

*Britannia and Muscovy. English Silver at the Court of the Tsars*. Yale Center for British Art, New Haven, Connecticut, USA, 25 May - 10 September 2006. (The magnificent collection of English unique works of art, preserved in the Moscow Kremlin Museums, historical records, illuminated documents from the Russian State Archive of Ancient Acts, dedicated to the development of diplomatic, trade, and cultural ties between England and Russia from the XVIth - to the XVIIth century. Loan of 100 items including XVIth- and XVIIth-century English silver works of art and firearms from the Armory Chamber.

*Forbidden City. Chinese Emperors' Treasures.* Moscow Kremlin Museums, 2007.

*Silver of the Tsars. Masterpieces of the Augsburg Goldsmiths from the Moscow Kremlin.* Kunst-sammlungen und Museen Augsburg, 2008.

*Tsars' Silver. Masterpieces of the Augsburg Goldsmithery.* Maximilian museum in Augsburg, Germany, 22 February - 1 June 2008. (Loan of over 80 items of the world's largest collection of silver by famous Augsburg makers brought to Moscow as ambassadorial gifts from the Polish-Lithuanian Commonwealth, Holy Roman Empire, Denmark and Sweden, including accessories, dress, sculptural decorations, goblets, wine vessels, wash-tubs etc.)

*Samurais. Treasure of Martial Nobility of Japan.* From the collection of the Tokyo National Museum, 2008.

*The Art of the Sublime Porte.* Moscow Kremlin Museums, 2008-2009.

*The Tsars and the East. Gifts from Turkey and Iran in the Moscow Kremlin.* The Sackler Gallery, Smithsonian Institution, USA, 7 May - 13 September 2009. (A unique collection of the Russian Tsars' treasure, formed through diplomatic and cultural relations between the Russian state and Eastern countries; over 60 items brought as lavish gifts and tributes from Iran and Ottoman Empire. The displays included ceremonial arms and armour, remarkable horse trappings, artworks of gold and gems, precious fabrics and regalia, the earliest of which trace back to the era of Golden Horde and were used on gala occasions, during various court and state ceremonies.)

*Encompassing the Globe. Portugal and the World in the XVIth and XVIIth centuries.* National Museum of Ancient Art, Lisbon, 15 July - 11 October 2009. (The display revealed cross-cultural dialogue that followed the establishment of Portugal's world trading network in the XVIth and XVIIth centuries. Portugal's voyages and explorations led to an unprecedented interchange of knowledge, techniques and imagery reflected in design and decoration of outstanding artworks. The loans included the figured censer made by Ditrich Utermarke, Hamburg, first quarter of the XVIIth century.)

*Helmet of Ivan the Terrible.* From the Royal Armoury Museum, Stockholm. Moscow Kremlin Museums, 2009.

*Treasures of the World. Indian Jewellery at the Epoch of Great Mughals.* Moscow Kremlin Museums, 2009.

*The Tsar's Hunt. Treasures from the Kremlin.* Design Museum, Helsinki, Finland, 7 October - 12 December 2010. (Dedicated to the main amusement of Russian Tsars and Emperors, presented collection related to the history of royal hunting, explored peculiarities and traditions including elaborate ceremonial processions including special dress, part of political and diplomatic etiquette.)

*The Style of the Tsar. Italian and Russian Art and Fashions between the XIV and XVIII century.* Prato Textile Museum, 2010.

*Treasures of the Ottoman Sultans.* From the Topkapi Palace Museum's collection, Moscow Kremlin Museums, 2010.

*Treasures of the Moscow Kremlin.* Topkapi Palace, 2010.

*Sainte Russie. L'art Russe des origines à Pierre le Grand,* Louvre Museum, 27 May - 11 September 2010.

*Treasure of the Moscow Kremlin.* The Silver Museum, Palazzo Pitti, 2012. (One of the projects within the cross-cultural collaborative programme to mark the Year of Russian Language and Culture in Italy. Over one hundred unique pieces of decorative and applied arts of the XIIth-XIXth centuries including Russian and European jewellery, weapons, ceremonial vestments, horse trappings.)

*The Iconostasis from the Assumption Cathedral of the Kirillo-Belozersky Monastery.* Moscow Kremlin Museums, 2012.

*Gifts of the Sultans. The Arts of Giving at the Islamic Courts.* Museum of Islamic Art, Doha, Qatar, 19 March - 2 June 2012. (International exhibition presenting Islamic art and culture from the VIIIth to the XIXth century through the universal tradition of gift giving. Organized by the Los Angeles County Museum of Art (LACMA) with the support of the Museum of Fine Arts, Houston (MFAH), Houston; featured more than 200 masterpieces gathered from museums and private collections of Europe, America and the Middle East. Moscow Kremlin Museums lent 16 artworks of the XVIIth century, crafted by the Iranian and Turkish makers and presented to Russian tsars and their relatives as diplomatic gifts.)

*Russians and Germans. 1000 Years of Art, History and Culture.* Neues Museum, Berlin 4 October 2012 - 13 January 2013. (500 outstanding pieces of decorative and applied arts, jewellery, paintings, historical records and relics, revealing the history of Russian-Ger-

man political and cultural relations. The project, covering a period of one thousand years from the very start of initial contact and intense trade links in the Middle Ages, through the age of dynamic interaction of the XVIIIth-XIXth centuries, to the fundamental breaks and successful fresh starts in the XXth century. The project explores not only the distinguished persons and events of the past but the reasons for mutual contacts between the two countries. 30 artworks of the XVIIth century lent by the Moscow Kremlin Museums including precious tableware and interior furnishings and utensils, by goldsmiths from Nuremberg and Augsburg, centres of production of work in precious metal).

*Between Orient and Occident. Treasures of the Kremlin from Ivan the Terrible to Peter the Great.* Staatliche Kunstsammlungen Dresden, 2012.

*Byzantine Antiquities.* Moscow Kremlin Museums, 2013.

*Coronations and Anointing of Russian Tsars and Emperors at the Moscow Kremlin.* Moscow Kremlin Museums, 2013-2014.

*The Exposition with One Masterpiece. "Saint George" by Andrea Mantegna.* Moscow Kremlin Museums, 2014.

*Tsars and the East. Gifts from Turkey and Iran in the Moscow Kremlin.* Calouste Gulbenkian Museum, Lisbon, 2014.

## Figures

Fig. 1: *Elizabeth I* (The Hampden Portrait), attributed to Steven van Herwijk or otherwise Steven van der Meulen, c. 1563, oil on canvas, Private Collection (currently on loan to Tate Britain).

Fig. 2: Isaac Oliver, *Unknown Woman in a Masque Costume*, 1609, watercolour on vellum stuck to plain card, Victoria and Albert Museum, London, P.3-1942.

Fig. 3: *A Tsar Receiving a Delegation in the Hall of the Palace of Facets*, attributed to Simon Boguszowick, 1630s, oil on tempera on panel, Hungarian National Museum, Budapest.

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Fig. 5: *The Russian Delegation to the Holy Roman Emperor Maximilian II at Regensburg in 1575*, engra-

ving, copy of a 16<sup>th</sup> century German woodcut, Victoria and Albert Museum, London.

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Fig. 7: *Charles II Receiving the Spanish Ambassador in 1660*, attributed to François du Chastel, oil on canvas, Southern Netherlands (now Belgium). © Prince de Ligne.

Fig. 8: *Sketch for the Coat of Arms of the Muscovy Company*, about 1555, pencil, College of Arms, London.

Fig. 9: *'Union' Centrepiece*, designed and made by Miriam Hanid, 2013, silver, raised and chased, Victoria and Albert Museum, London, no. M.1-2013.

Fig. 10: *The Dolphin Basin*, Christian van Vianen, 1635, Victoria and Albert Museum, London, no. M.1-1918.

## Abstract

The most recent exchange of exhibitions between London's VandA and Moscow's Kremlin Museum celebrated diplomatic exchange and trade between the two nations from 1509 to 1685. Exhibition designers selected colours from Tudor and Stuart paintings and textiles. Two videos captured the spectacular Kremlin English carriage, a diplomatic gift from James I to Boris Gudonov and diplomatic processions through Restoration London. The original design for the coat of arms for the English Muscovy Company, the list of diplomatic gifts from James I to Boris Gudonov from the Moscow archives and the diagram of the choreography of the reception of the Russian ambassador Gregory Mikulin in the presence of Queen Elizabeth I from the College of Arms are illustrated here for the first time. Miriam Hanid's 2013 silver centrepiece, commissioned for display in the V&A exhibition, demonstrates that British silver is still worthy of presentation in the cause of diplomacy.



## Author

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## Title

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