with the letters СП-ОМ. Our poltina not only has the letters СП-ОМ but is distinguished from all other poltinas of Paul I by the letters' appearing not within the square but below the lower floreated vignette.

This poltina is in all respects similar to the polupoltina of the same year with the same letters similarly displayed. It is in effect an enlargement of the polupoltina.

It's worth mentioning that the combination of letters СП-ОМ is known for 1798 on 5, 10 and 25-kopeck pieces. With the discovery of this poltina, it is logical to hope that a ruble with the same letters, similarly displayed, may one day come to light and complete the series.

(from WORKS OF THE MOSCOW NUMISMATIC SOCIETY, Vol III, Issue I, 1905, page 165)

2x

Under "Auction Watch" we spoke of rare varieties awaiting discovery. It took 107 years for Chizhov's 1798 СП-ОМ poltina to come to light (in 1890 the Grand Duke in his Paul I catalogue had of course been unaware of it). So far, a 1798 СП-ОМ ruble has eluded discovery; a slim hope remains.

A review of the literature since Chizhov's report is instructive. In 1910, four years after Chizhov's article, Ilyin & Tolstoi listed the СП-ОМ poltina as RRRR (÷) and priced it @ 100 rubles. Since neither Klingert nor Count I I Tolstoi owned a specimen, it is fair to assume that the Chizhov discovery piece was the basis for the Ilyin & Tolstoi listing and assessment of rarity. In Severin's 1965 catalogue, No 2427 is shown as ÷, following Ilyin & Tolstoi's lead.

A specimen - evidently NOT the one described by Chizhov - appeared as No 54 in the 1931 Hess Dubletten sale. It made 140 marks. Christies 1984 Baranova sale at Geneva included such a piece, also evidently not the Chizhov specimen. It was estimated @ SFr 2250, and the prices-realized lists it @ SFr 1600.

In Uzdenikov's 1985 catalogue, No 1256 is shown as only ÷. Uzdenikov defines his rarity assessment as applying to specimens available to collectors, and NOT impounded in museums &c. His estimate, together with the Baranova sale figure, could suggest that the coin is not as rare as was once thought. Or conversely, it may be that it remains a great but not specially appreciated rarity.

(Photo @ 2x kindly furnished by Mr Edward Baldwin)

JOURNAL OF THE RUSSIAN NUMISMATIC SOCIETY

ЖУРНАЛ Русского Нумизматического Общества

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The items in question are tolerably well made and attractive enough, but in place of the original enamel simple lacquer is applied. Often the galvanos' finish is too garish and shiny. The forgers sometimes take the trouble to stamp a maker's mark, KORTMANN, on the reverse, just as it appears on many originals.

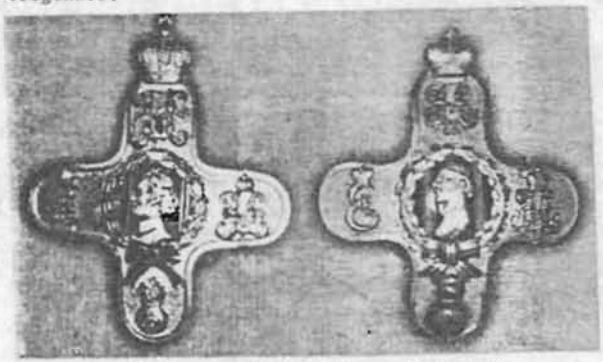

Figure 1 Figure 2

Figure 1 shows, at the left, a galvano of the badge of the 11th Fanagoria Regiment of Generalissimo Prince Suvorov (Werlich/Andolenko 168). Figure 2, at the right, is an old original of this badge. At first glance it is not as attractive optically as the showier galvano.

Figure 3

Figure 4

Figure 3 is of a galvano of the badge of the 17th Chernigov Hussar Regiment of the Grand Duke Mikhail Aleksandrovich (W/A 416). The original badge is extremely rare: the particular version from which the galvano was made was in the Mollo collection.

Figure 4 shows a galvano of the Officers' Military Electrical Engineers School (W/A 88). The original from which the galvano is taken is a variant of the badge illustrated in Werlich/Andolenko. The galvano has a typical brassy, polished look, without patina.

THE GRAND DUKE'S CENTENARY

Nineteen eighty six marked the centenary of the modest pamphlet that launched the career of the Grand Duke Georgii Mikhailovich as a numismatic author and researcher. He was an unassuming man, perhaps even not the keenest. By the conventional standards of the State Hierarchy his life may seem unimportant, but the work he accomplished in his chosen fields of humanitarian and cultural activities, the arts, and especially numismatics has earned him a more enduring place than a full-time military or civil-service career ever could have. Above all, he knew how to mobilize and channel the talents of a remarkable team; its collective effort produced one of the major numismatic works of all time and helped propel Russian numismatics to a very high level indeed.

These pages aim to sketch briefly the man's life, trace the development of the numismatic ambient in which he labored, and offer an appreciation of his literary production.

The Grand Duke Georgii Mikhailovich was born in Tiflis on 11 August 1863, the third child of the military governor, Grand Duke Mikhail Nikolaevich and the Grand Duchess Ol'ga Fedorovna. He and his four siblings were brought up in Spartan, almost cloistered style. His father, trained as an artillery officer, inherited the austere personal standards of his father,

Tsar Nicholas I. When the Turkish War of 1877 absorbed fully the Governor-General's attention, the 14-year old Georgii Mikhailovich was able to attain a degree of freedom. In addition to duty visits to military hospitals, he got to make chaperoned rambles through the Armenian bazaar, where he quickly revealed a taste for the old coins and artifacts silversmiths displayed. Most of his allowance of fifty rubles per month went for coppers dating back through the 18th century. In addition the family made occasional visits abroad and to the Russian capitals, where the Grand Duke introduced himself to the numismatic community.

His collection and his numismatic sophistication grew exponentially. As late as January 1879, he writes, he possessed 689 coins, all of them coppers. Scarcely months later, on a visit to Petersburg, having learned of the celebrated Constantine-ruble deposit recently unearthed at the Finance Ministry, he petitioned the Emperor to award him a specimen. It came to him after his return to the Caucasus, sent in June 1879 through Admiral Greig, the Finance Minister.

In 1880 the Grand Duke Mikhail Nikolaevich moved to Petersburg to aid his brother the Tsar, increasingly beleagured by the Nihilist threat. He and his family left Tiflis for good, a move the young people regretted (many years later the Grand Duke Georgii Mikhailovich published an enchanting volume of scened of the land of his youth, still fresh in his memory). For the moment, the numismatic stimulus of the capital absorbed him: he soon came to know everyone, and the numismatic leaders correctly judged the youngster's enthusiasm for the serious commitment it reflected. At about this time he was enrolled in a Uhlan Guards Regiment.

When he turned 18 in 1881, the Grand Duke came into an annual income of some quarter-million rubles: he had now the discretionary means to indulge his hobby seriously. With the advice of Christian Giel, a seasoned and judicious numismatist with contacts everywhere, he was able in the course of the next four years to lay out 100,000 rubles to good advantage. He acquired eight major collections, including the post-Petrine coins of Count Emmerich Hutten-Czapski, all identifiable by the small collector's mark they carry. Many of the finest and rarest specimens of the Grand Duke's collection now at the Smithsonian show this provenance. He had progressed a long way toward his goal of assembling a collection equal to the biggest and the best.

By the mid-1880s he had resolved on a further step: not simply to collect coins and study them, but to organize and conduct a team effort with the goal of presenting a definitive corpus or catalogue of Russian coins from the start of the reign of Peter I to the present, together with a compendium of original documentation relating to monetary affairs. In his 1886 début, the 37-page pamphlet with five plates entitled Description and Illustration of Some Rare Coins from my Collection, the Grand Duke announced his grand design. He proposed to start with the most recent - and easiest - series. Then, gathering experience and gaining time for deeper research, he would work his way back through the tougher series, eventually to the start of the reign of Peter I. It was to be a task of several decades, he recognized, and if it could be completed, as he wrote in the introduction to his

Вел. Кн. Георгій Михаиловичъ

ОПИСАНІЕ И ИЗОБРАЖЕНІЕ

НѢКОТОРЫХЪ

РѢДКИХЪ МОНЕТЪ

МОЕГО СОБРАНІЯ.

С.-ПЕТЕРБУРГЪ.
1886.

Title page of the Grand Duke's first Publication, 1886

1888 volume on the coinage of Alexander II, he meant to apply a similar approach to the Russian medallic series.

Why was the work planned to go back no further than Peter I's reign? Count Ivan Ivanovich Tolstoi, five years the Grand Duke's senior and already seasoned and influential in the field, had published in 1882 a seminal work on the earliest Russian (Kievan) coinage, and in 1884 he had made public his intention to produce a 12-part detailed treatment of pre-Petrine Russian coins. The first volume - Novgorod - had appeared then, the second - on Pskov - in the same 1886 when the Grand Duke set forth his plan. The two authors' undertakings dovetailed. In fact, Count Tolstoi's series was never completed. His abundant energy and great talent were claimed by more cul-

M G Demmeni

Count I I Tolstoi

tural, numismatic and civic tasks (e.g. as war-time mayor of Petrograd) than even he could encompass: his early death in 1916 was hastened by overwork.

The Grand Duke's principal associates in this enterprise at first were Christian Giel and M G Demmeni. Tolstoi was influential, and Alexei A Ilyin played an increasing role.

Demmeni was barely older than the Grand Duke. He was a functionary at the Finance Ministry, but his life centered on numismatics. He was the Secretary of the Numismatic Section of the Imperial Russian Archeological Society, he published its periodical and contributed major articles. For some 35 years, before the day of microfilm and xerox, he sifted a dozen or more huge archival holdings in various places, identifying and abstracting the material relating to coinage and monetary affairs covering two and a half centuries. His contribution to the Corpus was qualitatively and quantitatively decisive. Over 60% of the text is devoted to his exhaustive documentation, and it is through the documentation that knowledge of the series was vastly enlarged.

The Grand Duke and Demmeni attacked the archives at a propitious time. It was not until the time of Alexander II that these practically impenetrable files began gradually to be opened in any serious way to research. Pushkin had been a notable exception: under Nicholas I he had received special dispensation to draw on archival material for his work on the Captain's Daughter and on the Pugachev Rebellion. The relaxation was far from total. In 1901, the Grand Duke had to exercise all his persuasion and influence to gain admittance for Demmeni to the still sealed files relating to the brief reign of Ioann III in 1740-1741. If the Grand Duke had been born half a century earlier, then his documentary program would have been stifled at the start.

But before dealing further with the Grand Duke's published works, let us touch the highlights of the development of Russian numismatics up to the late 19th century, which is where our story takes over.

Until the time of Nicholas I, Russian numismatic research and publication were less developed than in Western Europe. What was produced has value now mainly for the specialized antiquary and historian. Much of the keenest observation came from Germans. For example, Johan David Koehler's Münzbelustigung contains some fascinating mid-18th-century impressions. D F Büsching had spent a decade or so in Russia. In his Historico-Geographical Magazine, published in the second half of the century in Hamburg and Halle, he offers useful insights into Russian monetary history. A L Schlözer's Münz-, Geld- und Bergwerksgeschichte des Russischen Kaisertums 1700-1789 came out at Göt-

tingen in 1791. The author had done valuable academic work in Russia, and the treatise just mentioned is, in terms of its time, a model of responsible, documented scholarship.

Baron Stanislas de Chaudoir's epoch-making three volumes on Russia's monetary history came out in 1836. It was written in French; an improved Russian version followed. Chaudoir gained instant recognition and praise. He received the Academy of Sciences' 5000-ruble Demidov award. The French version of his work focussed western attention on him and on Russian numismatics. Chaudoir is still deservedly cited as an authority, for his work was based on painstaking research and full development of source materials (he provides a 250-title bibliography, itself a resource of great value). More than any predecessor, and in spite of bureaucratic inertia, he was able to exploit such official records as were available.

General F F Schubert followed close on. In 1845 he published the first part of a never completed two-part work. In Russian he treated the coinage of Russia "from the earliest times" (in fact from the 12th century) up through the reign of Peter I. Included also were medals - the whole being based on his own extensive collection.

In 1857 Schubert approached the task from a different angle. He wrote this time in French. His catalogue begins with the coinage of Ivan IV in 1547 and ends in 1855 - he entitled it Russian Coins of the Past Three Centuries. He intended it to be a definitive work; hence it included pieces from others' collections as well as his own. Footnotes and exegesis are liberally provided, and there are price estimates. The descriptions tend to be laconic, for a 37-page folio atlas accompanies the text and illustrates just over 1000 pieces. The illustrations, taken from galvanos, are embossed on heavy board, furnishing a tolerably good base-relief, colored in gold, silver or copper. This chromolithographic process has a certain vogue at the time, and it certainly produces a handsome image. The details, however, tend to be a bit fuzzed. And how well the embossed illustrations stand up under "page friction" is another question.

Schubert's objective had been to surpass, supplement and correct Chaudoir, to provide a catalogue more convenient for ready reference and to add the practical feature of pricing (and rarity-scaling). In some respects he succeeded, and his 1857 catalogue is still often cited. But in spite of his meticulous efforts, he seems sometimes to lack the expert's eye and instinct. After the Counts I I and DI Tolstoi bought his collection in the 1870s, their numismatic mentor, Christian Giel, subjected it to a detailed analysis and published in 1880 a devastating 30-page critique.

More or less contemporary with Chaudoir and Schubert was J J Reichel, an artist, engraver, official at the Mint, chief of the Bureau of Engraving and Printing and, above all, a vastly energetic universal collector and student. In the mid-1840s he produced a nine-volume inventory of his collection (which grew eventually to over 60,000 coins and medals). The elements devoted to Russian pieces, with 4600 numbers, comprise only a fraction of the whole. The author's principal objective was to acquaint colleagues and dealers with his holdings, partly with the hope that they might be moved to offer pieces that he lacked. Of most volumes only 100 copies were printed. In spite of occasional errors and absences, the catalogue is of high quality, comprehensive and generally accurate. It remains a respectable reference, more consulted today than Schubert's more pretentious effort.

The Prussian Baron Bernhard Koehne took up residence in Petersburg in the 1840s. For a time he was at the Hermitage's numismatic cabinet. He had remarkably broad, not always disciplined knowledge in a dozen fields, he spoke numerous languages, he had boundless energy and resource. He was also pushy, contentious and self-destructively bull-headed. He was on the wrong end of lengthy arguments about the Constantine ruble and the earliest Russian coinage. We mention him because he was a principal founder of Russia's first

numismatic society and editor of its periodical, which lasted from 1847 to 1851 and carried useful articles.

Christian Giel

Christian Giel has been spoken of before. This gentle, scholarly German came to Russia in the 1860s, served as tutor, then numismatic consultant to the Tolstoi brothers Ivan Ivanovich and Dmitri Ivanovich. He became the Grand Duke's principal collaborator on the great Corpus. For over 40 years he occupied a unique niche: his ambition lay along the line of serious research, but circumstances cast him in the role of an accomplished authenticator and popularizer. For example, in 1883 he published a set of tables covering in a sort of shorthand notation the coinage of Russia from 1700. This was his collectors' "Practical Guide." He had devised it at first just as a check-list for the Tolstoi brothers. It was a refinement of the more primitive tables developed by another russified German in 1836, the schoolmaster Pansner.

Such, then, in oversimplification, was the state of Russian literature on Russian coins (we exclude medals) at the time the Grand Duke resolved to develop his great project. Chaudoir, Schubert and Reichel were the principal general works, Giel's new and popular Practical Guide had given an impetus to collecting; and Count I I Tolstoi's published and projected works bade fair to treat pre-Petrine numismatics definitively.

Returning now to the Grand Duke Georgii Mikhailovich's Corpus: before launching the volume-by-volume retrospective march back through the successive reigns, there was the matter of Demmeni's documentary results. He had waded through the Full Collection of Laws, the compendium of basic Russian law from 1649 - something like two tons' weight of largely archaic Russian text. From this he abstracted a Collection of Laws on Monetary and Medallic Affairs, running to well over 1000 pages in three volumes. These the Grand Duke published in 1887. Most, but not all, of these laws and ukases appear later, scattered throughout the individual Corpus volumes; but here, gathered in one place, they constitute a major and enduring research tool. A superb index enhances their value. The edition of 100 copies seems small by present standards but, given the recondite subject and the limited public, it more than sufficed.

In 1888 appeared the first volume of the Corpus. It deals with the coinage of Alexander II, from 1855 to 1881 and it sets the style and format of the series. There were 200 numbered copies of the 15½"x11½" folio volume. There is a steel-engraved portrait of the sovereign, a delightful frontispiece in the conventionalized archaic style then much in favor. A preface is followed by 138 pages of documents printed in small type in two columns - something of the order of 100,000 words. These documents do not simply duplicate the relevant ones in Demmeni's 1887 work; they include materials from a number of archives in addition to those in the Full Collection of Laws. Mintage tables follow, then 52 pages of meticulous descriptions often accompanied by explanatory notes. There is a thorough 16-page index with some 2000 entries. At the end come 38 plates illustrating over 545 plaster cast pairs taken from the coins. All the described coins are illustrated. With very few exceptions (indicated by a star before the coin's serial number) the pieces described and illustrated are from the Grand Duke's collection. He used others' coins when his own specimen was not of top quality or when he lacked a specimen of the piece in question.

TITLE PAGE OF ALEXANDER II VOLUME

The plates were prepared by the Imperial Russian equivalent of the US Bureau of Engraving and Printing - the Office for the Preparation of Government Papers - using a "photogialotype" process of extreme fidelity and sharpness. The text comes from the printing works of A Behnke, who produced as well the popular catalogues by Giel & Ilyin and Ilyin & Tolstoi early in the 20th century. The volume came in card wrappers and was priced at a nominal 20 rubles, certainly far less than the cost of production.

Five further volumes followed in relatively quick succession (including a thin one on Alexander III's coinage and a catch-all for the "semi-Russian" issues for East Prussia, Georgia, Poland and Finland). By 1894 the series extended back through the reign of Catherine II, encompassing in all 132 years' coinage. The research team had reached optimum efficacy and by now had come into numismatically more challenging territory. Demmeni continued to expand the breadth of documentary sources tapped; Giel and the Grand Duke found the need to refer increasingly often to pieces other than those in the Grand Duke's basic collection.

The Uvarov Medal

To N P Lichachev's favorable reviews of the earlier volumes in Istoricheskii Vestnik, Count I I Tolstoi in the Archeological Society's periodical added his voice in sober admiration for the volume on Catherine II in 1894. It was on his recommendation that the author was awarded the Society's prestigious Uvarov Medal.

In the course of the following ten years five more volumes came out, carrying the Corpus back to the accession of Catherine I in 1725. Then, from 1904 to 1914 came a full decade's hiatus. Various factors were at work.

The Russian Museum

The work remaining to be done involved the coinage of Peter I from 1682 to 1725. It presented major challenges, for example the vast and complex copper series. Whereas earlier work had been a matter largely of developing a rational organization of for the most part known pieces, the Petrine series demanded a good deal more original research. Demmeni's archival work was heading into uncharted waters and he was coming up with major discoveries bearing on Peter's time. Christian Giel's health was failing; he died in 1908, leaving a great void.

In 1895 the Grand Duke became director of the newly established Russian Museum in Petersburg. Like any director worth his salt, he had to corner wealthy patrons and genteelly twist their arm. He took his duties seriously, they monopolized much of his time and energy. The next year he married Maria Georgievna, the daughter of King George I of Greece. They had two daughters in 1900 and 1904. The Grand Duke, a Guards officer, became as well honorary colonel of the 81st Ashpersonskii Regiment, an honorary member of the Academy of Sciences: one way or another his commitments multiplied. Still he found time in 1902 to publish a pamphlet Coins Wanting in my Collection. This want-list came to over 700 pieces, of which 300 were Petrine coppers. It went to 100 collectors and dealers; it was obviously ephemeral and consequently has become the rarest of all the Grand Duke's publications (in 1913 the incomparable 19th-century collection of Count I I Tolstoi was auctioned by the Hess firm in Frankfurt. The catalogue contains a goodly number of items on the Grand Duke's want-list. Did he buy any? It would be instructive one day to see what the elements of his collection at the Smithsonian Institution reveal).

Count Tolstoi and A A Ilyin both volunteered to join the Grand Duke in his work on the Peter I coinage. In fact, these two by then had perhaps more to offer than the ailing Christian Giel. At this point, Count Tolstoi had become more interested in the great Byzantine sylloge on which he was working than in Russian coins, but he worked conscientiously and effectively on the Corpus. A A Ilyin is one of the most admirable and most outstanding of Russia's 20th-century numismatists. His cartographic establishment was the foremost in Russia, he was at the head of numerous civic enterprises, among others leading the Russian Red Cross during World War I. But he applied his great talent without stint to numismatics, learning under Giel, becoming soon one of the best equipped all-round experts in the Russian field. He and Giel as a team prepared in 1904 the standard popular catalogue covering Russian coins from 1801 to 1904; in 1910 he and Tolstoi in a second volume carried the coverage back to 1725. These two catalogues offered the general collecor of more modest means the substance of what the Grand Duke's Corpus contained (minus the documents and plus a greater attention to minor varieties).

For the Corpus installment on Peter I's coinage, four volumes were planned. The first would be in Demmeni's province - the rich documentation which he had by then assembled (the bulk of these papers reside now at the Hermitage). Volume II covered the coinage from 1682 to 1710: it was published in 1914. Though the printing run of 200 was the same as for the preceding issues, very few were actually distributed and it is extremely rare. Volume III was to have covered 1711-1719. Some 50 plates, not all fully finished, exist, and the Hermitage holds some manuscript pages of draft text. Volume IV would have concluded with 1720-1725. It remained evidently wholly in the planning phase.

It is observable that as the Corpus moves back to earlier series it becomes more detailed in its coverage. Whereas many 19th-century varieties recognized by Giel & Ilyin are passed over, the presentation of Petrine copper is more thorough than that by any author before or since. To some extent this reflects a judgment as to the numismatic significance of the varieties, but apart from this there is a demonstrably more thorough coverage for its own sake.

During the war the Grand Duke was an aide de camp to the Tsar. He went on special field assignment to strengthen the military evacuation and hospital system. The Corpus was set aside. He had bequeathed his collection to the Russian Museum in 1909; he was to keep control during his lifetime, thereafter it would remain intact - nothing added, nothing taken away. In the course of the war the collection was transferred to the Petrograd Loan Bank, and it was from there that the major elements began their long journey abroad.

A A Ilyin

The Grand Duke's tragic death came in 1919. He had left Petrograd for Finland late in 1918 en route to rejoin his immediate family, then in England. The ephemeral Red Government in Helsinki turned him back to the Soviet Authorities, and after some weeks he and his elder brother, Grand Duke Nikolai Mikhailovich, a historian with liberal leanings, were both shot in a courtyard of the Fortress of Saints Peter and Paul on 27 January. The Grand Duke Georgii Mikhailovich lies under the courtyard cobblestones close to the old Mint whose product he had researched for many years, and just across the river from his domicile, the Mikhailovskii Palace.

Of the Grand Duke's collaborators, Count Tolstoi had died in 1916, Demmeni died in 1920. A A Ilyin lived on another 23 years to do yeoman work at the Hermitage. He was engaged on a four-volume arrangement of the Feudal coinage when World War II struck. He had been able to finish only the first volume when death claimed him at the age of 83 during the Leningrad siege.

We have said earlier that the Grand Duke's Corpus was hardly a commercial venture. For example, the price of a full set of the twelve volumes that were published came at the time to 200 rubles or $100. Two hundred sets were printed. A complete sell-out thus would have netted $20,000 - a fraction of the Grand Duke's cost. A fair estimate of what the current cost of underwriting such an undertaking is in the neighborhood of a million dollars.

But very many of the volumes were presented to individuals, societies and libraries, and even so there was a considerable unsold remainder, so much so that in the 1930s when the Soviet Government was eager for foreign currency sets were being offered in Europe for $70-! For that price one would have bought 2775 folio pages, 1687 of them carrying 2249 official documents relating to coinage, and 299 hinged plates with 6365 coins illustrated.

Copy No 1 of each issued volume was presented to the reigning Emperor. The author retained Copy No 2. Copy No 3 seems to have been reserved, at least with the early volumes, for the author's father. Copy No 4 went to his mother, No 5 to his uncle the Grand Duke Vladimir Alexandrovich, and No 6 to his infant daughter Xenia, for whom he evidently harbored numismatic ambitions. Some of these low-numbered copies can be traced. Five No 1 copies of the earlier volumes, for example, were acquired by Jascha Heifitz, who donated them to the Smithsonian Institution. Like all the presentation copies, these were exquisitely bound at the pre-war atelier of E Rau in Petersburg.

- An extension of V AREFIEV'S 14 December 1986 presentation.

THE ORDER OF ST ANNE

The Order of St Anne is one of several foreign orders which, because of historical circumstances, came to be adopted as Russian. The others are the Polish Orders of the White Eagle, St Stanislas and Virtuti Militari as well as the short-lived Russian Order of Malta. The Order of St Anne came into the repertory of Imperial Russian orders gradually and almost indirectly. Its Russification was bound up with an interplay of personalities lasting over much of the 18th century.

The Order was established at Kiel on 14 February 1735 by Duke Carl Friedrich of Holstein-Gottorp. There was but a single class, with provision for a total at any one time of 15 knights. The Order's relatively austere initial structure was tinkered with in the course of the next few years, and by the time of the Duke's death it had acquired a full complement of heralds, a chaplain, secretary and pages; and the limitation to 15 knights was made to apply only to private individuals subjects of the Duchy, and not to foreign grandees.

Its device, AMANTIBUS IUSTITIAM PIETATEM FIDEM - to those who love justice, piety and faith - carries the same initials as ANNA IMPERATORI PETRI FILIA - Anna daughter of the Emperor Peter. The coincidence was deliberate. The Order honored not only the Duke's consort but served as an indirect gesture of respect to the then Russian Empress Anna as well.

St Anne deserves a word in passing. Anne and Joachim are the traditional names of the mother and father of the Virgin Mary. The Bible makes no mention of them, but the apocryphal Gospel known as the Protoevangelicum Jacobi, written around 175 AD, offers some interesting information.

It happened one day that Joachim, who was rich and respected in Israel, met with reproaches because of his sterility. Downcast, he left his wife and retired to the desert to fast and pray. At length the prayers of both Joachim and Anne were answered: an angel appeared before Anne and announced that she would conceive and bear a child who would become famous throughout the world. Anne thereupon promised to offer to the Lord the fruit of her womb.

Churches in her honor were being built in the sixth century; her cult spread to Europe and by the late Middle Ages there were many churches, chapels and confraternities dedicated to her. She shares some of the adoration devoted to the Virgin Mary. Additionally, at a time when the "extended family" had more meaning, the grandparents of Jesus - the parents of the Blessed Virgin - were seen in a sense as belonging to the Holy Family. And so in many portrayals St Anne is shown together with the Virgin Mary and the infant Jesus. She is represented most often as a venerable matron, clad in a full robe with belt, mantle and veil. By the early Renaissance, artists had added the headdress worn by ladies of that time.

Duke Carl Friedrich's only son, Carl Peter Ulrich, succeeded his father in Holstein-Gottorp in 1739 and thereby became Grand Master of the Order of St Anne. A year or so after the coup by which she came to the Russian throne, the Empress Elizabeth Petrovna chose this young man as her heir apparent. The choice was based on his descent from their common ancestor Peter I and on her need to establish a solid dynastic line.

Accordingly he moved to Russia in 1742 to start his orientation and preparation. Soon he began to bestow the Order of St Anne on Russian sub-