

PUBLISHING HOUSE
RARE BOOKS
from Saint Petersburg
CATALOGUE

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INGENIOSO
HIDALGO
DON
QUIJOTE
DE LA
MANCHA



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KHAN TON ARALCHYN

A Tuvan epic retold by Yevgeny Vodolazkin

Artist:
Dashi Namdakov

Year of publication: 2023*
Dimensions: 490×370 mm
Number of pages: 68
Edition: 30 numbered copies

A heroic tale of the deeds of Khan Ton Aralchyn, a valiant Tuvan youth invested with superhuman, shamanic abilities, his fights with the monsters and foreign enemies that he encounters on the way to his destined bride. The translation of the epic into Russian was made specially for this edition.



* Date when the first copy was produced

KHAN TON ARALCHYN

A Tuvan epic retold by Yevgeny Vodolazkin

ILLUSTRATIONS: 16 etchings
TEXT: printed on a 19th-century Dingler hand press
ENDPAPERS: gabardine, printed with Sulek petroglyphs (2nd millennium BC, Khakassia)
COVER: leather, bronze, copper; casting, electrotyping, chasing, gilding, patination
PAPER: Fabriano (Italy), 280 g/m², handmade
LANGUAGE: Russian

Participants in the creation of the book:
Illustrations and metal relief on the cover — *Dashi Namdakov*
Translation of the text from Tuvan into Russian — *Margarita Kungaa*
Versification of the translation — *Yevgeny Vodolazkin*
Archaeological graphics based on scholarly publication — *Alexander Feodorov*
Binding design — *Piotr Suspitsyn, Yevgeny Grigoryev*
Book layout — *Yevgeny Grigoryev*
Printing of the text — *Ruslan Knyazev*
Binding work — *Andrei Kulikov*
Proof-reading — *Natalia Nesterova*
Scholarly consultants for the project — *Konstantin Chugunov, Yelena Miklashevich*
Project curator — *Alexander Borodin*

30 copies numbered and signed by the writer, the artist and the publisher. Copy №1 is destined for the collection of the State Hermitage Museum.



DETAIL: Pages of text embellished with depictions of archaeological artefacts from the State Hermitage collection.



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www.rarebook-spb.ru

VASILISA THE BEAUTIFUL

Russian folk fairy tale
recorded by Alexander Afanasiev

Year of publication: 2021*
Dimensions: 350 × 500 mm
Number of pages: 98
Edition: 30 copies

Artists:
Boris Zabirokhin, Denis Lotarev

One of the most popular folk tales in the treasury of Russian fairy stories is about a merchant's daughter and her trusty helper – a magical doll-amulet. Here the telling of this enchanting fable is augmented by hand-tinted lithographs, original calligraphy, insets and vignettes.



* Date when the first copy was produced

VASILISA THE BEAUTIFUL

Russian folk fairy tale

recorded by Alexander Afanasiev

ILLUSTRATIONS: 12 hand-tinted lithographs
TEXT, INSETS AND VIGNETTES: original calligraphy
BINDING: linen, oak; decorative painting and embossing
PAPER: Fabriano (Italy), 285 g/m², handmade
LANGUAGE: Russian

Participants in the creation of the book:

Illustrations and painting of the wooden inset
on the cover — *Boris Zabiokhin*

Original calligraphy, insets, vignettes, layout and ornamental
elements repeated on the binding — *Denis Lotarev*

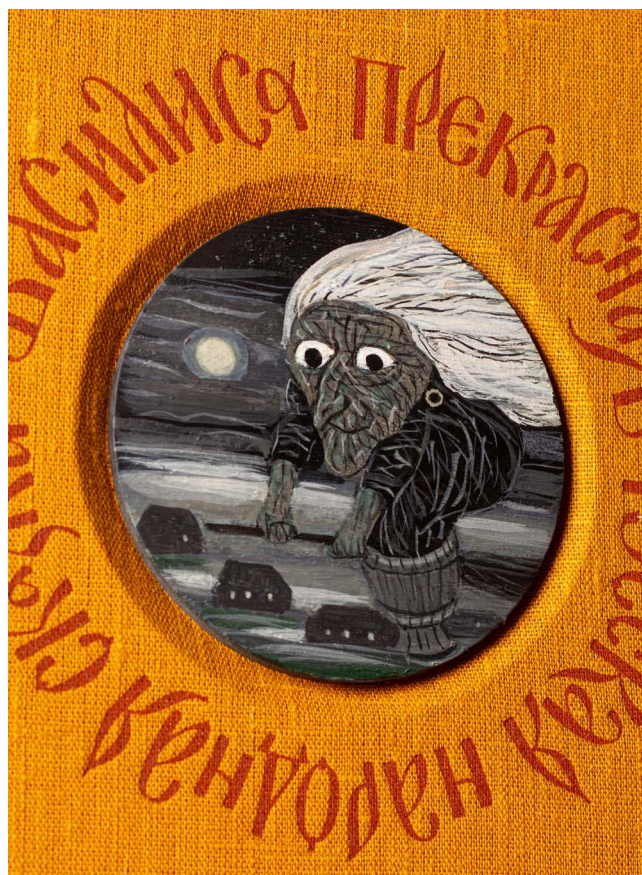
Design of the cover — *Piotr Suspitsyn*

Hand typesetting and printing of the end title,
cover printing — *Ruslan Knyazev*

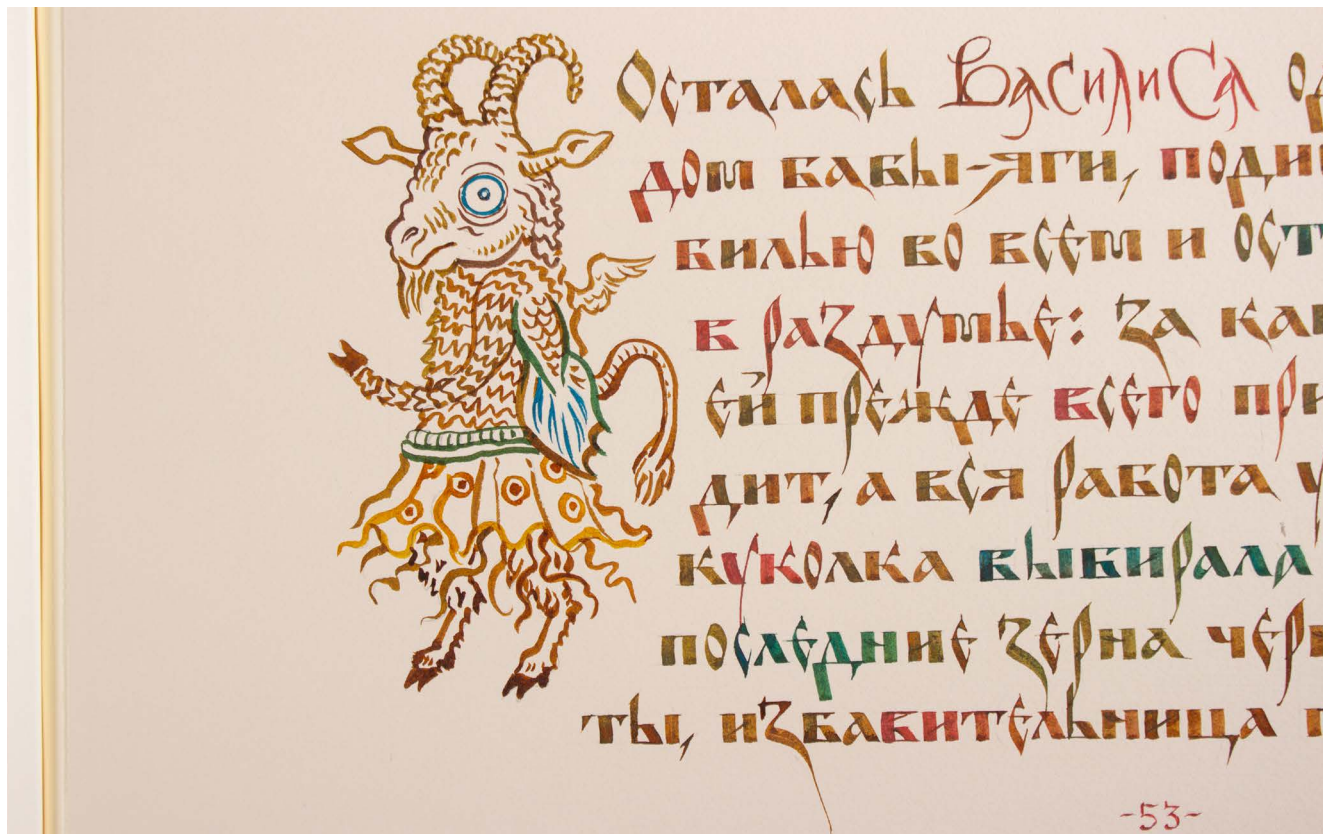
Binding work — *Andrei Kulikov*

Proof-reading — *Natalia Nesterova*

Each copy is numbered and signed by the publisher
and the artist. Copy №1 is destined for the collection
of the State Hermitage Museum.



DETAIL: In the centre of the cover there is a round oak inset painted
by the artist Boris Zabiokhin



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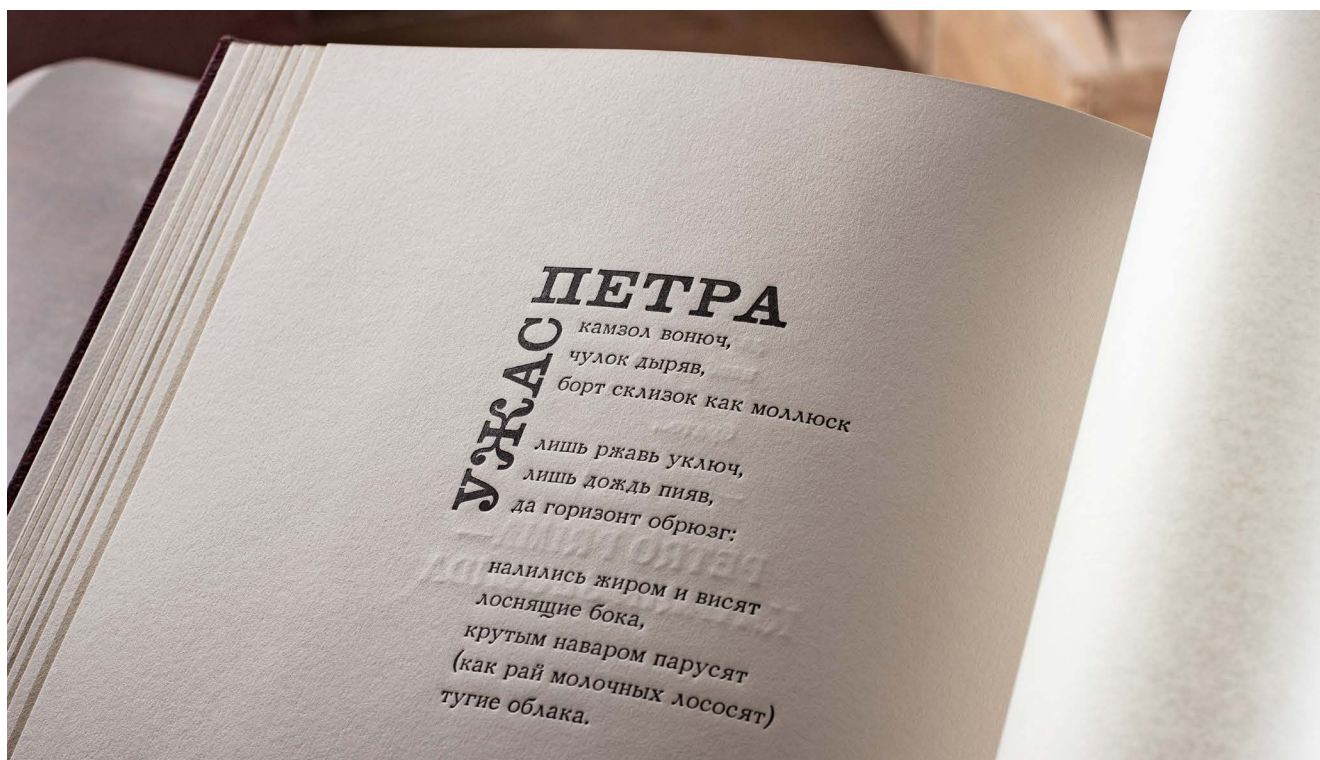
PETER I. CATHERINE II. THE GREATS. RUSSIAN. MONEY

Artist:
Pavel Kaplevich

The content in verse was specially written for this publication by the poet Mikhail Chevega

Year of publication: 2023*
Dimensions: 400×310 mm
Number of pages: 78
Edition: 20 copies

An original hand-made publication produced in a Modernist style by the creative partnership of the artist Pavel Kaplevich and the poet Mikhail Chevega. The content of the book is a surrealist dialogue between the two “Greats” – Peter I and Catherine II – rendered visual by the artist through the prism of notaphily.



* Date when the first copy was produced

PETER I. CATHERINE II. THE GREATS. RUSSIAN. MONEY

The content in verse was specially written for this publication by the poet Mikhail Chevega

ILLUSTRATIONS: 16 illustrations executed in a mixed technique

TEXT: typeset by hand in the *Akademicheskaya* typeface with the inclusion of wood typefaces and printed on a 19th-century Dingler hand-press

BINDING: 500-rouble banknote from 1912 bearing a depiction of Peter the Great, 100-rouble banknote from 1911 bearing a depiction of Catherine the Great, leather, silk, gold embossing

ENDPAPERS: silk (Italy)

CASE: silk (Italy); embossing

PAPER: Fabriano (Italy), 285 g/m², handmade; Materica Kraft (Italy), 250 g/m², handmade

LANGUAGE: Russian

Participants in the creation of the book:

Author of the idea for the book and creator of the illustrations — *Pavel Kaplevich*

Layout of the book, type compositions

and cover design — *Yevgeny Grigoryev*

Hand typesetting and printing of the text — *Ruslan Knyazev*

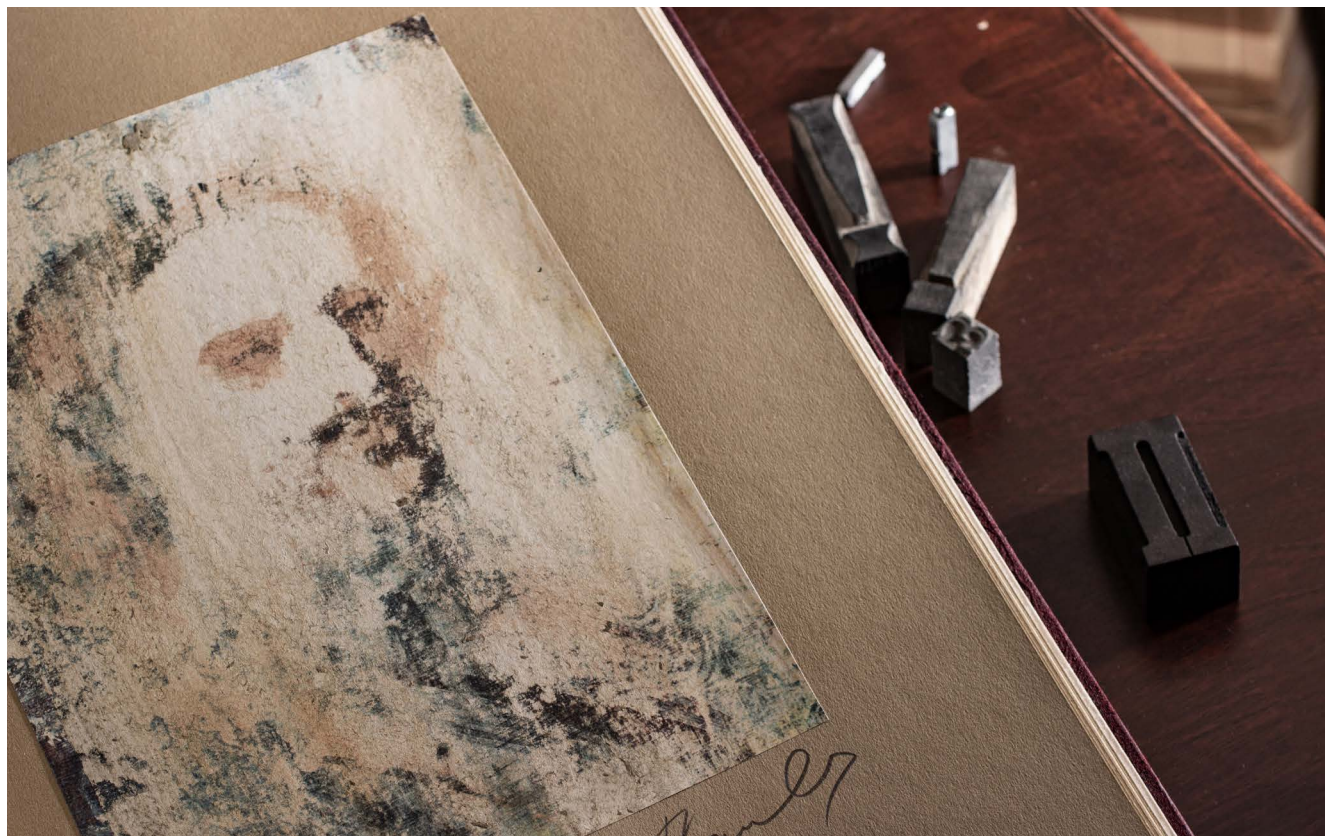
Binding work — *Andrei Kulikov*

Proof-reading — *Natalia Nesterova*

Each copy is numbered and signed by the publisher and the artist. Copy N^o1 is destined for the collection of the State Hermitage Museum.



DETAIL: The front and back covers carry original banknotes — a 100-rouble note from 1911 with a portrait of Catherine II and a 500-rouble one from 1912 with a portrait of Peter I



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Alexander Pushkin

THE TALE OF THE FISHERMAN AND THE GOLDEN FISH

Year of publication: 2022*
Dimensions: 310 × 240 mm
Number of pages: 92
Edition: 30 numbered copies

Artist:

Boris Zabiropkhin

An edifying fairy tale by the great Russian writer in an English translation produced specially for this edition by Julian Lowenfeld, an American and Russian poet, dramatist and composer, as well as one of the best translators of Pushkin's works. The illustrations in the book are engravings made in the dry point technique by the gifted and original artist Boris Zabiropkhin.



* Date when the first copy was produced

Alexander Pushkin

THE TALE OF THE FISHERMAN AND THE GOLDEN FISH

ILLUSTRATIONS: 10 dry point engravings
TEXT: printed on a 19th-century Dingler hand press
BINDING: papyrus, fish skin, gold embossing
CASE: linen
PAPER: Hahnemühle (Germany), 300 g/m², handmade
LANGUAGE: English

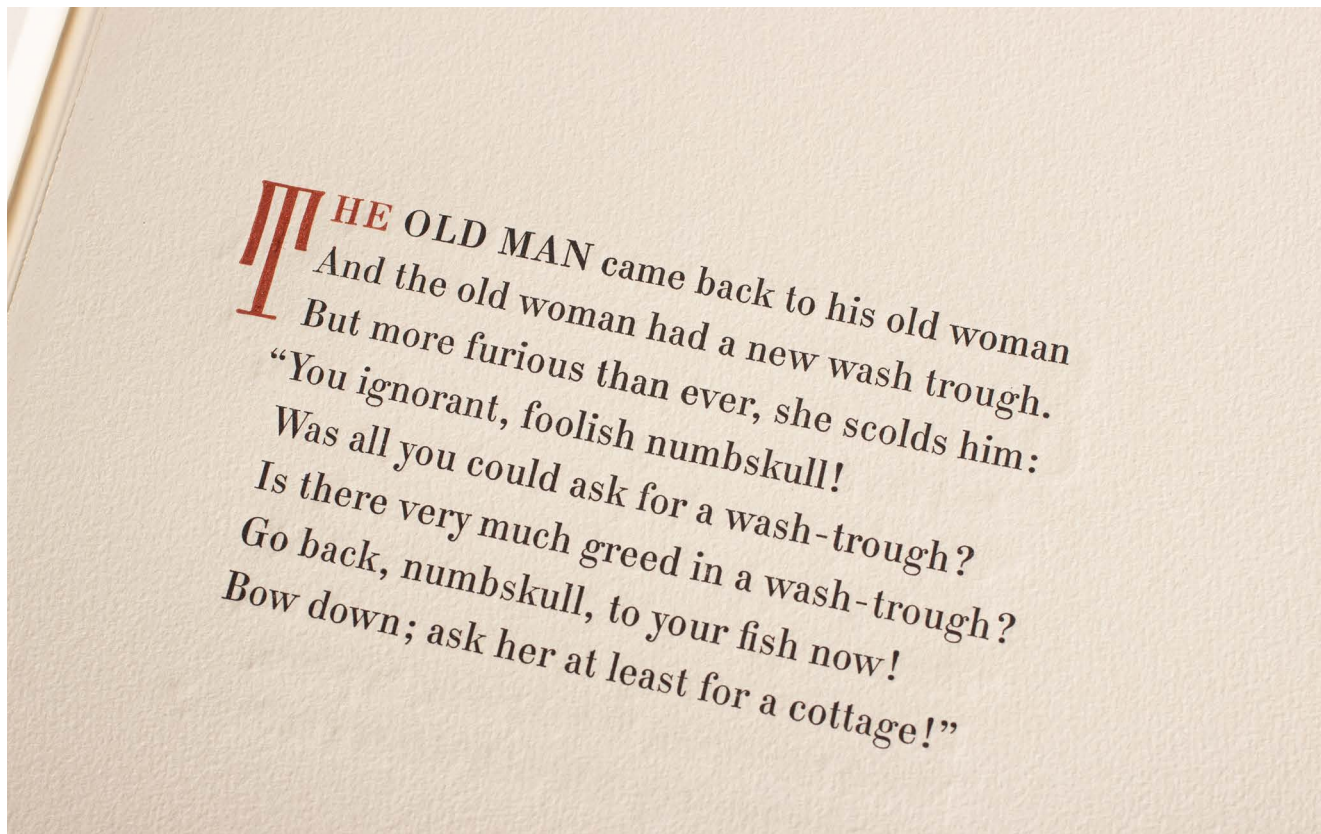
Participants in the creation of the book:

Creator of the illustrations — *Boris Zabiorkhin*
Design and layout — *Yevgeny Grigoryev*
Lettering on the title page and dropped capitals — *Oleg Matsuyev*
Printing of the text — *Ruslan Knyazev*
Binding work — *Andrei Kulikov, Andrei Degtev*

Each copy is numbered and signed by the publisher and the artist. Copy N°1 is destined for the collection of the State Hermitage Museum.



DETAIL: The binding of the book, hand-made by the publishing house's craftsmen, combines Egyptian papyrus with fish skin



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Piotr Tchaikovsky

THE NUTCRACKER

The book contains 49 pages carrying a facsimile reproduction of a handwritten score for the ballet 'The Nutcracker' made by Tchaikovsky himself.

ILLUSTRATIONS: 16 etchings hand-tinted with watercolour

LIBRETTO: printed on a 19th-century Dingler hand press

ENDPAPERS: silk moiré (Italy)

BINDING: silk, embroidery

CASE: silk

PAPER: Vélin d'Arches Rives (France), 280 g/m², handmade;

Fabriano (Italy), 280 g/m², handmade; Somerset (England),

280 g/m², handmade

LANGUAGE: Russian

Participants in the work on this publication:

Creator of the illustrations, the handwritten libretto and the

designs for the embroidery on the cover — Mikhail Chemiakin

Musical consultant — Sergei Stadler

Design of the cover — Mikhail Chemiakin, Piotr Suspitsyn

Layout — Yevgeny Grigoryev

Printing of the etchings — Fanny Boucher (France)

Printing of the score — Andrei Kuznetsov

Printing of the libretto — Ruslan Knyazev

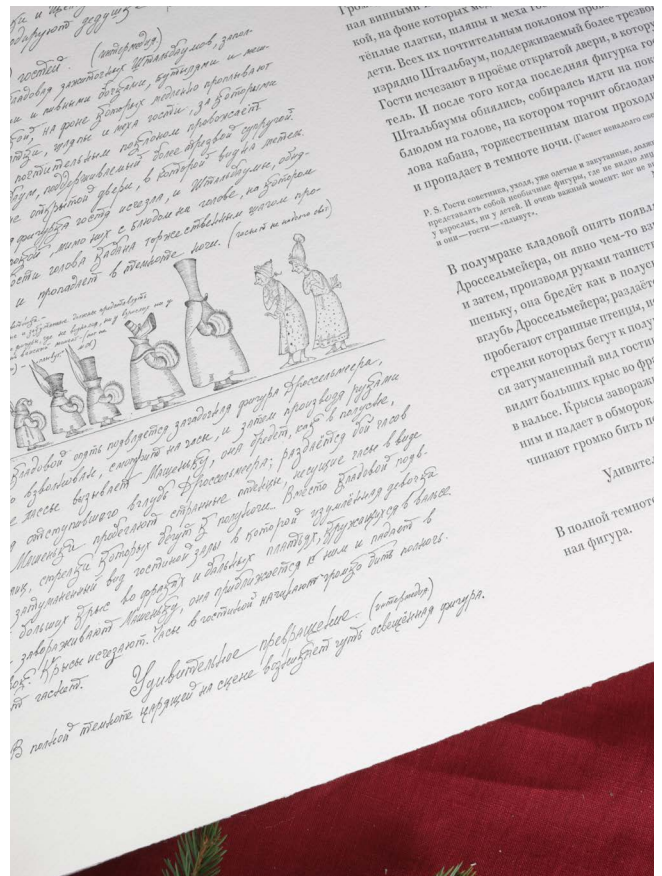
Satin-stitch embroidery — Maria Rudkovskaya

Binding work — Andrei Degtev, Andrei Kulikov

Proof-reading — Natalia Nesterova

Project curator — Alexander Borodin

Each copy is numbered and signed by the publisher and the artist. Copy N°1 is in the collection of the State Hermitage.



DETAIL: The libretto is reproduced in two forms — Chemiakin's handwritten version and in type, repeating the text for ease of reading.



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Sun Tzu

THE ART OF WAR

Year of publication: 2021*
Dimensions: 550×370 mm
Number of pages: 122
Edition: 30 copies

Artists:

Sergei Kondrashkin, Luo Lei

Ancient China's first treatise on warfare. A manual written by the outstanding general Sun Tzu that contains precisely formulated principles of strategy and tactics for waging war. The book continues a series of publications devoted to Chinese military craft.



* Date when the first copy was produced

Sun Tzu

THE ART OF WAR

ILLUSTRATIONS: 20 illustrations made in the colour etching technique

TEXT: in Russian is printed on a 19th-century Dingler hand press, in Chinese is hand-written calligraphically

ENDPAPERS: silk (China)

BINDING: leather, copper, garnets; galvanic, chasing, patination

CASE: silk (China), bronze, gilding

PAPER: Fabriano (Italy), 280 g/m², handmade

LANGUAGES: Chinese, Russian

Participants in the work on this publication:

Creator of the illustrations and copper reliefs on the cover—*Sergei Kondrashkin*

Scholarly consultant to the project and author of the Russian translation—*Vladimir Maliavin*

Design of the cover—*Piotr Suspitsyn*

Gilding of the relief on the cover—*Pavel Yekushev*

Layout—*Evgeny Grigoryev*

Printing of the Russian text—*Ruslan Knyazev*

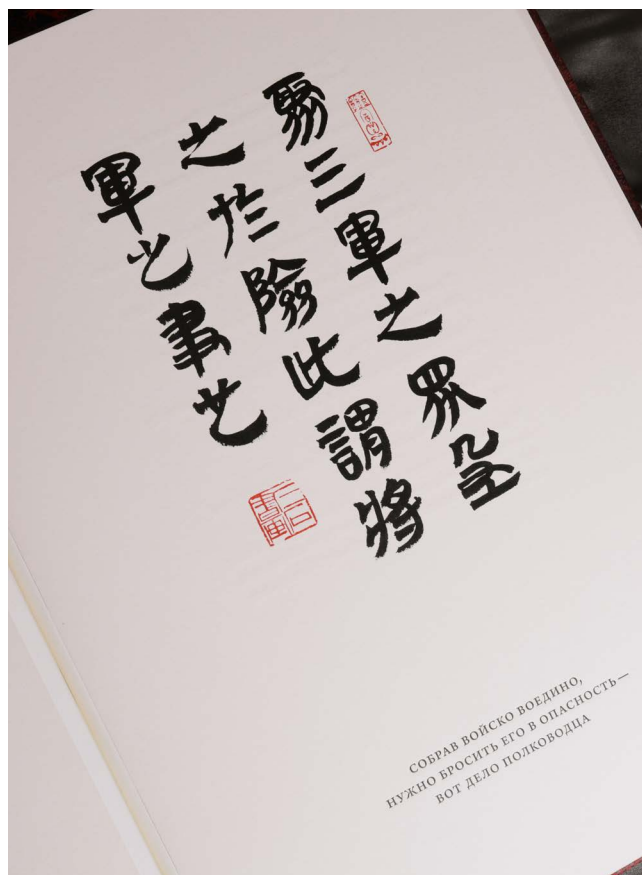
Chinese calligraphy—*Luo Lei*

Printing of the etchings—*Alexander Mikhailov*

Binding work—*Andrei Degtev, Andrei Kulikov*

Proof-reading—*Natalia Nesterova*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: The edition includes original calligraphy created by a master of the Chinese version of that art form, Luo Lei.



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Alexander Tvardovsky

VASILY TYORKIN

Year of publication: 2020*

Case: 325 × 350 × 95 mm

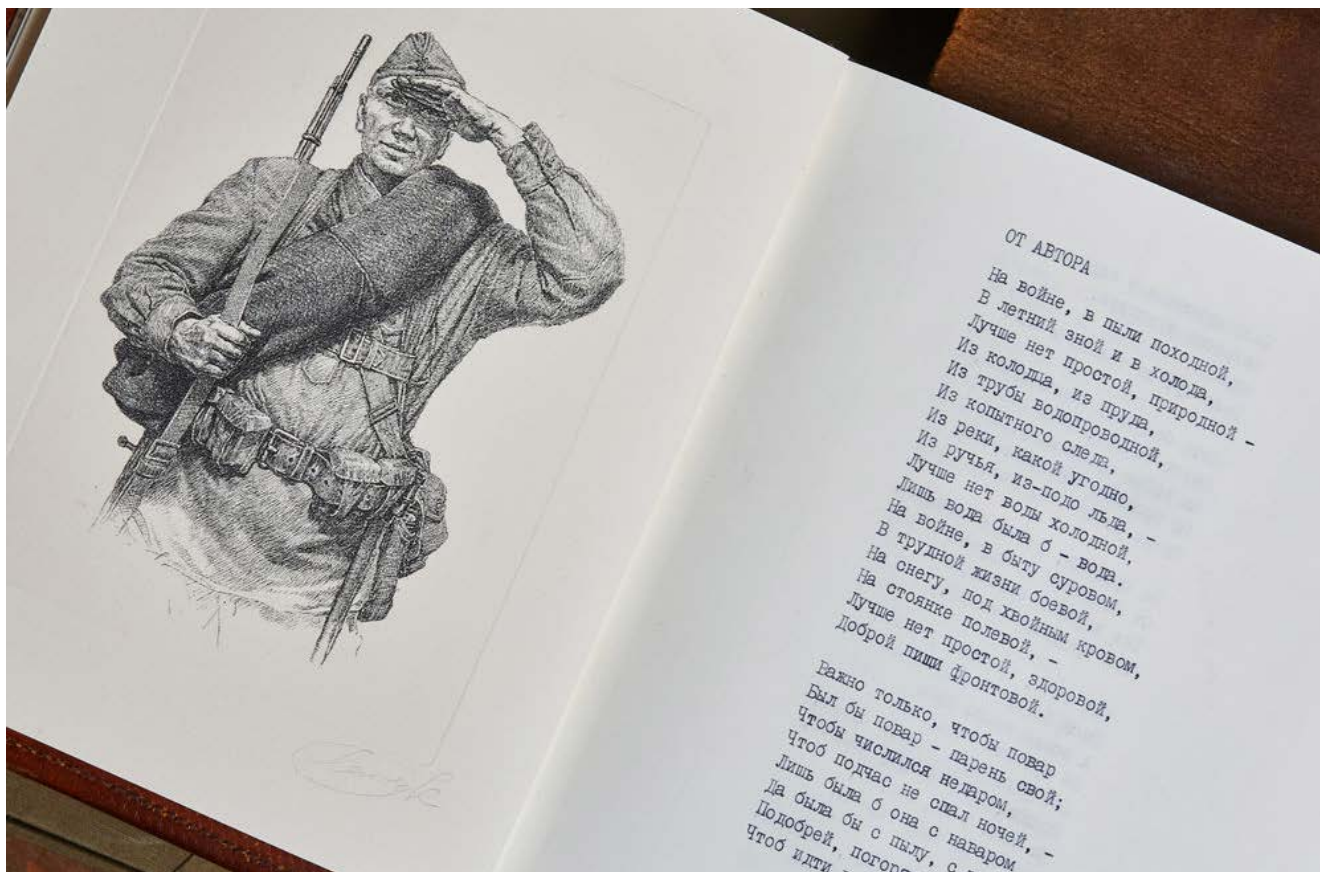
Field Pouch: 220 × 270 × 75 mm

Edition: limited

Artist:

Yan Lelchuk

This publication, prepared for the 75th anniversary of Victory in the Great Patriotic War, possesses not only artistic, but also historical value. All the items of an officer's equipment used in making the binding for the book are authentic. The scuff marks, traces of wear and individual differences between each copy serve as a reminder of the fates of those who gave their lives for the sake of a peaceful future.



* Date when the first copy was produced

Alexander Tvardovsky

VASILY TYORKIN

Work on the illustrative material for the print-run is currently still continuing. The publishing house plans to have all the chapters of the poem accompanied by illustrations.

ILLUSTRATIONS: 13 etchings and five inset pencil drawings

TEXT: typed on a mechanical Rheinmetall typewriter (Germany, 1941)

BINDING: the field pouch of a Red Army officer with an insert, which contains an opisometer, a pair of dividers, coloured graphite pencils, an eraser and a penknife

CASE, ENDPAPERS: canvas taken from a soldier's cape-tent

PAPER: illustrations—Somerset (England), 250 g/m², handmade; text—Corolla Book (Italy), 120 g/m²

LANGUAGE: Russian

Participants in the work on this publication:

Author of the project—*Piotr Suspitsyn*

Author of the illustrations, drawings and design of the book—*Yan Lelchuk*

Printing of the etchings—*Vasily Kleimyonov*

Typing of the text on a mechanical typewriter—*Alexander Trofimov*

Binding work—*Andrei Degtev, Andrei Kulikov*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: *The articles of equipment used to produce the case and binding of the book are original items issued between 1930 and 1945.*



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Nikolai Gogol

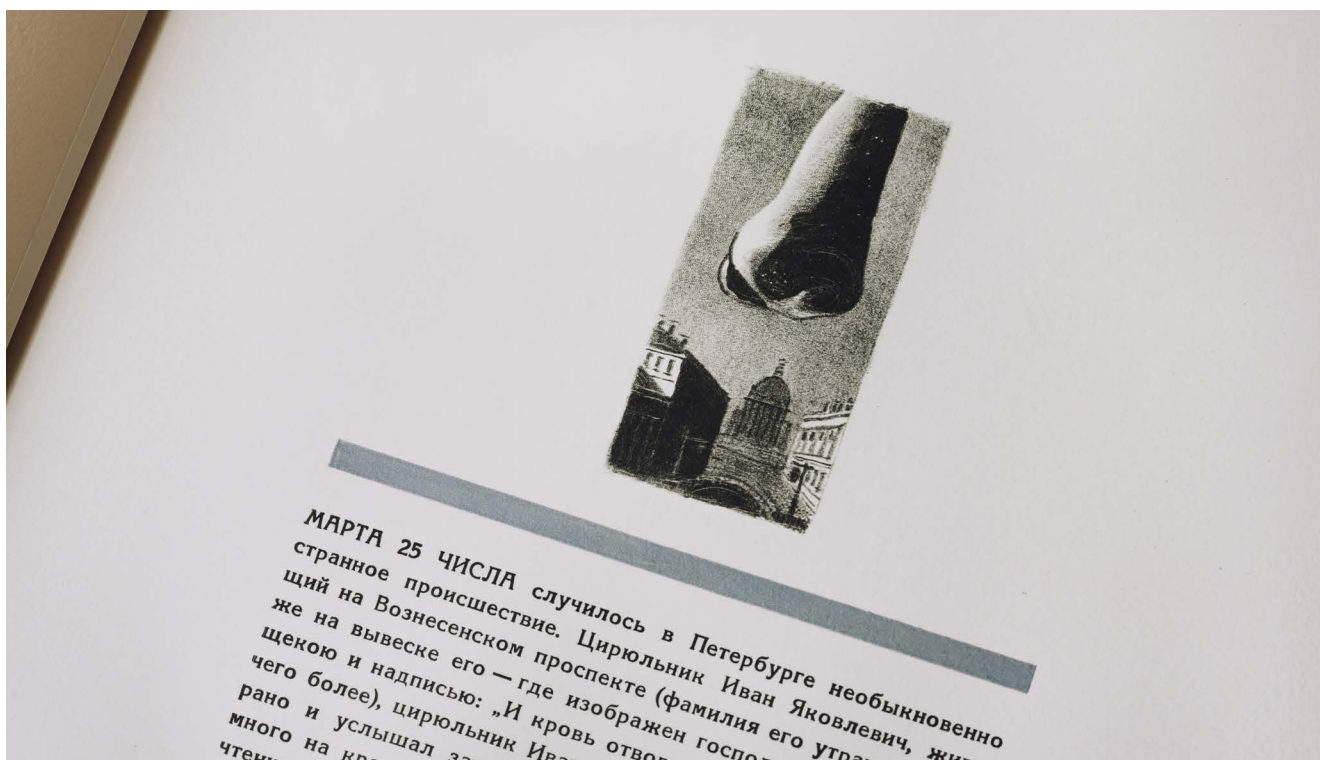
THE NOSE

Year of publication: 2019*
Dimensions: 440 × 310 mm
Number of pages: 70
Edition: 30 copies

Artist:

Boris Zabiropkhin

An absurd satirical short story by the famous Russian dramatist, superbly illustrated by the Saint Petersburg graphic artist Boris Zabiropkhin.



* Date when the first copy was produced

Nikolai Gogol

THE NOSE

ILLUSTRATIONS: 4 vignettes and 13 illustrations made in the lithography technique

TEXT: typeset by hand in the *Corinna* typeface and printed on a 19th-century Dingler hand press

BINDING: English Kenya kid leather, baize, bronze casting, garnet

CASE: silk, patinated glass

ENDPAPERS: hand-marbled paper

PAPER: Somerset (England), 250 g/m², handmade

LANGUAGE: Russian

Participants in the work on this publication:

Creator of the lithographs and the relief in the shape of a nose—*Boris Zabiorkhin*

Printing of the lithographs—*Alexei Baranov*

Book design and layout of the text—*David Plaksin*

Design of the cover and case—*Piotr Suspitsyn*

Hand typesetting and printing of the text—*Sergei Yashin*

Hand typesetting and printing of the colophon—

Ruslan Kniazev

Bronze casting and patination—*Nikita Fyodorov*

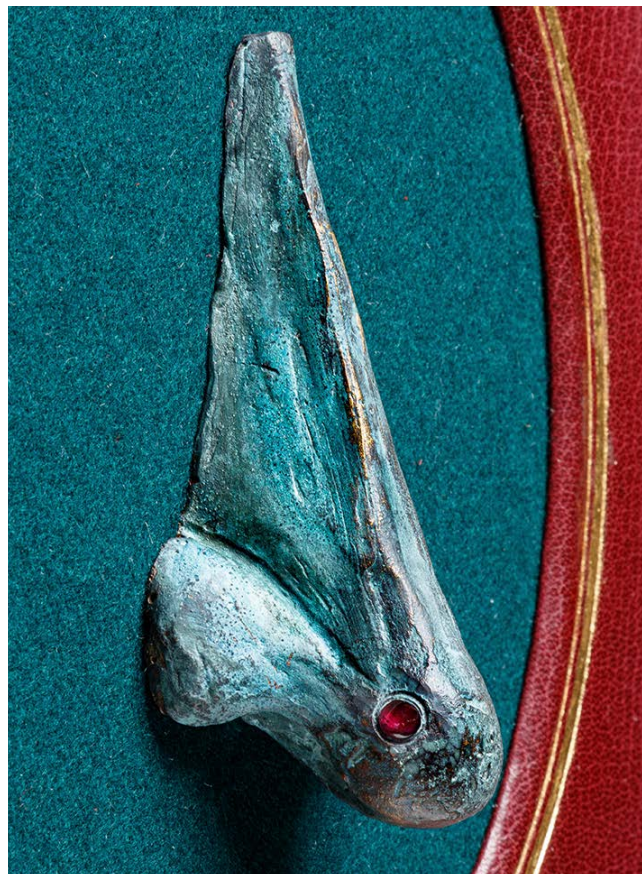
Marbling of the paper for the endpapers—

Yekaterina Savelyeva

Binding work—*Andrei Degtev, Andrei Kulikov*

Proof-reader—*Natalia Nesterova*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: On the front of the book's cover, which is made from English Kenya kid leather, a frame lined with bottle-green baize surrounds the very nose of Major Kovalev, the chief protagonist of the story, cast in bronze.



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BIBLE. NEW TESTAMENT

The Revelation of Saint John the Divine
THE APOCALYPSE

Year of publication: 2019*
Dimensions: 490 × 370 mm
Number of pages: 120
Edition: 30 copies

Artist:

Yury Borovitsky

The most mysterious book of the New Testament with a narrative that has inspired numerous works of world art. The illustrations were made in the rare mezzotint graphic art technique.



*Date when the first copy was produced

BIBLE. NEW TESTAMENT

The Revelation of Saint John the Divine
THE APOCALYPSE

ILLUSTRATIONS: 26 illustrations executed in mezzotint technique

TEXT: typeset by hand in the *Palmira* and *Obyknovennaya novaya* typefaces, and printed on a 19th-century Dingler hand press

BINDING: leather, bronze relief

ENDPAPERS: silk (Spain)

PAPER: text—Vélin BFK Rives (France), 280 g/m², handmade; etchings—Hahnemühle (Germany), 280 g/m², handmade

LANGUAGE: Russian

Participants in the work on this publication:

Creator of the illustrations; printing of the etchings—*Yury Borovitsky*

Layout—*Evgeny Bolshakov*

Design of the bronze reliefs for the cover—

Sergei Kondrashkin

Making of the reliefs (casting, patination, gilding)—*Nikita Fedotov*

Hand typesetting and printing of the text—*Sergei Yashin*

Hand typesetting and printing of the colophon—

Ruslan Kniazev

Binding work—*Andrei Degtev, Andrei Kulikov*

Proof-reading—*Natalia Nesterova*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: The illustrations were made in the rare mezzotint graphic art technique (or 'black manner').



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Hafiz Shirazi

FORTY POEMS

Year of publication: 2019*

Dimensions: 480 × 340 mm

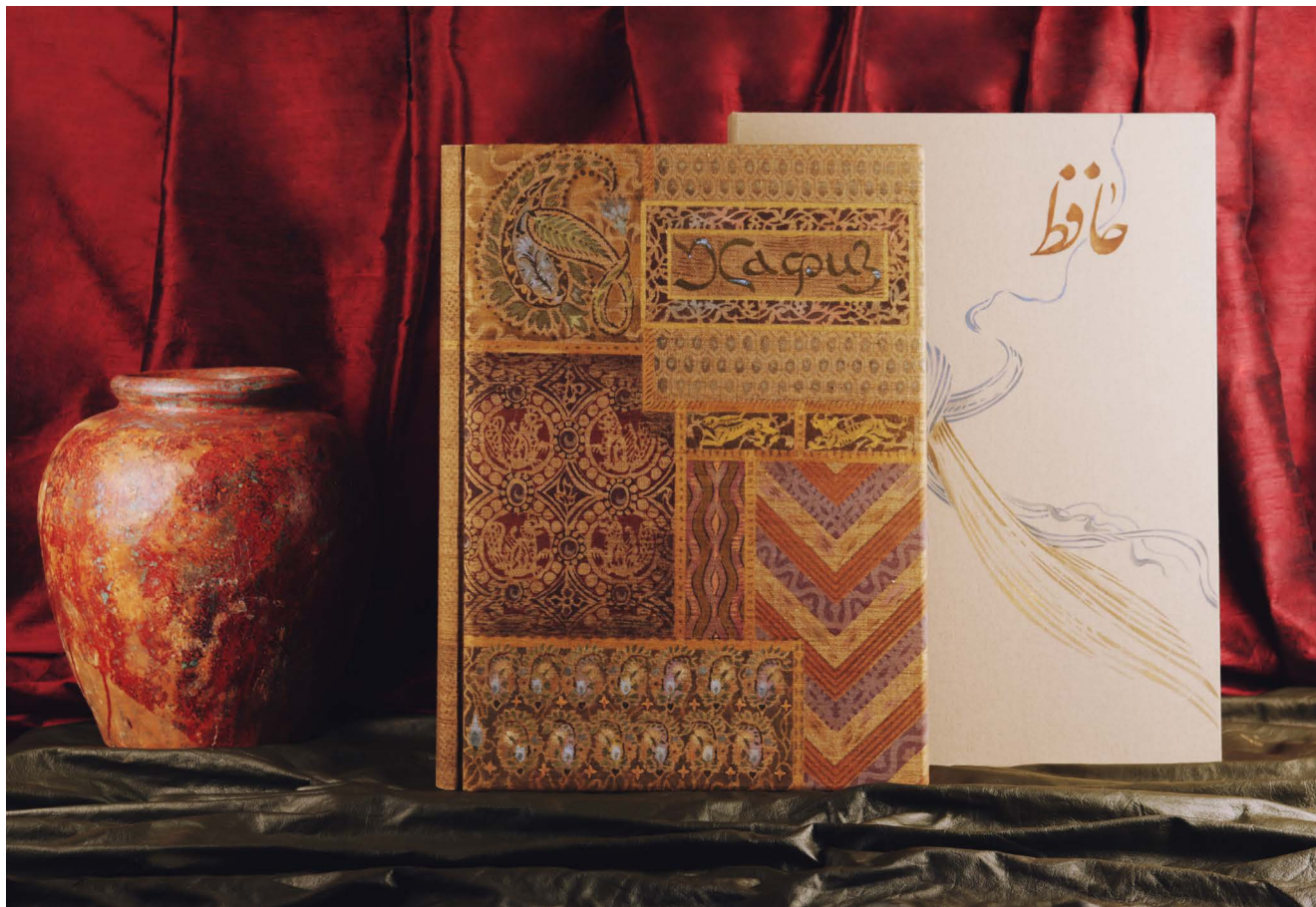
Number of pages: 134

Edition: 25 copies

Artists:

Rashid Dominov, Bahman Panahi

The work of the Persian poet Hafiz Shirazi is rated highly not only in the Near and Middle East, but around the whole world. In this publication, the great writer's verses are accompanied by the works of two eminent artists: Bahman Panahi, a master of modern calligraphy from Iran, and the painter and graphic artist Rashid Dominov.



*Date when the first copy was produced

Hafiz Shirazi

FORTY POEMS

ILLUSTRATIONS: 21 original illustrations executed in

mixed style, 21 original calligraphic compositions

TEXT: printed on a 19th-century Dingler hand press

BINDING, ENDPAPERS, CASE: silk (Spain);

pochoir hand-stencilling technique

PAPER: Somerset (England), 250 g/m², handmade

LANGUAGES: Farsi, Russian

Participants in the work on this publication:

Creator of the illustrations—*Rashid Dominov*

Iranian calligraphy—*Bahman Panahi*

Layout—*Evgeny Grigoryev*

Cover design and pochoir work—*Yelena Shnaider*

Printing of the text—*Sergei Yashin, Ruslan Knyazev*

Binding work—*Andrei Degtev, Andrei Kulikov*

Proof-reading—*Natalia Nesterova*

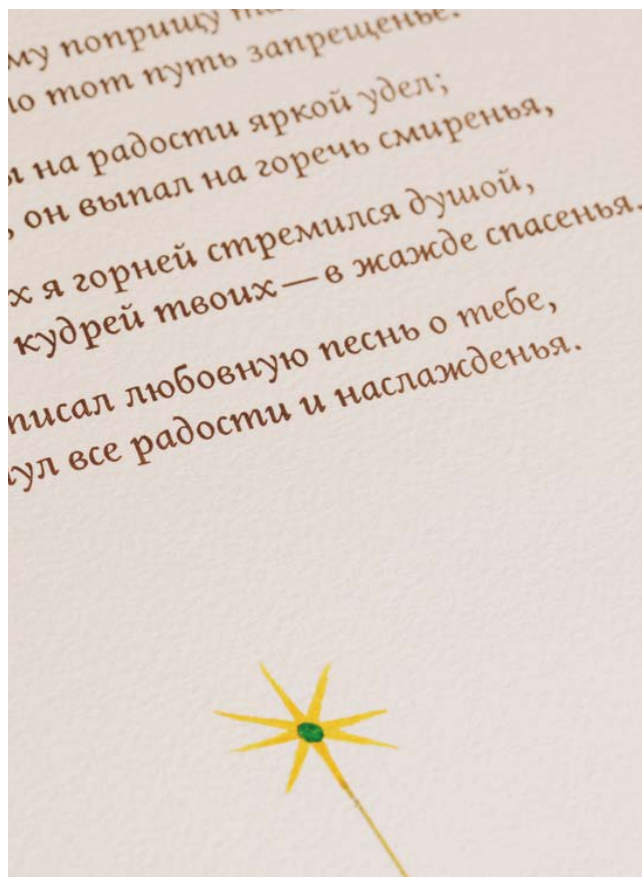
Translations of the poems—*Yevgeny Dunayevsky, Konstantin*

Lipskerov, Alexander Kochetkov, Vladimir Derzhavin, Zarine

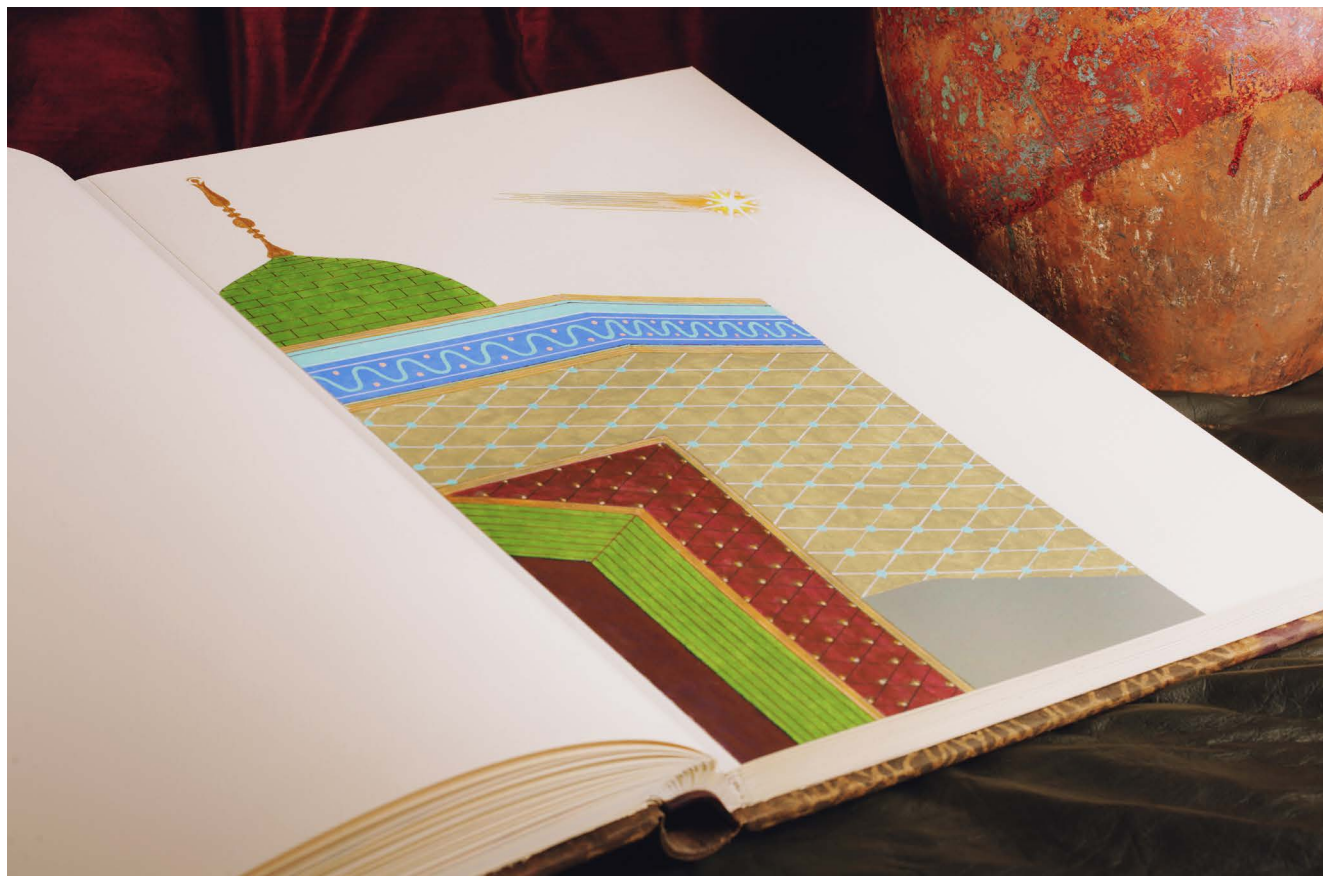
Dzhandosova, Semion Lipkin, German Plisetsky

Scholarly consultant—*Alexei Khismatulin*

Each copy is numbered and signed by the publisher and artists. Copy №1 is in the collection of the State Hermitage.



DETAIL: The Russian translations of the poems were printed on a 19th-century Dingler hand press.



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BIBLE. OLD TESTAMENT

THE BOOK OF ECCLESIASTES or THE PREACHER

Year of publication: 2018*
Dimensions: 470 × 365 mm
Number of pages: 68
Edition: 50 copies

Artist:

Yury Kuper

The third edition of the most enigmatic and most quoted book of the biblical canon, whose authorship is traditionally ascribed to King Solomon. The hallowed text of the poem is accompanied by illustrations full of symbolism and allegories produced in the rare photogravure (heliogravure) technique.



*Date when the first copy was produced

BIBLE. OLD TESTAMENT

THE BOOK OF ECCLESIASTES or THE PREACHER

ILLUSTRATIONS: 15 heliographs

TEXT: printed on a 19th-century Dingler hand press

BINDING: leather, bronze relief; patination, silvering, gilding

ENDPAPERS: silk (France); printing with an original image based on the artist's sketches

PAPER: Hahnemühle (Germany), 300 g/m², handmade

LANGUAGES: Hebrew, Russian

Participants in the work on this publication:

Illustrations, design of the endpapers

and bronze relief on the cover—*Yury Kuper*

Design of the cover—*Piotr Suspitsyn*

Layout—*Evgeny Grigoryev*

Printing of the Russian text—*Sergei Yashin*

Printing of the Hebrew text—*Andrei Kuznetsov*

Making of the plates and printing the illustrations—

Fanny Boucher (Paris, France)

Binding work—*Andrei Degtev, Andrei Kulikov*

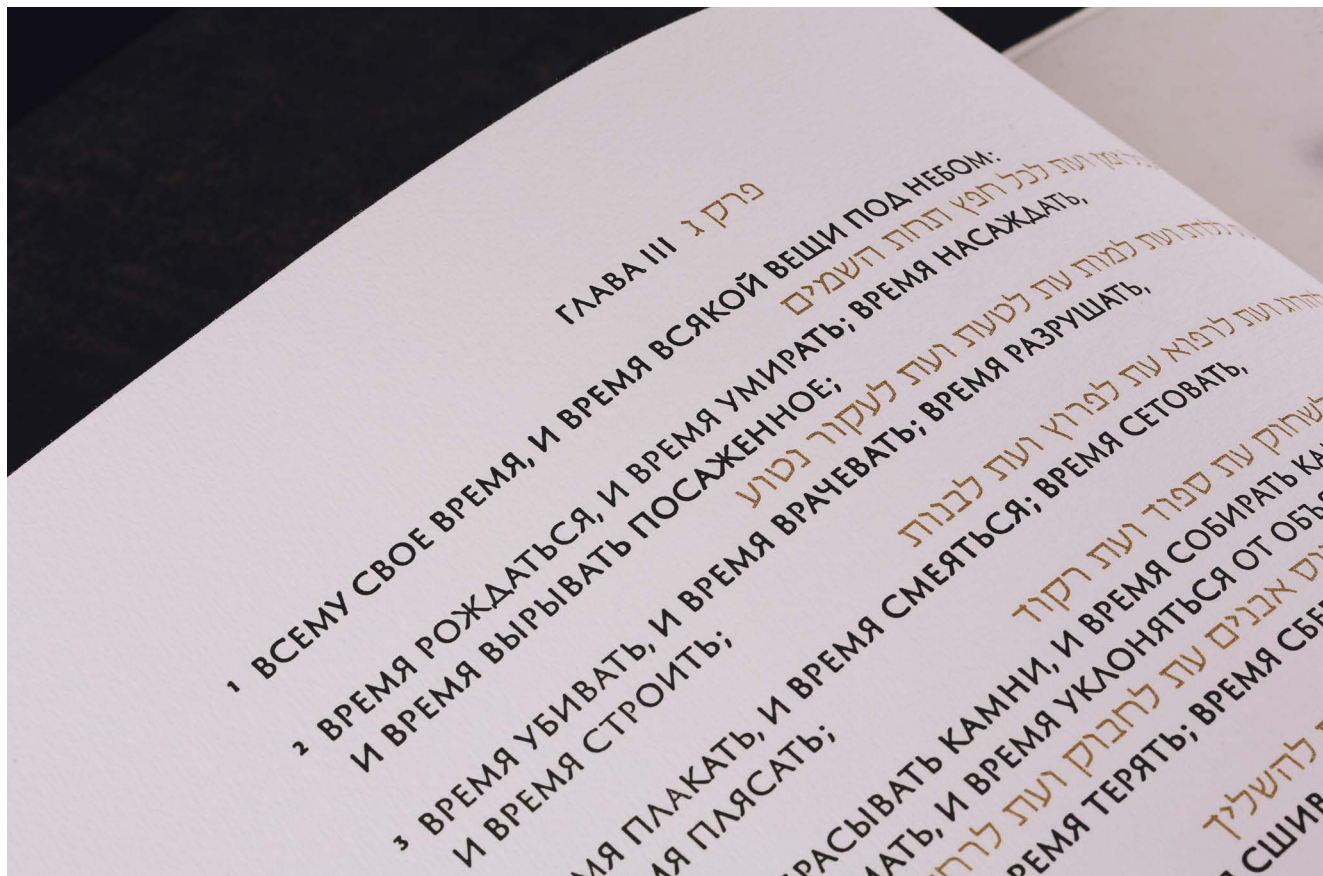
Proof-reading—*Natalia Nesterova*

Scholarly editor of the Hebrew text—*Kirill Bitner*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: The making of the plates and printing of the illustrations was carried out in Fanny Boucher's atelier in Paris to work in this technique.



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Alexander Pushkin

THE ARISTOCRATIC PEASANT GIRL

Year of publication: 2017*

Dimensions: 385 × 270 mm

Number of pages: 40

Edition: 100 copies

Artist:

Alexander Voitsekhovsky

A charming colourful book, filled with gentle irony, based on a series of drawings by the Saint Petersburg artist Alexander Voitsekhovsky that were inspired by the plot of a short story penned by the great Russian writer Alexander Pushkin in the genre of a comic sketch with elements of a love story.



* Date when the first copy was produced

Alexander Pushkin

THE ARISTOCRATIC PEASANT GIRL

ILLUSTRATIONS: 17 drawings printed in a special way are absolutely identical to the originals, 5 of which on separate sheets are contained in a flap attached to the back cover

BINDING: linen, hand-printed and dyed using a traditional technique

PAPER: text—Limestone (Italy), 180 g/m²; illustrations—Aquarella (Switzerland), 210 g/m²

LANGUAGE: Russian

Participants in the work on this publication:

Creator of the illustrations—*Alexander Voitsekhovskiy*

Layout and cover design—*Yevgeny Grigoryev*

The dyeing and application of a design on the cover—*Marionilla Salamatova*

Binding work—*Andrei Degtev, Andrei Kulikov*

Calligraphic text on the cover—*Marina Maryina*

Proof-reading—*Natalia Nesterova*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is intended for the collection of the State Hermitage.



DETAIL: Natural linen was used for the cover. The dyeing and application of a design were accomplished using the traditional method known as 'kubovaya naboika' that was long considered lost in Russia.



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Alexei Remizov

WHAT IS TOBACCO

Gonosy's Tale

Year of publication: 2017*

Dimensions: 365 × 320 mm

Number of pages: 60

Edition: 26 copies

Artists:

Mikhail Gavrichkov, Boris Zabiropkin,
Denis Lotarev

This book is the first official publication of a story by the great Russian writer Alexei Remizov that, due to a combination of irrational, mystical circumstances, was destined never to become a generally acknowledged masterpiece of world erotic literature.



* Date when the first copy was produced

Alexei Remizov

WHAT IS TOBACCO

GONOSY'S TALE

ILLUSTRATIONS: 18 etchings (copies 1-13, produced by Mikhail Gavrichkov); 15 lithographs (copies 14-26, produced by Boris Zabiropkin)

TEXT: calligraphic (semi-uncial script)

BINDING: tobacco leaves (Nicaragua)

ENDPAPERS: original hand-laid paper

PAPER: etchings—Hahnemühle (Germany), 300 g/m², handmade; text and lithographs—Somerset (England), 280 g/m², handmade

LANGUAGE: Russian

Participants in the work on this publication:

Idea for the publication—*Konstantin Ernst*

Creators of the illustrations—*Mikhail Gavrichkov*

(copies 1-13), *Boris Zabiropkin* (copies 14-26)

Calligraphy—*Denis Lotarev*

Design of the cover—*Piotr Suspitsyn*

Layout—*David Plaksin*

Printing of the etchings—*Alexander Mikhailov*

Printing of the lithographs—*Mikhail Muskin*

Printing of the colophon—*Sergei Yashin*

Making of the covers and hand-laid paper for

the endpapers—*Andrei Lurye*

Production of the copper elements on the cover—

Pavel Yekushev

Binding work—*Andrei Degtev, Andrei Kulikov*

Proof-reading—*Natalia Nesterova*

Scholarly consultant—*Alla Gracheva*

Each copy is numbered and signed by the publisher and artists. Copies 1 and 14 are intended to be in the collection of the State Hermitage.



DETAIL: The cover of the book is made from natural tobacco leaves. The hand-laid paper for the endpapers incorporates particles of aromatic pipe tobacco.



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William Shakespeare

THE TRAGEDY OF HAMLET, PRINCE OF DENMARK

Year of publication: 2016*
Dimensions: 390 × 310 mm
Number of pages: 270
Edition: 30 copies

Artist:

Sergei Shvemberger (1959–2018)

The Russian translation of one of the most enigmatic and contradictory works of the world's classic literature was made by Grand Duke Konstantin Konstantinovich Romanov. This edition included 86 woodcuts by Sergei Shvemberger, the fruits of seven years of work by the artist.



*Date when the first copy was produced

William Shakespeare

THE TRAGEDY OF HAMLET, PRINCE OF DENMARK

ILLUSTRATIONS: 86 xylographs

TEXT: typeset by hand in the *Obyknovennaya novaya* typeface, and printed on a 19th-century Dingler hand press

BINDING: leather, glass; engraving

ENDPAPERS: silk (France)

PAPER: Vélín d'Arches crème (France), 250 g/m², handmade

LANGUAGE: Russian

Participants in the work on this publication:

Idea for the publication—*Piotr Suspitsyn*

Creator of the illustrations—*Sergey Shvemberger*

Design of the cover—*Mikhail Kopylkov*

Layout—*Yevgeny Bolshakov*

Hand typesetting and printing of the text,

printing of the xylographs—*Sergei Yashin*

Production of glass elements for the cover—

Arkady Natarevich

Engraving on the glass—*Boris Kachalov*

Binding work—*Andrei Degtev, Andrei Kulikov*

Proof-reading—*Natalia Nesterova*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: On the front cover there is an inset made of blood-red glass, on which a throne, sword, goblet, skull and jester's cap are engraved.



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Aram Khachaturian

SPARTACUS

Year of publication: 2016*
Dimensions: 360 × 520 mm
Number of pages: 98
Edition: 25 copies

Artists:

Yury Kuper, Denis Lotarev

The publication of *Spartacus* was part of a unique joint project with Russia's State Academic Bolshoi Theatre. A handwritten score of the ballet is accompanied by engravings produced in a rare intaglio printing technique in traditional workshops in Paris.



*Date when the first copy was produced

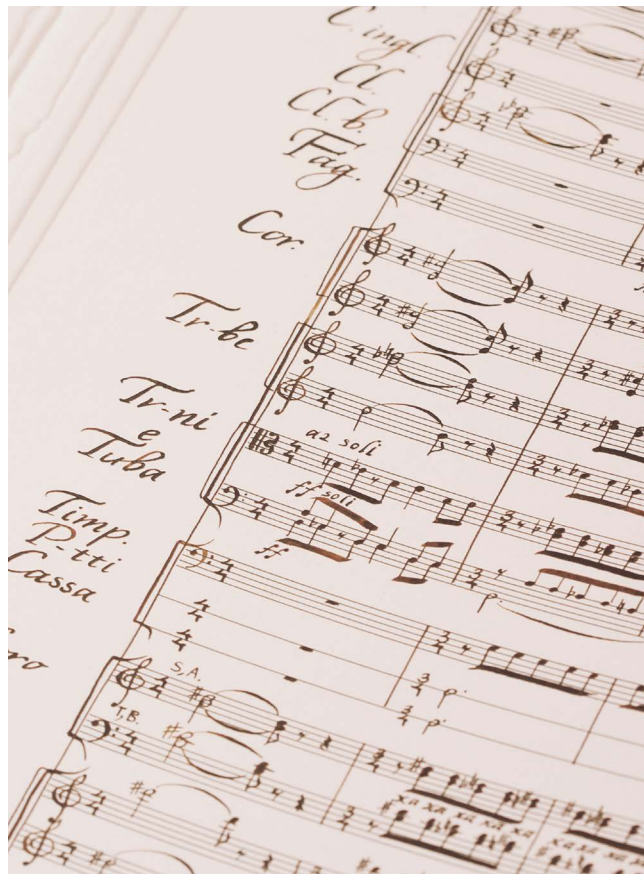
Aram Khachaturian
SPARTACUS

ILLUSTRATIONS: 15 heliographs, three headpieces on half-titles and one tailpiece made in a mixed technique
LIBRETTO: printed on a 19th-century Dingler hand press
BINDING: marocain, bronze relief, enamel; patination
ENDPAPERS: silk; original print
PAPER: Vélín BFK Rives (France), 280 g/m², handmade
LANGUAGE: Russian

Participants in the work on this publication:

Idea for the publication and financial support for the project—*Roman Abramovich*
Illustrations, cover design, models for the creation of the copper reliefs, design for printing on silk—*Yury Kuper*
Handwritten calligraphic score—*Denis Lotarev*
Layout—*Yevgeny Bolshakov*
Printing of the heliographs—*Matthieu Perramant* and *Ateliers Rigal* (Paris)
Preparation of the plates—*Fanny Boucher's* studio (France)
Printing of the libretto—*Sergei Yashin*
Creation of the copper reliefs—*OOO Demetra*, jewellery-makers (Moscow)
Binding work—*Andrei Degtev*, *Andrei Kulikov*
Musical consultant—*Sergei Stadler*
Project curator—*Alexander Borodin*

Each copy is numbered and signed by the publisher and artists. Copy №1 is in the collection of the State Hermitage.



DETAIL: The publication contains 38 handwritten pages of Khachaturian's score for the ballet 'Spartacus'.



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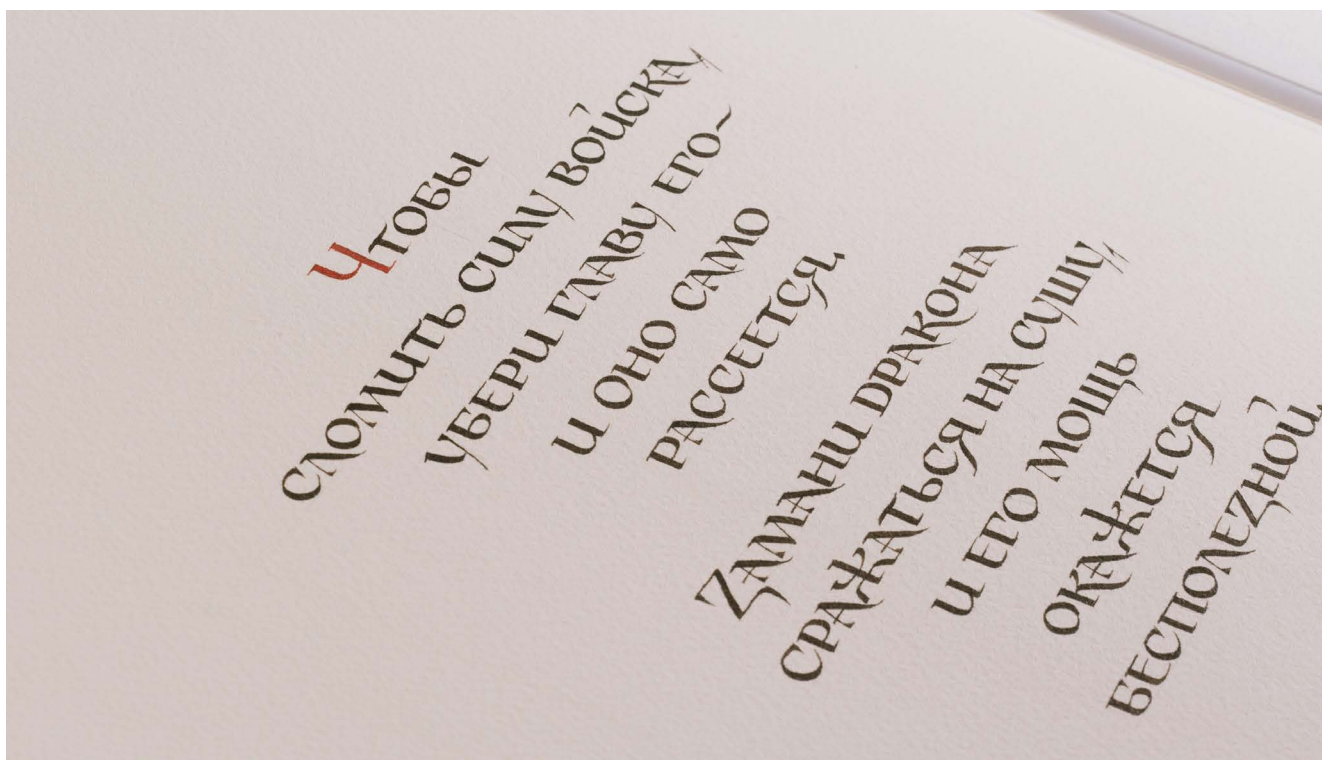
THE THIRTY-SIX STRATAGEMS

An Ancient Chinese treatise

Year of publication: 2016*
Dimensions: 530 × 380 mm
Number of pages: 176
Edition: 40 copies
NB: last copy

Artists: Igor Baranov, Yury Borovitsky,
Alexander Fedorov, Sergei Kondrashkin,
Valery Mishin, Oleg Yakhnin, Denis Lotarev,
Natalia Lotareva, Luo Lei

For many years this treatise was a restricted source of great Chinese wisdom passed on as arcane knowledge. The stratagems are not merely military cunning, but the key to the secrets of success, the science of power and the art of communicating and managing people.



*Date when the first copy was produced

THE THIRTY-SIX STRATAGEMS

An Ancient Chinese treatise

ILLUSTRATIONS: 12 etchings (Valery Mishin, Oleg Yakhnin); 6 colour etchings (Igor Baranov); 6 colour etchings with aquatint (Sergei Kondrashkin); 6 colour lithographs (Alexander Fedorov); 6 etchings in the mezzotint technique (Yury Borovitsky)
TEXT: calligraphic
BINDING: shagreen leather (France), copper, bronze; casting, gilding, patination
ENDPAPERS: silk (China)
PAPER: Hahnemühle (Germany), 250 g/m², handmade; Somerset (England), 250 g/m², handmade; Pergamenata naturale (Italy), 230 g/m²
LANGUAGES: Chinese, Russian

Participants in the work on this publication:

Idea for the publication and financial support for the project—*Georgy Fokin, Sergei Fokin*

Author of the concept for the book—*Piotr Suspitsyn*

Author of the Russian translation of the stratagems, scholarly consultant to the project—*Vladimir Maliavin*

Creators of the illustrations—*Igor Baranov, Yury Borovitsky, Alexander Fedorov, Sergei Kondrashkin, Valery Mishin, Oleg Yakhnin*

Calligraphy—*Denis Lotarev, Natalia Lotareva, Luo Lei*

Layout—*Yevgeny Bolshakov*

Design of the covers—*Pavel Yekushev*

Printing work—*Alexander Mikhailov, Alexei Baranov*

Binding work—*Andrei Degtev, Andrei Kulikov*

Proof-reading—*Natalia Nesterova*



Each copy is numbered and signed by the publisher and artists. Copy №1 is in the collection of the State Hermitage.

DETAIL: *The title of each stratagem was executed in Chinese by the acknowledged master of calligraphy Luo Lei.*



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Piotr Tchaikovsky

SWAN LAKE

Year of publication: 2015*

Dimensions: 360 × 510 mm

Number of pages: 126

Edition: 25 (10 signed and 10 numbered copies in Russian; 5 numbered copies in English)

Artist:

Yury Kuper

A unique joint project between the *Rare Books from Saint Petersburg* publishing house and Russia's State Academic Bolshoi Theatre. The book contains facsimile extracts from a score of the ballet written in Tchaikovsky's own hand that are illustrated with lithographs made in the rare sfumato technique.



*Date when the first copy was produced

Piotr Tchaikovsky

SWAN LAKE

The book contains 61 pages with a facsimile extracts from a score of the ballet "Swan Lake" by Piotr Tchaikovsky

ILLUSTRATIONS: 22 lithographs made in sfumato technique

TEXT: printed on a 19th-century Dingler hand press
BINDING: silk, copper sheet with silver-plating and patination; printing on the metal

ENDPAPERS: silk; original print

PAPER: Vélín d'Arches Rives (France), 280 g/m², handmade

LANGUAGES: English, Russian

Participants in the work on this publication:

Idea for the publication and financial support for the project—*Roman Abramovich*

Creator of the illustrations, design of the cover—*Yury Kuper*

Layout—*Yevgeny Bolshakov*

Printing of the lithographs—

workshop of *Frank Bordas* (Paris)

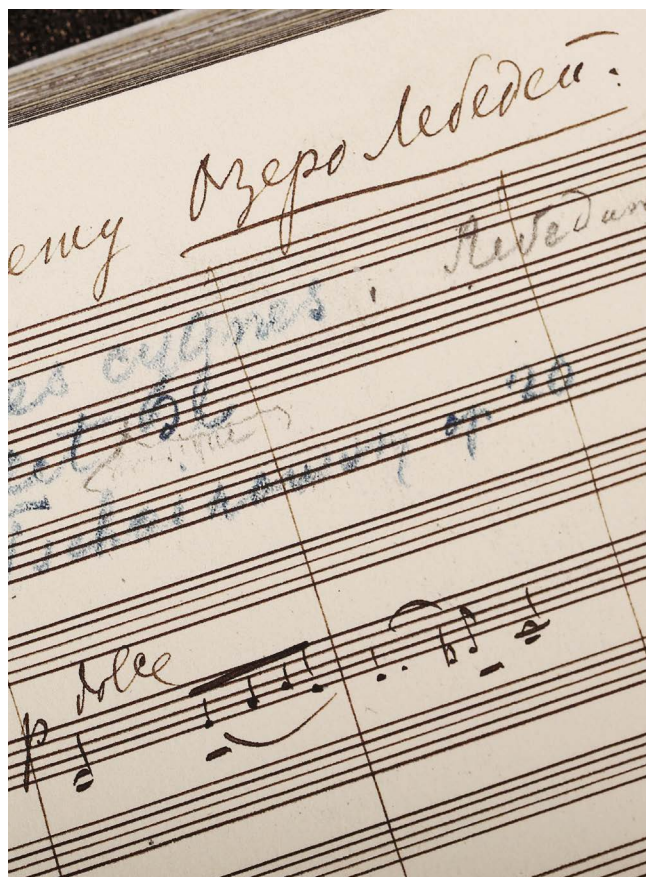
Printing of the libretto—*Sergei Yashin*

Binding work—*Andrei Degtev, Andrei Kulikov*

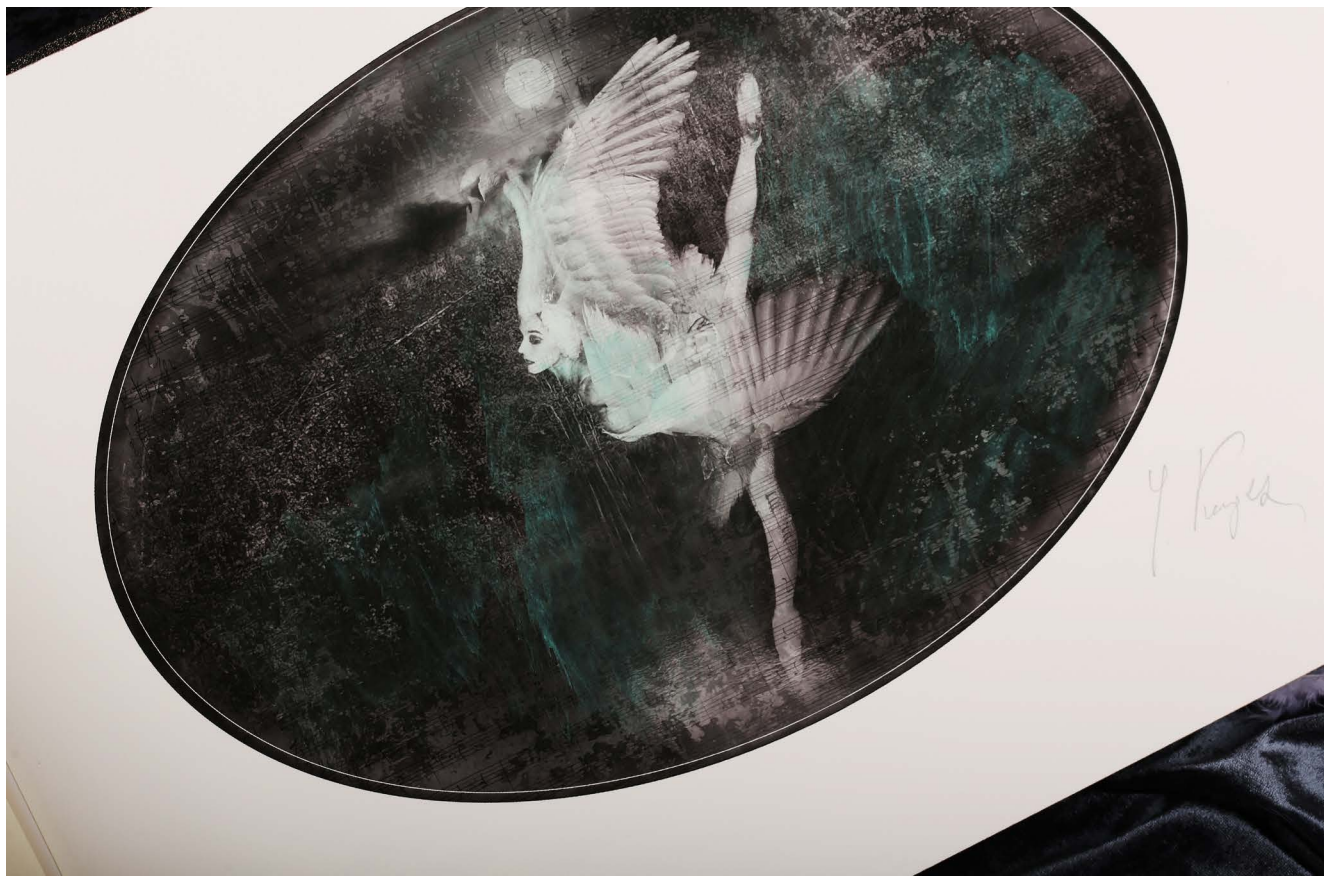
Musical consultant—*Sergei Stadler*

Project curator—*Alexander Borodin*

Each copy is numbered and signed by the publisher and the artist. Copy N°1 is in the collection of the State Hermitage.



DETAIL: Facsimile extracts from a score of the ballet written in Tchaikovsky's own hand, dated 1876.



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THE LAY OF IGOR'S HOST

Year of publication: 2012*
Dimensions: 530 × 380 mm
Number of pages: 108
Edition: 30 copies
NB: last copy

Artists:

Yury Lyukshin, Denis Lotarev

The greatest patriotic poem from Early Rus'. Engravings with an astonishing multitude of facets and emotional intensity become a visual dialogue between Yury Lyukshin, an Honoured Artist of Russia, and the late 12th-century epic's brilliant author. This publication is made especially valuable by the completely handwritten text executed in ustav, the uncial-style script that is the earliest form of Cyrillic writing.



* Date when the first copy was produced

THE LAY OF IGOR'S HOST

ILLUSTRATIONS: 19 aquatinted etchings illuminated with watercolours, framed with relief embossing frames; initials, frames, vignettes, headpieces and tailpieces executed in watercolor and tempera technique

TEXT: calligraphic (ustav script)

BINDING: leather, oak, copper, original miniature (canvas, tempera); embossment, patination

ENDPAPERS: silk (France)

PAPER: Hahnemühle (Germany), 300 g/m², handmade

LANGUAGE: Russian

Participants in the work on this publication:

Creator of the illustrations, design from the embossing, illuminated initials, frames, vignettes, headpieces, tailpieces and miniatures on the cover—*Yury Lyukshin*

Calligraphy—*Denis Lotarev*

Design of the cover—*Piotr Suspitsyn*

Layout—*Yevgeny Bolshakov*

Printing of the etchings and embossing—

Alexander Mikhailov

Production of the copper elements on the cover—

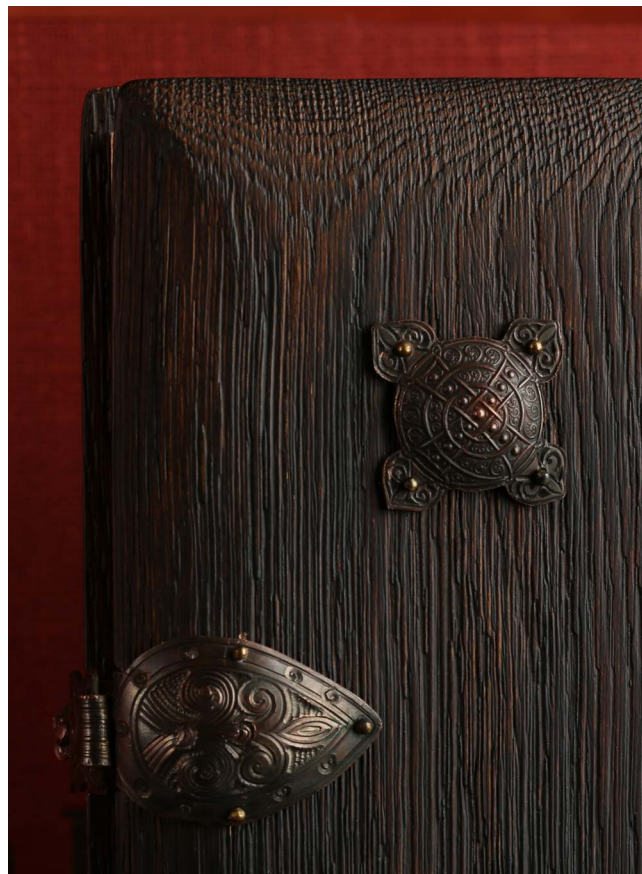
Pavel Yekushev

Production of the wooden boards for the cover—

Viacheslav Kudelin, Grigory Roshal

Binding work—*Andrei Degtev, Andrei Kulikov*

Each copy is numbered and signed by the publisher and artists. Copy №1 is in the collection of the State Hermitage.



DETAIL: Like some of the very earliest books, this edition of 'The Lay' has a cover made from oak wood with copper mounts and clasps.



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DIALOGUES

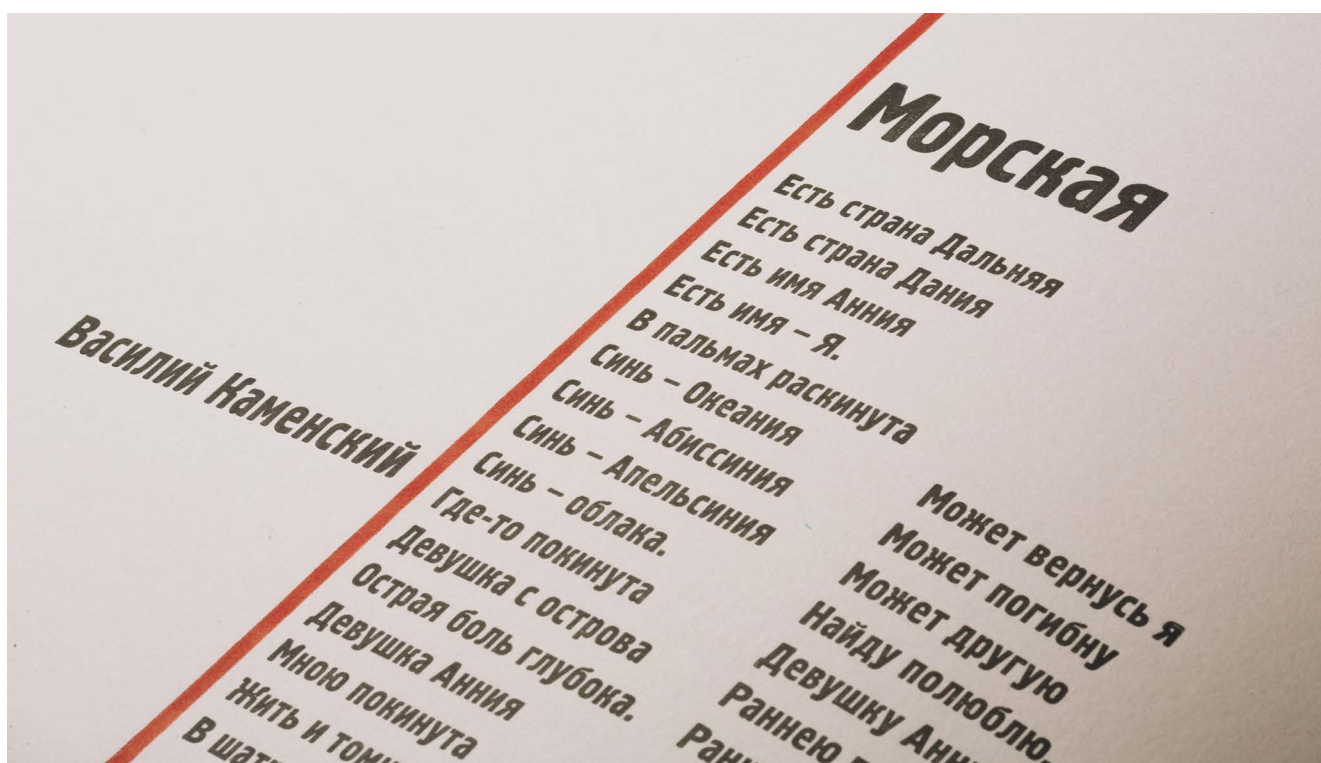
Russian and French poets of the late
19th and early 20th centuries

Year of publication: 2012*
Dimensions: 570 × 390 mm
Number of pages: 96
Edition: 15 copies

Artist:

Alexei Kamensky (1927–2014)

Dialogues is a publication with an unusual concept. It is designed as an alligat, a two-way book (from the Latin *alligare*—‘to bind, attach’). Both sides are front covers. One leads to verses by famous Russian poets, the other to works by French poets, printed in the original language in both cases.



* Date when the first copy was produced

DIALOGUES

Russian and French poets
of the late 19th and early 20th centuries
in illustrations by the artist
Alexei Kamensky

The book contains poetic texts by prominent French and Russian poets from the decades around the turn of the 20th century: Paul Valéry, Stéphane Mallarmé, Francis Ponge, Louis Aragon, Vladimir Mayakovsky, Velimir Khlebnikov, Vasily Kamensky.

ILLUSTRATIONS: 20 drawings executed in mixed media
TEXT: printed on a 19th-century Dingler hand press
BINDING: moiré silk (Spain); embossment
PAPER: Vélín d'Arches (France), 250 g/m², handmade
LANGUAGES: French, Russian

Participants in the work on this publication:
Initiative behind the publication—*Alexander Borodin*
Creator of the illustrations—*Alexei Kamensky*
Layout, design of the cover—*David Plaksin*
Printing of the text—*Sergei Yashin*
Binding work—*Andrei Degtev, Andrei Kulikov*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: The pages of the book block have only been trimmed on one side, so as to emphasize the beautiful texture of the hand-laid paper.



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THE FROG PRINCESS

A Russian folk fairy tale
recorded by Alexander Afanasyev

Artists:

G. A. V. Traugot

Year of publication: 2012*
Dimensions: 590 × 390 mm
Number of pages: 158
Edition: 15 copies

One of the publishing house's most colourful books was created in the style of 18th-century *lubok* (popular woodcut print) fairy tales. The lithe, springy "dancing" handwritten text is accompanied by illustrations that are free impulsive drawings created by the legendary Saint Petersburg graphic artists known collectively as G.A.V. Traugot (Valery Traugot (1936–2009), Alexander Traugot).



* Date when the first copy was produced

THE FROG PRINCESS

A Russian folk fairy tale
recorded by Alexander Afanasyev

ILLUSTRATIONS: 42 etchings hand-coloured in pastels
TEXT: reproduced using the *giclée* technique and hand-coloured with pastels
BINDING: linen (France), painted porcelain inset, copper; embossment, gilt
ENDPAPERS: silk (Italy)
PAPER: etchings—Somerset (England), 250 g/m², handmade; text—Vélin d'Arches (France), 250 g/m², handmade
LANGUAGE: Russian

Participants in the work on this publication:

Creators of the illustrations—*Valery Traugot, Alexander Traugot*
Layout, preparation of original text for printing—*Yevgeny Bolshakov*
Design of the cover—*Alexander Traugot, Piotr Suspitsyn*
Printing of the etchings—*Alexander Mikhailov*
Printing of the text—*Andrei Kuznetsov*
Overglaze painting on the porcelain—*Alexander Traugot*
Gilded copper frame on the cover—*Pavel Yekushev*
Bone-china inset—Imperial Porcelain Factory company
Binding work—*Andrei Degtev, Andrei Kulikov*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: The porcelain inset on the cover is decorated with polychromatic overglaze painting. It has an original subject on each copy with no repetitions.



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Grigory Kapelyan

AN AZBUKOVNIK OF PAGAN RUS'

Year of publication: 2012*
Dimensions: 480 × 360 mm
Number of pages: 112
Edition: 26 copies
NP: last copy

Artist:

Boris Zabiropkin

This book with an astonishing atmosphere features engravings depicting personages from the fabulous and mysterious world of pagan deities and spirits. The illustrations are accompanied by ironically humorous tales written in the *bylichka* genre of oral folklore that existed in Rus' up until the 17th century.



*Date when the first copy was produced

Grigory Kapelyan

AN AZBUKOVNIK OF PAGAN RUS'

ILLUSTRATIONS: 25 dry-point engravings
TEXT: typeset by hand in the *Akademicheskaya* typeface,
and printed on a 19th-century Dingler hand press
BINDING: bull skin, bronze; embossment, patination
ENDPAPERS: linen (France)
BOOKMARK: linen, bronze; hand weaving on a 'berdyshka'
(traditional folk weaving board)
PAPER: Hahnemühle (Germany), 300 g/m², handmade
LANGUAGE: Russian

Participants in the creation of the book:

Creator of the illustrations, printing of the lithographs—
Boris Zabiokhin

Layout—*Yevgeny Bolshakov*

Design of the cover—*Piotr Suspitsyn*

Hand typesetting and printing of the text—*Sergei Yashin*

Bronze mounts on the cover—*Pavel Yekushev*

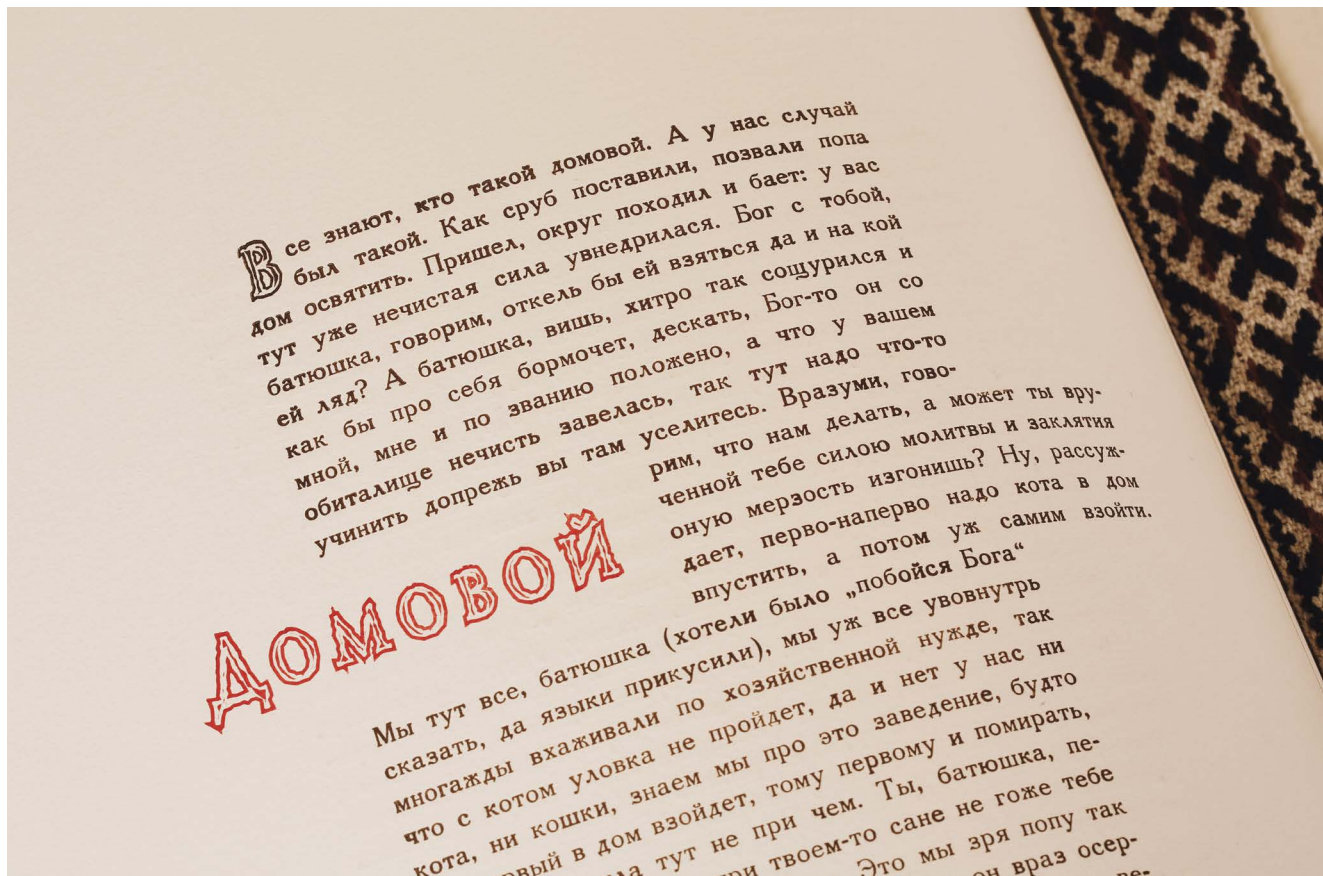
Bookmark (belt hand-woven using a reed)—
the Paraskev Ethnographic Club

Binding work—*Andrei Degtev, Andrei Kulikov*

Each copy is numbered and signed by the publisher
and the artist. Copy №1 is in the collection of the State
Hermitage.



DETAIL: The attached bookmark is a belt bearing ancient
Slavic symbols woven by hand following historical examples
by craftspeople belonging to an ethnographic club.



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BIBLE. THE OLD TESTAMENT

THE SONG OF SONGS

Artist:

Valery Mishin

Year of publication: 2010*

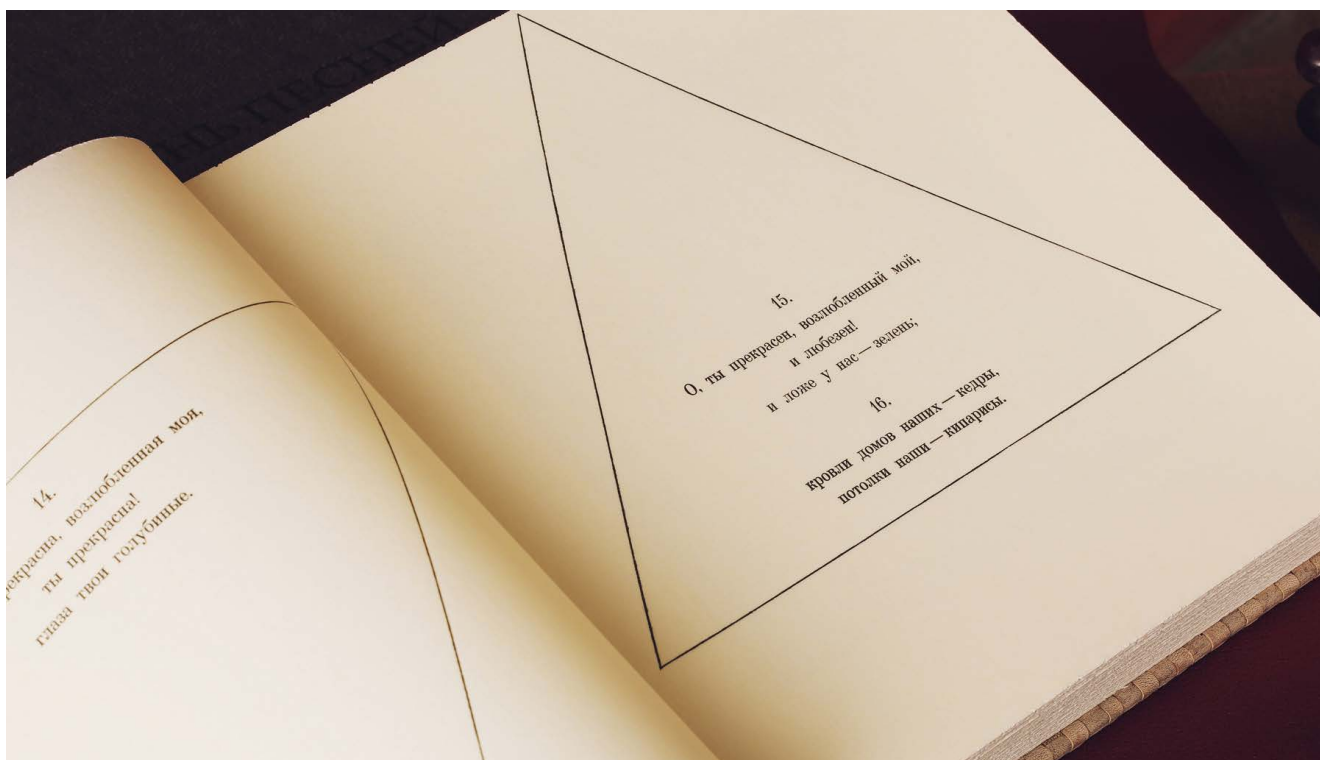
Dimensions: 350 × 352 mm

Number of pages: 168

Edition: 26 copies

NB: last copy (N°13)

The *Song of Songs* is a book that stands out for its ambiguous content and is considered one of the most enigmatic parts of the Old Testament. The distinctive, highly expressive illustrations, full of symbols and allegories, are like a key to understanding the mystical meaning of the biblical text.



* Date when the first copy was produced

BIBLE. THE OLD TESTAMENT

THE SONG OF SONGS

ILLUSTRATIONS: 16 engravings executed using a combination of different etching techniques (aquatint, dry-point, mezzotint) and hand-coloured using watercolours

TEXT: typeset by hand in the *Obyknovennaya novaya* typeface, and printed on a 19th-century Dingler hand press

BINDING: leather; embossment

ENDPAPERS: silk

PAPER: Hahnemühle (Germany), 300 g/m², handmade; Pergamenata (Italy), 230 g/m²

LANGUAGE: Russian

Participants in the work on this publication:

Creator of the illustrations, layout—*Valery Mishin*

Design of the cover—*Valery Mishin*

Printing of the engravings—*Alexander Mikhailov*

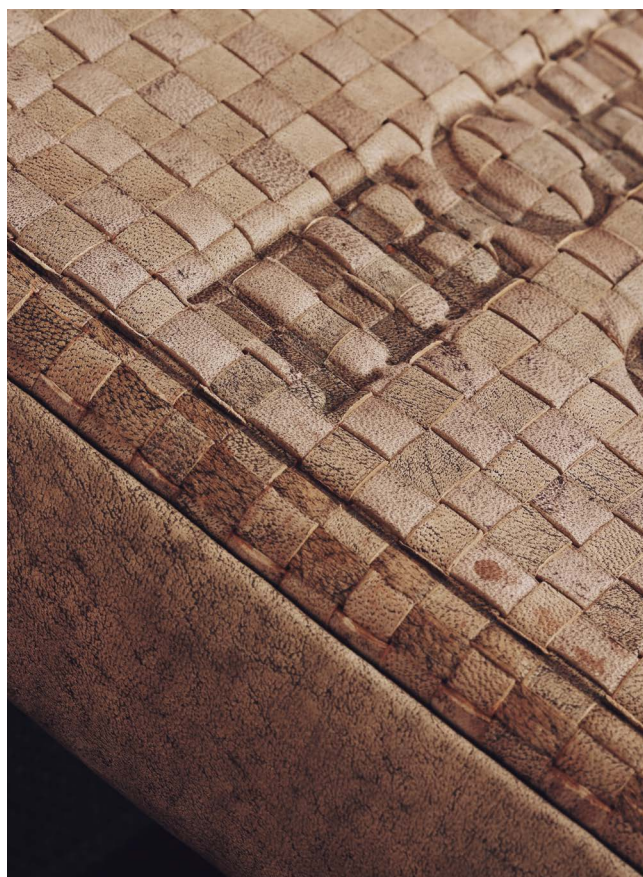
Hand typesetting—*Sergei Yashin, Victor Okonnikov*

Printing of the text—*Sergei Yashin*

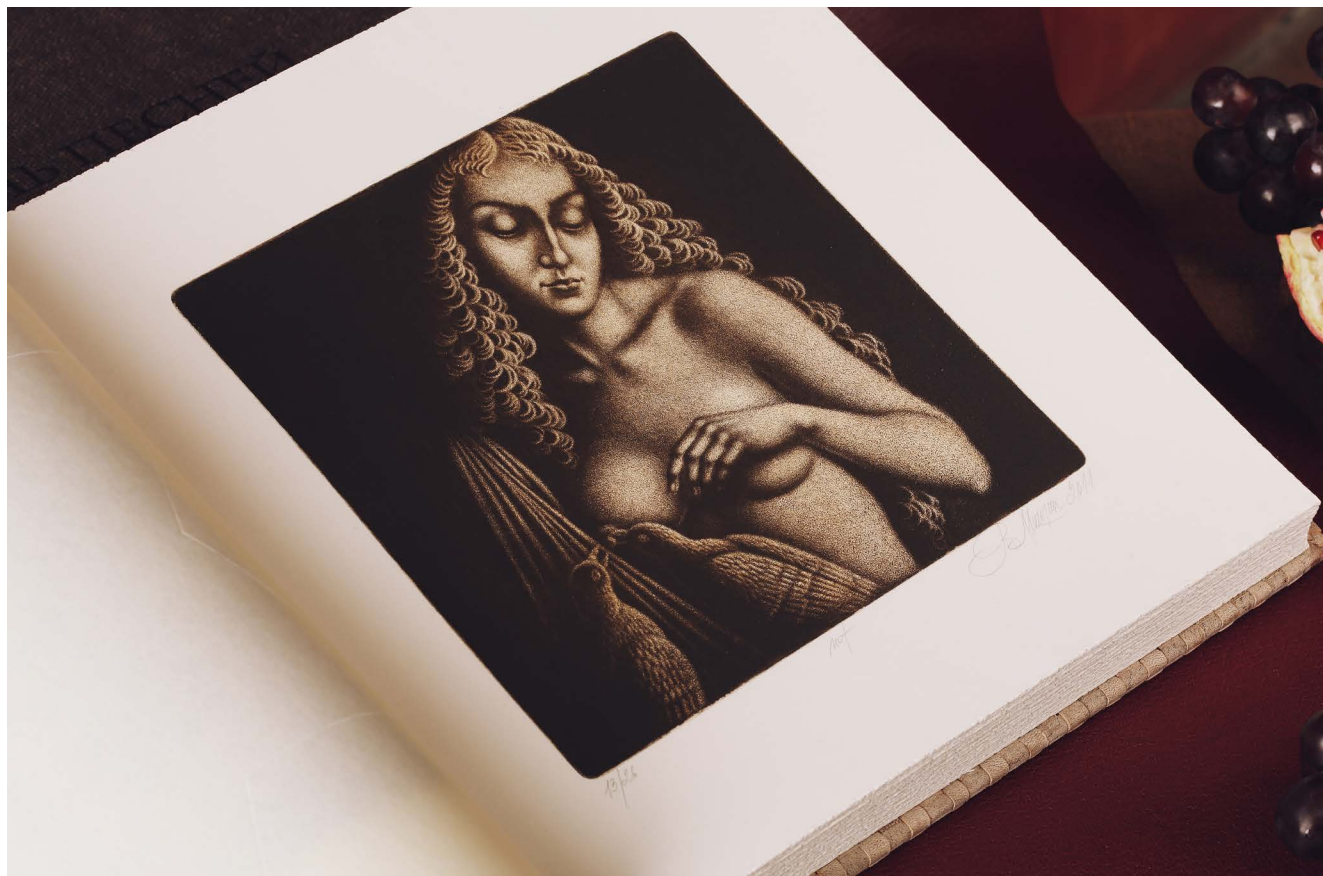
Enamelling work (on copies 1–8, 10–12, 14–16, 18–20, 23–24)—*Yekaterina Shimanskaya*

Binding work—*Andrei Degtev, Andrei Kulikov*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: Artist Valery Mishin participated directly in the preparation of the material—the braiding of the strips—for subsequent use by the bookbinders.



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BIBLE. OLD TESTAMENT

THE TEN COMMANDMENTS

Deuteronomy 5:6–21

Year of publication: 2008*
Dimensions: 370 × 245 × 135 mm
Case: 420 × 310 × 270 mm
Number of sheets: 21
Edition: 86 copies

Artist:

Mikhail Kopylkov

It is hard to call this publication a book in the traditional sense of the word. The unusual cover design, the materials used, and the impressive size of the oak case make it more of an *objet d'art*, an exquisite creation, a unique museum exhibit.



* Date when the first copy was produced

BIBLE. OLD TESTAMENT

THE TEN COMMANDMENTS

Deuteronomy 5:6–21

TEXT: the Hebrew text was printed on a 19th-century Dingler hand press in the typeface used in the *Prague Haggadah* of 1526 on paper-pulp reliefs imitating matzoth. The translations were printed on parchment imported from Israel. Pages of the book are made from Egyptian papyrus.

BINDING: leather, 925-carat silver, stone; casting, chasing, patinating, carving, embossing, printing

CASE: oak, jute rope

LANGUAGES: part of the edition is in Ancient Hebrew, Old Church Slavonic, Greek, Arab, Persian, Hindi, Chinese, and Japanese; the other part is in Ancient Hebrew, Old Church Slavonic, Russian, English, German, French, Spanish, and Italian



DETAIL: The book is wrapped in a piece of sheep leather in keeping with the traditions for the storage and transportation of books among the peoples of the Middle East.



BIBLE. OLD TESTAMENT

THE TEN COMMANDMENTS

Deuteronomy 5:6–21

Participants in the work on this publication:

Concept and design of the book, type layouts in Ancient Hebrew, hand colouring of the paper-pulp reliefs imitating matzoth—*Mikhail Kopylkov*

Type layouts (apart from Ancient Hebrew), typesetting of the title page, translations and colophon—*Yevgeny Bolshakov*

Creation of a version of the *Prague Haggadah* typeface—*Mikhail Kopylkov, Andrei Lurye, Anna Kogan*

Printing of the text on parchment—*Sergei Yashin*

Embossing, printing on leather and papyrus—*Andrei Degtev, Andrei Kulikov*

Making matzo-like reliefs from paper pulp—*Andrei Lurye*

Designing and making the compound hinge, making the matzo-like silver relief for the cover, the moulds for the paper-pulp matzo-like reliefs, assembly of the book—*Valentin Belenky*

Making the tablets of the Law on the cover (stone-carving work)—*Boris Kachalov*

Making the case—the firm OOO Delovye Sistemy (Saint Petersburg)

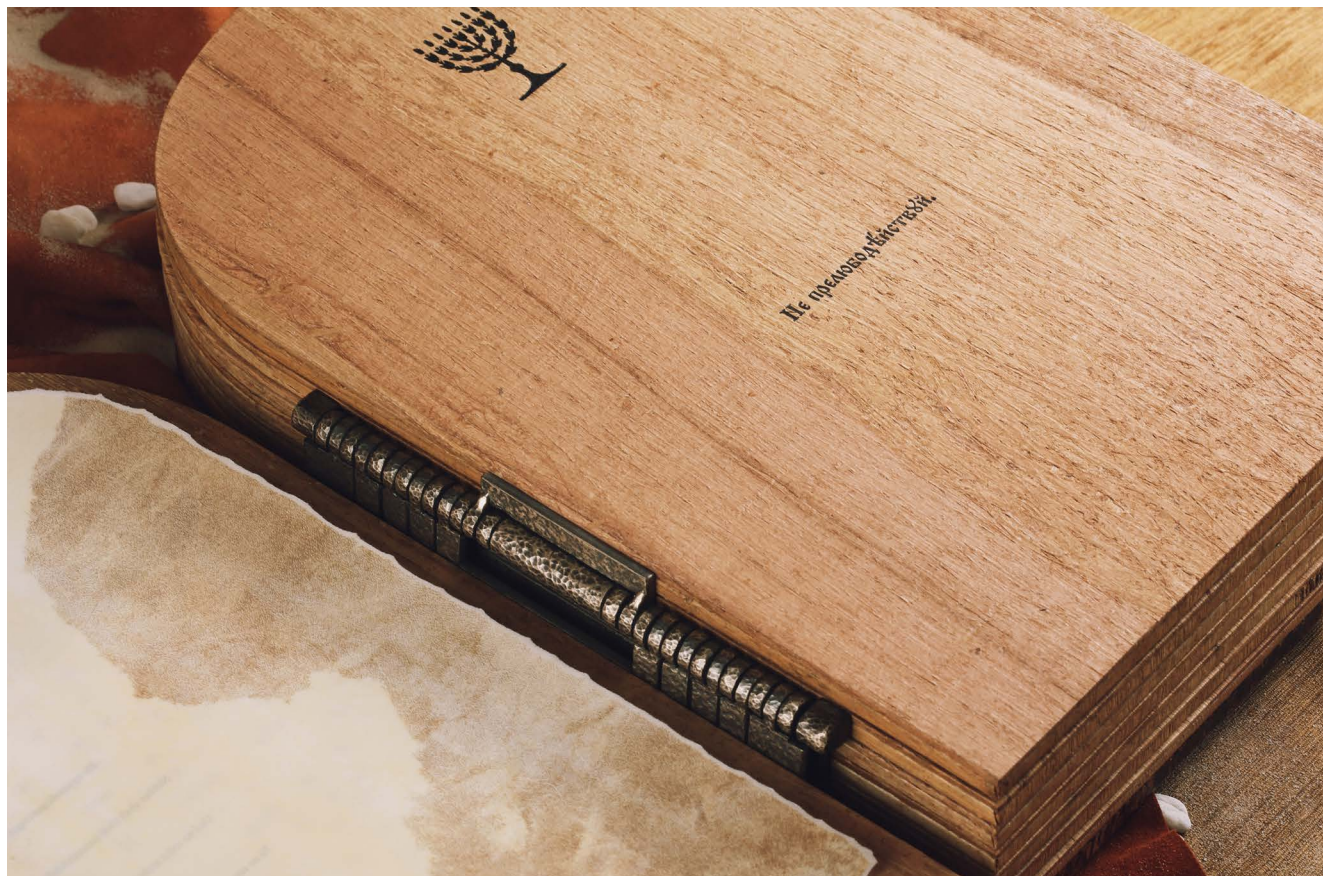
Technical assistance—*Victor Davydov*

Scholarly consultants—*Semion Yakerson, Sergei Makov, Anna Savelyeva, Ivan Popov, Yelena Glotova, Alexei Sergeyev, Alexander Korolev, Natalia Suslova*

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: Set into the silver matzoth are 'tablets' carved from stone that comes from the Sinai massif. This stone was brought to Saint Petersburg from the Mountain of Moses by a special expedition.



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Miguel de Cervantes Saavedra

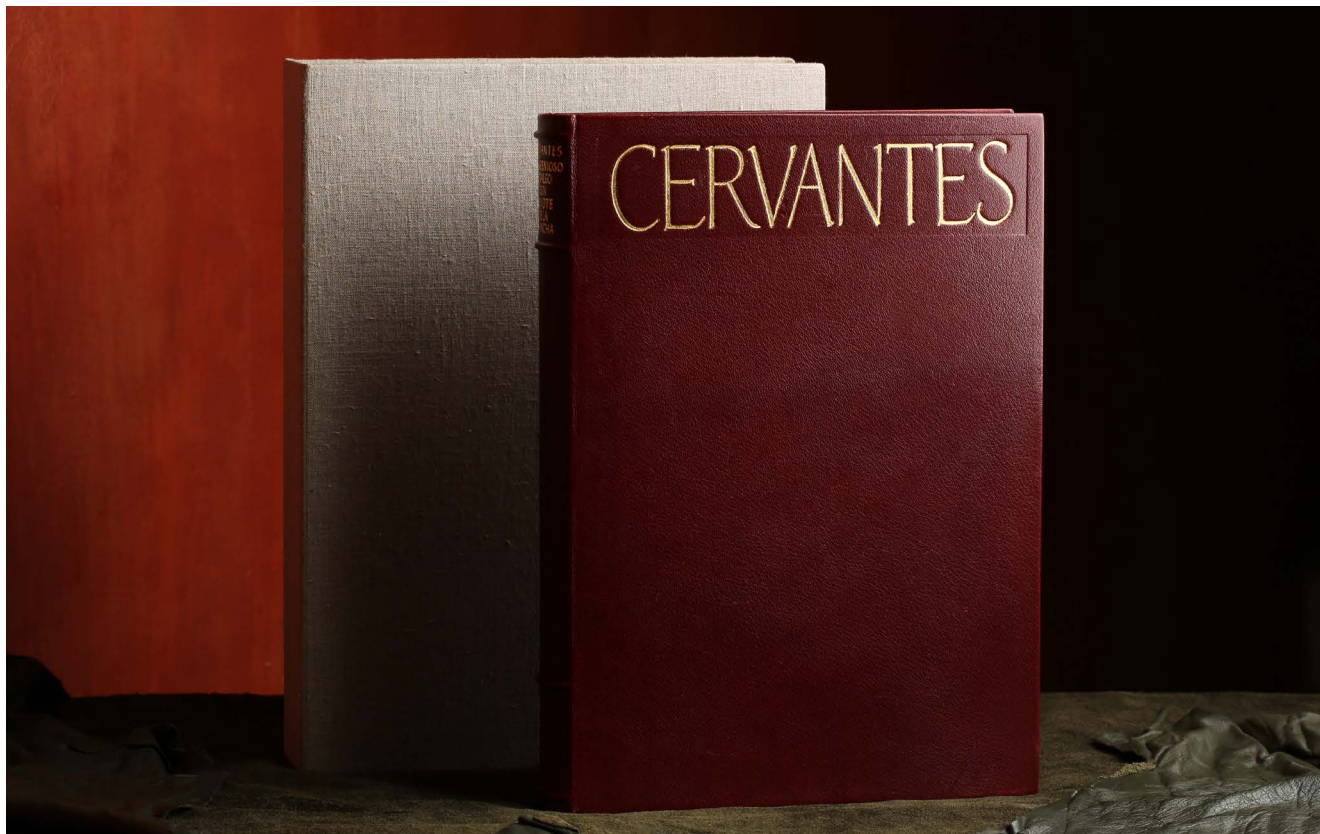
THE INGENIOUS GENTLEMAN DON QUIXOTE OF LA MANCHA

Year of publication: 1998*
Dimensions: 375 × 270 mm
Number of pages: 160
Edition: 15 copies
NB: last copy (in Spanish)

Artist:

Ilya Bogdesco (1923–2010)

Despite the restrained, minimalistic design of its cover, this publication possesses unique artistic value as it includes burin engravings and calligraphy that are the product of 14 years of work by the artist and master calligrapher Ilya Bogdesco.



*Date when the first copy was produced

Miguel de Cervantes Saavedra

THE INGENIOUS GENTLEMAN DON QUIXOTE OF LA MANCHA

ILLUSTRATIONS: 36 engravings
and 2 ornamental headpieces

TEXT: calligraphic (the artist's original version
of italic script)

BINDING: leather, gold embossing

ENDPAPERS: moiré

PAPER: Hahnemühle (Germany), 300 g/m², handmade

LANGUAGES: Russian (copies 1–5); English (copies 6–10);
Spanish (copies 11–15)

Participants in the work on this publication:

Creator of the illustrations, design of the cover; layout
and handwritten calligraphic texts; printing of the
engravings and headpieces—*Ilya Bogdesco*

Binding work—*Andrei Degtev, Konstantin Svetlov*

Each copy is numbered and signed by the publisher
and the artist.



DETAIL: The book contains engravings and decorative
headpieces created in the burin engraving technique and printed
by the artist's own hand in the studio.



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Tamara Bukovskaya

GIACOMERON

Year of publication: 1995*

Dimensions: 272 × 190 mm

Number of pages: 152

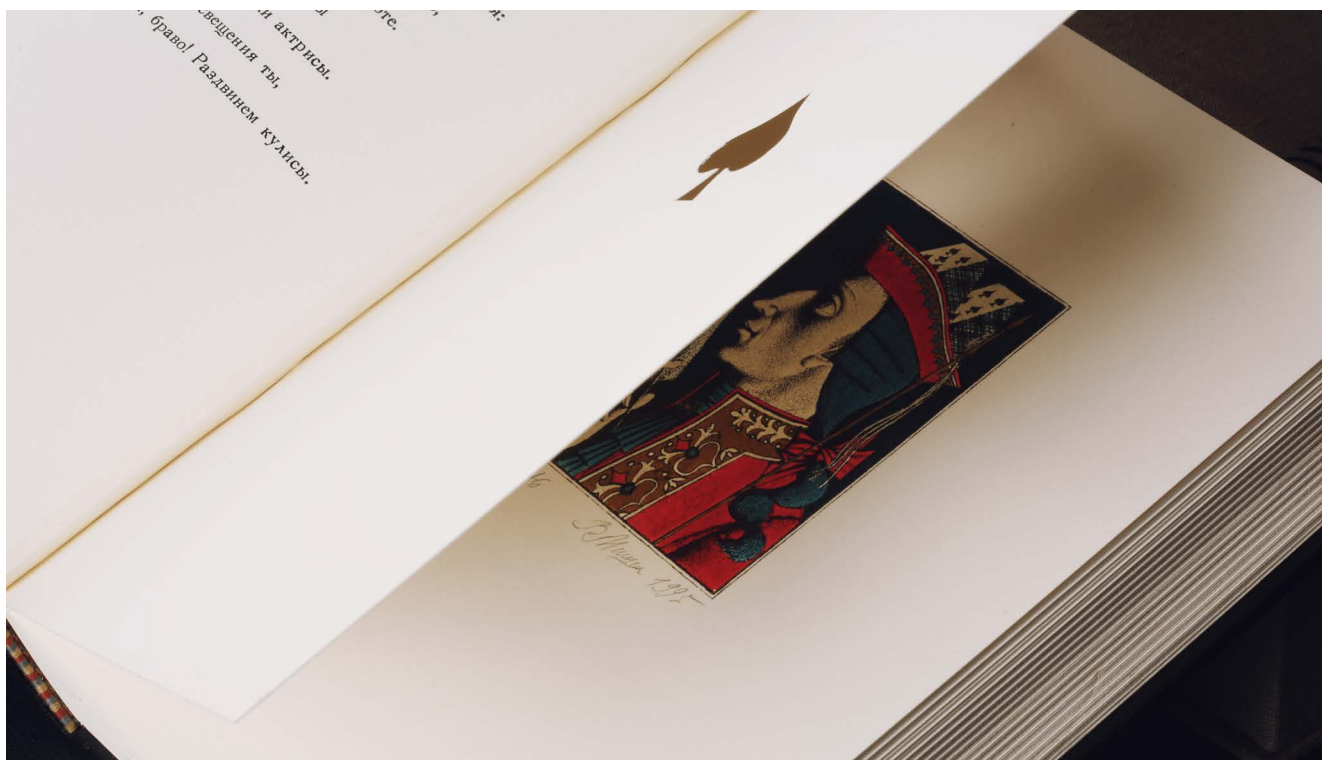
Edition: 25 copies

NB: last copy

Artist:

Valery Mishin

The book *Giacomeron* contains a cycle of poems by Tamara Bukovskaya, a poet, essayist, translator and full member of the Academy of Russian Verse, that was inspired by the autobiography of Giacomo Casanova (*Histoire de ma vie*, 1791–98).



* Date when the first copy was produced

Tamara Bukovskaya

GIACOMERON

ILLUSTRATIONS: 16 coloured autolithographs
TEXT: typeset by hand in the *Akademicheskaya* typeface
and printed on a 19th-century Dingler hand press
BINDING: coloured leather, brass; French leather mosaic
PAPER: Tumba Grafik «Zorn» (Sweden), 300 g/m², handmade
LANGUAGE: Russian

Participants in the work on this publication:

Creator of the idea, layout, illustrations
and design of the cover—*Valery Mishin*
Printing of the coloured autolithographs—*Mikhail Muskin*
Hand typesetting of the text—*Galina Buinova*
Printing of the text—*Sergei Yashin*
Binding work—*Andrei Degtev, Konstantin Svetlov*
Technical assistance—*Victor Davydov*

Each copy is numbered and signed by the publisher
and the artist. Copy № 3 is in the collection of the State
Hermitage.



DETAIL: Fragments of text and illustrations peep out intriguingly through the curly cutouts in the pages.



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Horace

CARMINA

Year of publication: 1995*

Dimensions: 195 × 140 mm

Casket: 260 × 206 × 70 mm

Number of pages: 62 pages

(unsewn gatherings and separate sheets)

Edition: 15 copies

Artist:

Sergei Shvemberger (1959–2018)

Seven odes by Quintus Horatius Flaccus, one of the greatest poets of the Golden Age of Roman literature, are housed, as befits a real treasure, in a casket of snow-white Carrara marble. This publication stands out not only for the bold approach to its outward appearance, but also for its unique content: original woodcuts and novel textual compositions in Latin.



*Date when the first copy was produced

Horace

CARMINA

ILLUSTRATIONS: 10 xylographs

TEXT: 7 type compositions, typeset by hand and printed on a 19th-century Dingler hand press

CASKET: Carrara marble, brass; carving, patination

PAPER: Hahnemühle (Germany), 300 g/m², handmade

LANGUAGE: Latin (type compositions), Russian

Participants in the work on this publication:

Illustrations, type compositions, design of the casket, layout

of the book and arrangement of the text—*Sergei Shvemberger*

Hand typesetting and printing of the text, printing of the

type compositions and woodcuts—*Sergei Yashin*

Stonecutting work on the casket—*Armen Petrosian,*

Boris Kachalov

Each copy is numbered and signed by the publisher and the artist. Copy №1 is in the collection of the State Hermitage.



DETAIL: The lid of the casket is inlaid with the initials of the poet's full name—Q.H.F.—made in patinated brass.



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Sophocles

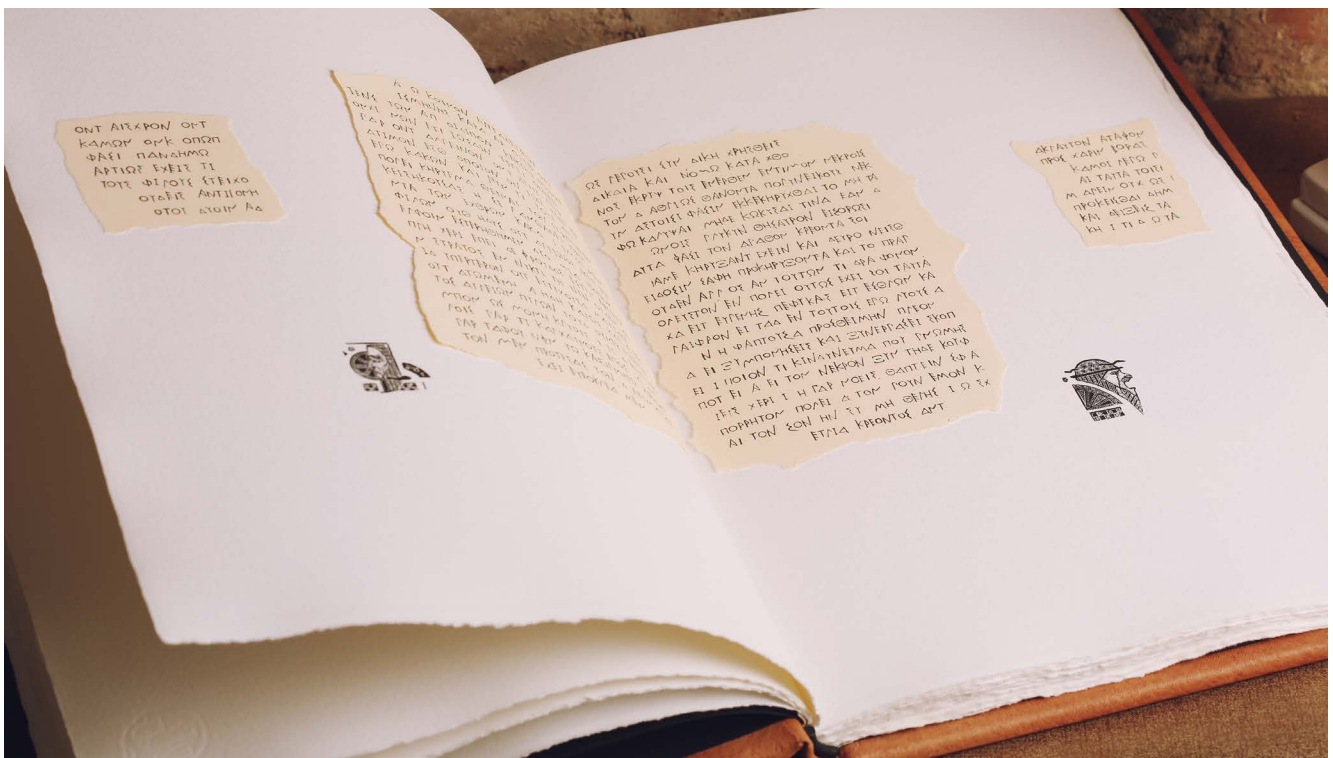
ANTIGONE

Year of publication: 1995*
Dimensions: 415 × 305 mm
Number of pages: 52
Edition: 25 copies

Artist:

Sergei Shvemberger (1959–2018)

Antigone is a famous, splendid tragedy by Sophocles, the Athenian dramatist who was one of the greatest poets of Classical Antiquity. This edition is like a precious archaeological find on account of its artistic composition, the illustrations, the unique setting of the text and the skilfully made cover incorporating ceramic reliefs.



*Date when the first copy was produced

Sophocles

ANTIGONE

ILLUSTRATIONS: 32 xylographs

TEXT: the Ancient Greek text was printed in Risograph in the specially designed *Antigona* typeface; the Russian-language title page and colophon were printed on a 19th-century Dingler hand press

BINDING: leather, ceramic reliefs; embossment

PAPER: Hahnemühle (Germany), 300 g/m², handmade; Wenzhou (China), 230 g/m²; Kaskad (Russia)

LANGUAGES: Ancient greek, Russian

Participants in the work on this publication:

Creator of the woodcuts, layout of the book and the *Antigona* typeface; printing of the woodcuts and arrangement of the text—*Sergei Shvemberger*

Design of the cover—*Sergei Shvemberger* (copies 1, 2, 5), *Mikhail Kopylkov* (copies 3, 4, 6–25)

Hand typesetting and printing of the title page and colophon—*Sergei Yashin*

Creation of the ceramic elements for the cover (copies 3, 4, 6–25)—*Mikhail Kopylkov*

Ceramic work (copy 5)—*Viacheslav Shirokolobov*

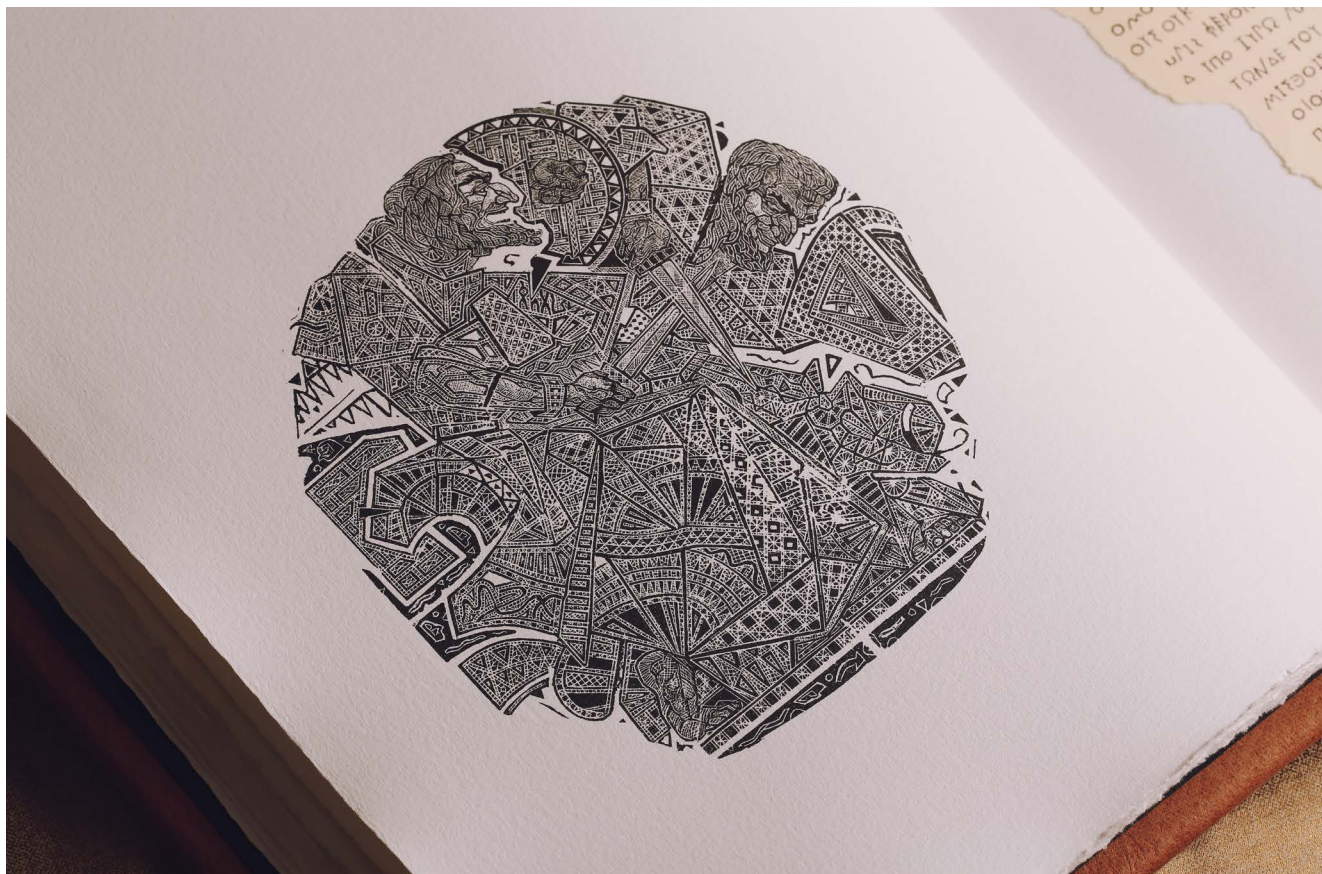
Binding work—*Andrei Degtev, Konstantin Svetlov*

Technical assistance—*Victor Davydov*

Each copy is numbered and signed by the publisher and the artist. Copy № 4 is in the collection of the State Hermitage.



DETAIL: The ceramic shards symbolize the broken lives of Polyneices, Antigone's brother, and other characters in the tragedy.



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Anacreon

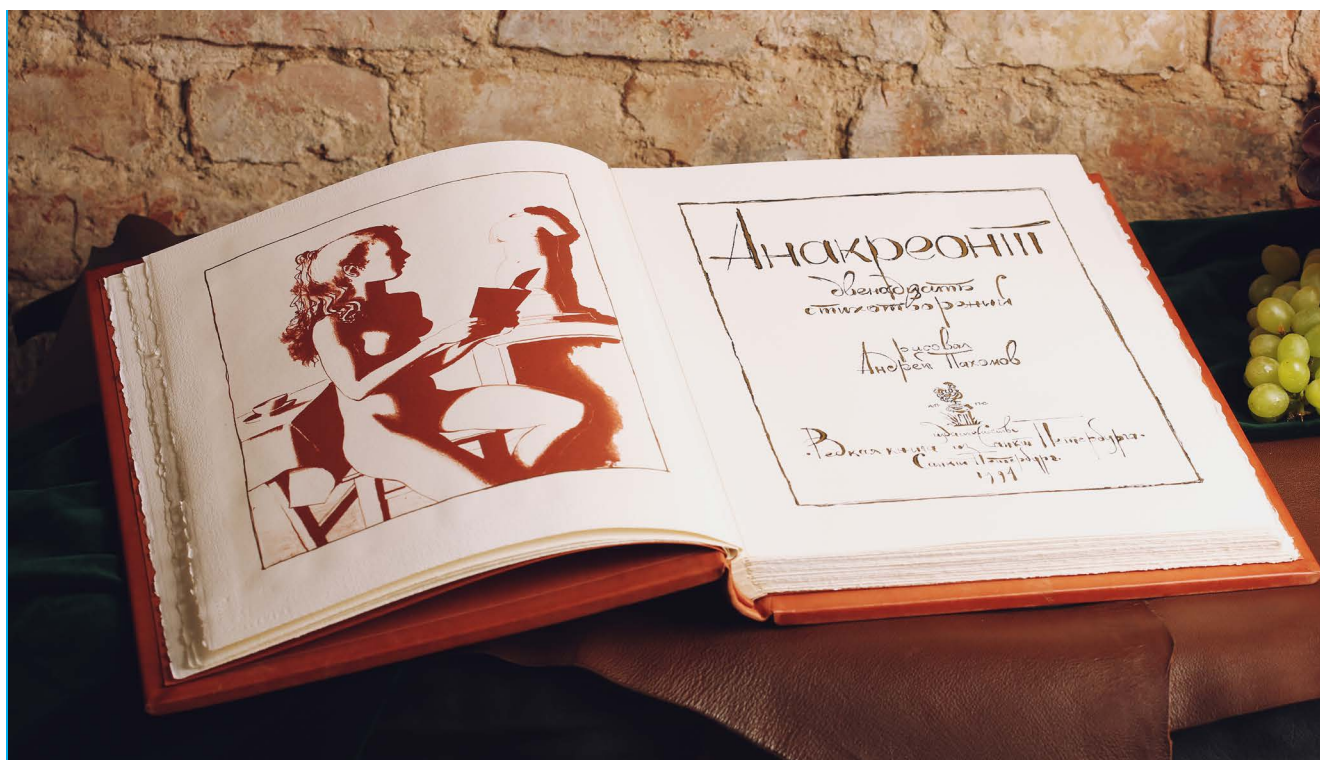
TWELVE POEMS

Year of publication: 1994*
Dimensions: 380 × 290 mm
Number of pages: 90
Edition: 12 copies

Artist:

Andrei Pakhomov (1947–2015)

This publication presents the exquisite, light-hearted erotically charged works of the Greek lyric poet, a life-affirming eulogizer of sensual love, wine and feasting, whose work and personality still arouse lively interest today.



*Date when the first copy was produced

Anacreon

TWELVE POEMS

ILLUSTRATIONS: 41 lithographs

TEXT: handwritten

BINDING: leather, copper reliefs; galvanic coating, patination

PAPER: Aquarelle d'Arches (France), 300 g/m², handmade

LANGUAGE: Russian

Participants in the work on this publication:

Creator of the illustrations, layout, design of the cover; handwritten texts, execution of the forms for copper reliefs on the cover—*Andrei Pakhomov*

Printing of the lithographs—*Sergei Yashin*

Binding work—*Andrei Degtev, Andrei Kulikov*

Each copy is numbered and signed by the publisher and the artist. Copy № 3 is in the collection of the State Hermitage.



DETAIL: The front cover carries a female torso, the back cover a male one. Together they symbolize one of the main themes of Anacreon's lyric poetry—love and a passion for amorous adventures.



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