

## The Artistry of Juan Pascoe, Printer, and of Dmitry Sayenko, Artist

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## I

### Juan Pascoe and the *Taller Martín Pescador*

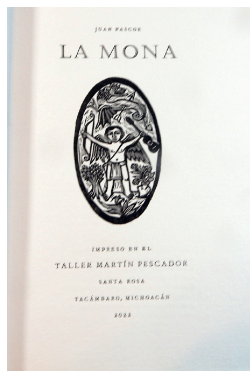
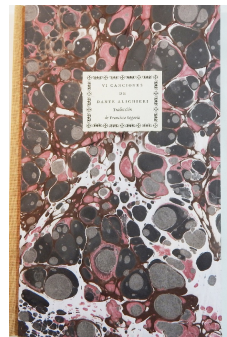
Juan learned the art of letterpress printing as an apprentice to Harry Duncan at the Cummington Press in Iowa. 1975, he established the Taller Martín Pescador (Kingfisher Workshop) and in 2011 he was awarded the *Premio Eréndira* in recognition of his contributions to the arts and culture of the state of Michoacán, Mexico. He also is devoted to preserving and performing the music native to the Gulf Coast of Veracruz known as *son jarocho*.

1. Dante Alighieri; Francisco Segovia, transl., **LE PIETRA AMATA; LA PIEDRA AMADA**. 8vo. 47, (3)pp. One of 150 numbered copies. Light brown cloth spine, marbled paper boards and printed title labels. Frontispiece vignette of Dante. A fine copy.

Issued in commemoration of the 700th anniversary of the death of Dante, and also in tribute to the great printer Harry Duncan, who printed these same verses under the title "The Stone Beloved" in 1986. In the original Italian facing a Spanish rendering by Francisco Segovia.

\$350

22123



2. Pascoe, Juan, **LA MONA**, 2022. 156, (4) pp. Engraved vignette on the title page. Color photograph of Adriana Cao Romero tipped onto page (7). Light brown cloth spine, dark brown paper over boards, printed paper labels. One of 100 copies of which this is number 41, A fine copy.

The now definitive history of Grupo Mono Blanco, and examines many coplas in detail. In Spanish.

\$450

22124

3. Stols, Alexandre and Juan Pascoe, CORNELIO ADRIAN CÉSAR: IMPRESOR EN LA NUEVA ESPAÑA, 1597-1633, 1992. Large folio: 12 by 17 inches. 104pp. Finely printed letterpress by Juan Pascoe with the Washington hand press on Castilla Gvarro paper. One of 100 copies for sale, from a total edition of 135 copies. This copy is

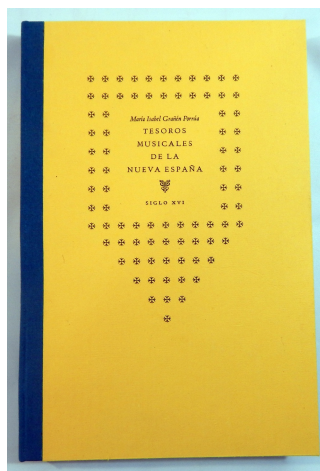
numbered 87. Signed by the printer on the last page. Finely bound by the Thorn Bindery in quarter warm brown morocco, double marbled paper boards by Pam Smith in shades of tan and brown, white leather lettering pieces on the spine and upper board tooled in blind, and medium brown Cave handmade paper as pastedowns.

The text by Alexandre Stols is taken from the Boletín de la Biblioteca Nacional, 1957. Pp. 45-104 are facsimiles of César's printing, generally examples of his title pages. Pp. 12 through 43 contain detailed explanatory notes of the facsimiles.

Cornelio Adrián César was a Dutch printer, born in Haarlem in 1574. At the age of 8 he was apprenticed to a printing house in Haarlem. Later, he enlisted as an artillery constable and sailed for New Spain. On his arrival he made the acquaintance of Pedro Ocharte's widow and was welcomed into the printing business. After serving a prison sentence imposed by the Holy Inquisition, which declared him a heretic, he found work in other presses and during his long life printed an impressive amount of work of the highest quality and made great contributions to the bibliography of the printing press in the Americas.

\$2500

21578



4. Grañén Porrúa, María Isabel; Juan Pascoe, ***TESOROS MUSICALES DE LA NUEVA ESPAÑA: SIGLO XVI***, 2018. Small 4to. 46,(2)pp. Green cloth spine, board in bright yellow paper, the upper board printed letterpress with the title and ornaments, and with a printed paper title label on the spine. Illustrated with illustrations taken from the work of 16th century printers in New Spain. Two large folding pages, facsimiles of the work of Espinosa. One is from the Graduale dominicale of 1576, the other from the Graduale Sanctoral of 1578. Edition limited to 210 copies.

The text by Dctra Grañén Porrúa discusses the first printers of the Americas, starting with Juan Pablo, but concentrating on his successor Antonio de Espinosa, who was also the first type cutter in the Americas. His works are beautifully executed, and his typefaces have recently been made available again as Espinosa Nova. Both of the facsimiles are of Espinosa's work. The 30pp of text are followed by typographic notes from Juan Pascoe, the printer.

\$500

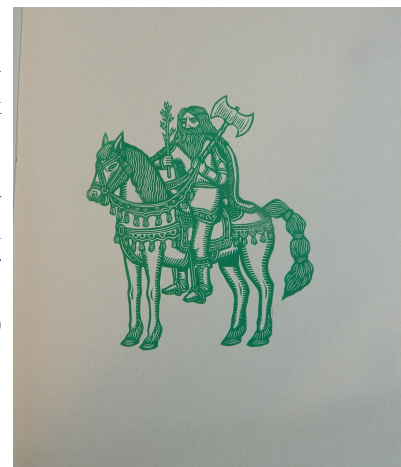
20632

5. John Ridlan, transl., ***SIR GAWAIN AND THE GREEN KNIGHT***, La Mano Press, 2014. Limited edition Folio. 88,(2)pp. Sewn on vellum tapes laced into stiff brown paper boards, printed title label on the upper board and printed design label on the spine. Finely printed letterpress on handmade paper of just the right shade of green, and made by Pasquale De Ponte in San Lucas. Illustrated with linocuts printed in black fashioned by Artemio Rodriguez.

The text is a new and wonderful translation by John Ridland. He has masterfully evoked the original alliterative verse in modern English. Although the colophon states this is an edition of 200 copies, it is believed that it is in fact a small number of copies issued with the *La Mano Press* imprint instead of *Taller Martín Pescador*. No. xix.

\$1000

21867

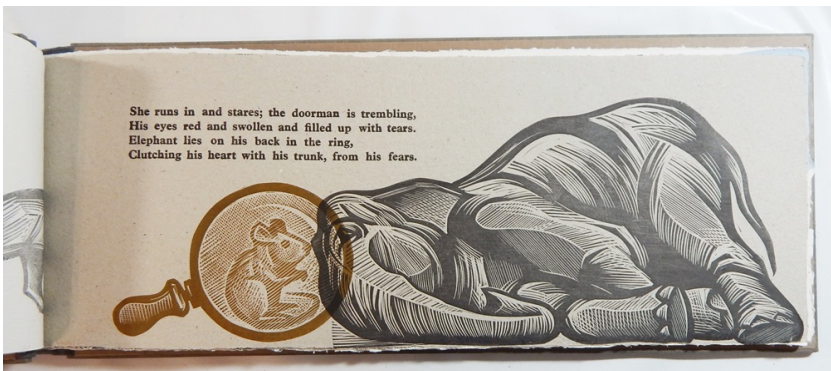


## II

### Dmitry Sayenko, Artist

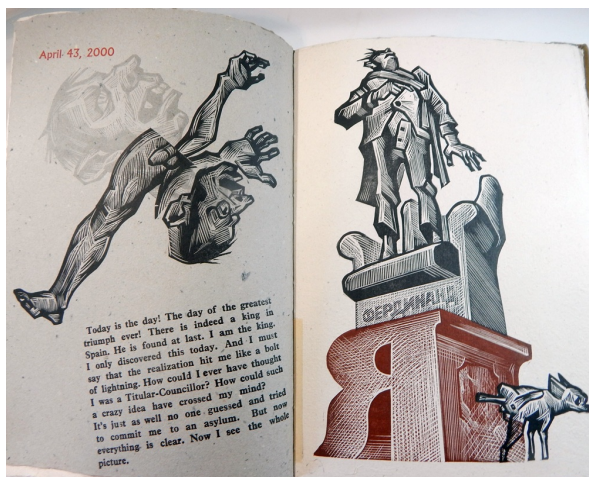
Ukrainian-born Dmitry Sayenko graduated from the Mukhina Art School, St. Petersburg, where he still lives and works today. He typically designs and crafts every aspect of the finished book, makes the linocuts, sets the type printing and binds the sheets, and often even makes the paper. His works are in private collections as well as the Staatsbibliothek, the Victoria and Albert Museum, the Birmingham Museum of Art, the Van Abbemuseum, and the Eoun-ho Kim Collection, among others.

6. Brodsky, Joseph, ***ELEPHANT AND MARUSHKA; THE UGLY CAT***, 2021. Oblong folio, 7 by 19 inches. A fine copy, one of 16 numbered copies signed by the illustrator and translator; this is copy No. 3. In the publisher's slipcase



The two poems are from Brodsky's early works. The first tells of a circus elephant who is frightened to death by a mouse and needs his friend, Marushka the cat, to capture the mouse and save him. The second poem tells of a poor old lonely cat, unloved.

Brodsky's original Russian is printed along with a new translation by James J. Owens, made for this edition, and which captures the meter and rhyme of Brodsky's original. \$1500  
21999



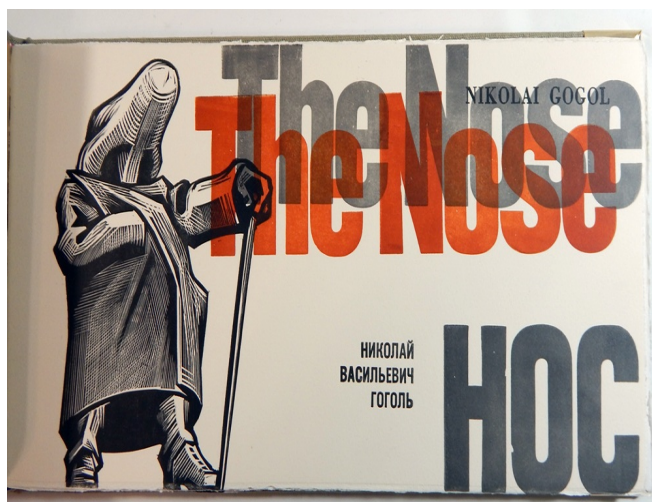
7. Gogol, Nikolai, ***DIARY OF A MADMAN: FRAGMENTS OF A FARCICAL STORY***, 2020. Folio. 50pp. Half leather, gilt spine title. Translated from the Russian by James J. Owens for this edition. One of 19 copies signed by both the artist and the translator.

Fragments of Gogol's tale tell the story of a clerk slowly going mad until he thinks he is King Ferdinand of Spain, and that the asylum where he lands is the Spanish court. \$2500  
21588



8. Gogol, Nikolai, **THE NOSE**, 2021. 15 by 8 inches. Beige cloth with the title printed on the upper board and a portrait of the author printed by the illustrator inset into the board. The paper was handmade by the artist for this edition.

The main book consists of extracts from Gogol's story about the missing Nose, yet they tell the entire tale. Accompanied by a booklet string-bound in printed wraps containing a translation of the entire story. Both the artist book and the booklet are contained in a slipcase covered with paper etched by the artist. One of 12 numbered copies; this is copy number 6. The translation into English by James J. Owens is here printed for the first time. \$2500  
21842



9. Sayenko, Dmitry, **KING, QUEEN, KNIGHT AND PAWN**, (2019). Oblong 4to. (48p). Text and linocut illustrations taken directly from the blocks by Ukrainian-born Sayenko. Grey linen boards with a linocut recessed in the upper board. Illustrated throughout with over 80 of Dmitry's linocuts printed directly on dampened handmade paper from the blocks. The text, also by Dmitry, printed letterpress also on dampened paper. One of 20 numbered copies. Housed in a wooden box made by Dmitry for this edition, screened with an artist interpretation of a chessboard and with handmade chess pieces mounted on both sides, A fine exemplar. \$2400

20712

10. Madden, Frederick, transcriber, **THE WEDDING OF SIR GAWAIN**, 2018. Two volumes, folio. Slipcased. One of 20 copies. Prospectus laid in.

The main volume, 56pp, hardcover is in full grey. All pages of handmade paper and uncut, replete with linocuts taken directly from the blocks, with the text letterpress, deeply printed on dampened paper with Baskerville type. Volume 2 is also folio. The text is printed offset on ivory machine-made paper and contains the complete Romance as transcribed from the sole manuscript by Frederick Madden and rendered into modern English by James J. Owens, keeping the original cadence and rhyme schemes.

This is the story of Gawain and the Loathly Lady, Dame Ragnell. For Arthur's sake and safety, Gawain wed her, and when he did exactly the right thing, the spell was broken, she shed her ugliness, and became beautiful. The sovereignty of women was the key.

20604



\$2750