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# TREASURES FROM THE STUDIOS OF THE BROTHERS STONE

DAVID HAWKES AND JOHN MINFORD





The items in this catalogue have already been sold as a collection. However, knowing how many people hold the work of sinologists David Hawkes, and his son-in-law, John Minford, in high esteem, we present here the opportunity to gain a different perspective on these scholars and their interest in China.

We hope you enjoy looking through *Treasures from the Studios of the Brothers Stone*.

Sally Burdon  
April 2021

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## INTRODUCTION

All the items in this remarkable catalogue are in one way or another related to David Hawkes and myself - translators of the Penguin Classics version of Cao Xueqin's great 18th-century novel *The Story of the Stone* 石頭記, better known to Chinese readers as *The Dream of the Red Chamber* or *A Dream of Red Mansions* 紅樓夢. Our translation came out in five volumes between 1973 and 1986.

This catalogue reflects our long friendship and collaboration, which began in 1967, when I first studied Chinese as an undergraduate with David Hawkes, who was then Professor of Chinese in the Oxford Faculty of Oriental Studies. Our friendship continued until Hawkes' death in July 2009. This catalogue includes historic materials (the nianhua) which Hawkes acquired during his seminal stay in Peking in the late 1940s, when he was a graduate student at Peking University, and an array of a miscellaneous other materials, which passed to me as his literary executor. It is wonderfully appropriate that Canberra's Asia Bookroom should now be curating the collection and offering it for sale, since Hawkes' very last speaking engagement was in fact on their premises, in 2007, when at the age of 84 he read selected extracts from his translation to a large and entranced audience of Stone-aficionados.

One item is of an unusual interest which perhaps needs spelling out. It is the signed copy of the first volume of the Martial Arts novel *The Deer and the Cauldron* 鹿鼎記, by the recently deceased Hong Kong writer and media-tycoon Louis Cha (Jin Yong 金庸). The copy, published by Oxford University Press in Hong Kong, was signed at the launch of the book by both Cha and myself, for Rachel, Hawkes' daughter and my wife. Already behind the scenes Hawkes himself was secretly participating in the project, translating (anonymously) half of the novel's sprawling chapters.

This varied collection of items, in addition to the rich assembly of nianhua, some acquired by Hawkes in Peking in the late 1940s, some by myself and my wife Rachel over thirty years later in China and Hong Kong, also includes offprints and other pieces of calligraphy and art documenting our various friendships over the years: for example, three early hand-annotated copies of works by Hawkes' mentor and close friend Arthur Waley, along with a considerable number of signed copies of books from his wide circle of sinologist-friends from around the world. Of particular interest are some of the calligraphic mementoes from Hawkes' Hong Kong artist-friends Jao Tsung-yi and Fang Zhaolin, and those from the 1980 紅樓夢 conference in Madison, Wisconsin, one of the last Hawkes attended, as he began his life of retirement in Wales and Oxford.

The rich collection of nianhua itself deserves a word of explanation. With their vibrant colour and popular themes, the folk art nianhua, 年畫, also known as New Year Pictures or New Year Prints, have always been one of the most popular forms of Chinese folk art. They were originally created to be displayed on residential front doors during Chinese New Year. Traditionally they were often associated with religion, family and entertainment. The new nianhua campaign was initiated by members of the 魯藝木刻工作團 "Wood Carving Working Group at Lu Xun Art Academy" in the winter of 1939. General 朱德 [Zhu De] presided over the Literature and Art Forum during the Spring Festival in 1940 and praised the works of the new style nianhua. On 26 November 1949, the Ministry of Culture published 《關於開展新年畫工作的指示》 "A Directive on the Work of New Style Nianhua" which was approved by Chairman Mao. A special editorial in the People's Daily issued the following day, was drafted by 蔡若虹 [Cai Ruohong] and signed by the Minister of Ministry of Culture 沈雁冰 [Shen Yanbing (Mao Dun)], clearly defining the purpose, task and effect of the new style nianhua.

It is to be hoped that the items in this catalogue all bear witness to an enduring tradition of sinology and translation, one that has strived to convey to the world some of the delights and glories of China's literary past.

*John Minford, Featherston, New Zealand, January 2021*

## I. David Hawkes Nianhua Collection

The following political Nianhua were collected by David Hawkes during his student years in Peking between 1949 – 51. These beautifully executed colour woodblock nianhua are both artistically and historically interesting. Highly coloured, the scenes tell of a country undergoing great change. Images show the judging of a landlord, neighbours berating "a layabout", children playing an anti-imperialist game where Chiang Kai-shek, complete with swastikas on his clothing is clearly the "baddie", an election where beans placed in jars enables illiterate peasants to vote for the first time and many other themes which would have been unthinkable only a few years earlier.



Although we have identified three leading Chinese publishers, 荣宝斋 [Rong Bao Zhai], 新中国书店 [Xin Zhongguo shu dian] and 新中国书局 [Xin Zhongguo shu ju], known for publishing new style nianhua in the late 1940s, many of the nianhua below do not have an identifiable publisher although it appears highly likely they would have been the work of one of these three. This stunning collection of prints are all in excellent condition, with any minor faults noted.



[Zhang, Jingwen]. 張景文.

[做軍鞋]. [Zuo jun xie]. [Making Shoes for the Soldiers].

Chinese woodblock nianhua in colour, showing a group of women making shoes by hand for the People's Liberation Army who were fighting on the front line. Man to the right of the picture is collecting the finished shoes.

Chop lower left corner shows the printer. Occasional foxing at margins, very good. Block of propaganda in calligraphy style upper left corner. Sheet measures 20.5 x 29.6cm.

年画研究社. [Nian hua yan jiu she]. [石家庄?]. [Shijiazhuang?]. (circa 1950).

Propaganda text translates as "When making shoes for the soldiers, the soles need to be thick and the stitches need to be tight. The People's soldier will win after putting the shoes on". In the early 1940s woodblock printmakers from 武强县 "Wuqiang County", Hebei Province and artists from 晋察冀边区 "Shanxi-Chahar-Hubei Border Region" jointly established the 冀中年画研究社 "Central Hebei Nianhua Research Institute". This woodblock was purchased by David Hawkes during his stay in Peking between 1948 and 1951.



[Wang, Shikuo]. 王式廓.

[改造二流子]. [Gai zao er liu zi]. [Reform of Layabouts].

This powerful Chinese colour woodblock nianhua, set in the Shaan-Gan-Ning Border Region shows a group of peasants gathered around a man crouching in shame, in his disgrace he draws his arms around him and gazes at the ground. Three peasants berate him, their body language underlining the intensity of the scene. To the left, a group of three, who appear to be his family, look away humiliated.

A little light foxing and damp staining is visible in the margins but otherwise the print is very good. Sheet measures 20.5 x 29.7cm. No details of publisher. [石家庄?]. [Shijiazhuang?] [1950].



Leading Chinese printmaker and oil painter, 王式廓 [Wang Shikuo] (1911-1973), studied oil painting at Beiping Jinhua College of Art (Beijing), National College of Art (Hangzhou) and Shanghai College of Art in early 1930s. Wang also studied at the National Tokyo Fine Arts School in 1936 returning to China in 1937 shortly after the second Sino-Japanese war broke out. After returning from Japan, Wang actively participated in creating anti-Japanese propaganda prints and posters and took up a teaching role at the Lu Xun Art Academy. This nianhua "Reform of the Layabouts" was created during his time in Yan'an under the title 《二流子转变》 "The Change of the Layabouts" and was first published as a black and white woodblock print in 1943. In 1947 it was recreated into a colour nianhua after Wang left Yan'an. A copy of the original coloured nianhua is now held in the National Art Museum of China.

This woodblock was purchased by David Hawkes during his stay in Peking between 1948 and 1951.



[New Style Nianhua].

[民國三十八年日曆節氣表]. [Minguo san shi ba nian ri li jie qi biao].

[Minguo 38 Calendar and Chart of Solar Terms].

Chinese colour woodblock nianhua. The upper section of the image shows a combined Chinese lunar and Gregorian calendar for 1949 accompanied by various agricultural activities for each solar period during the year. Below a rural scene shows two farmers and a peasant woman walking to work with a bullock and a donkey. Occasional spotting and light foxing. Text in traditional Chinese. Sheet measures 29.7 x 20.3cm.

[大众美術社]. [Da zhong mei shu she]. [石家庄]. [Shijiazhuang]. (circa 1950).

*This nianhua shows the peasants enjoying a happy new life in the Communist-controlled base. It also aims to convey the idea that under the new social conditions people are engaged in productive and cooperative work.*

*This woodblock was purchased by David Hawkes during his stay in Peking between 1948 and 1951. It appears to be a reprint issued between 1949 - 1951. We have identified three leading Chinese publishers, 荣宝斋 [Rong Bao Zhai], 新中国书店 [Xin Zhongguo shu dian] and 新中国书局 [Xin Zhongguo shu ju], known for publishing new style nianhua in the late 1940s. However we have not been able to tell which publisher was responsible for this particular print.*



[Jing, Lang]. 金浪.

[贴春联]. [Tie chun lian]. [Putting Spring Festival Couplets Up].

Chinese coloured woodblock nianhua in the style of Chinese brush painting depicting a festival scene of local villagers preparing for a serviceman's family Chinese New Year. Some are decorating the house with the Chinese New Year couplets and red flags, some are delivering food, some are playing festive music. Calligraphic text at upper left corner. Very light foxing and creasing, very good. Sheet measures 29.6 x 20.5cm.



華大美術工廠. [Hua da mei shu gong chang]. [石家庄]. [Shijiazhuang]. [1950].

*“Supporting the soldiers and their families” is one of the popular themes of the new style nianhua. The original nianhua from which this print was created, was published in 1947 by the Chinese artist 金浪 [Jin Lang] (1915-1999). A copy of the original nianhua is now held in the National Art Museum of China. Jin Lang specialised in both nianhua and Chinese brush painting.*

*This woodblock was purchased by David Hawkes during his stay in Peking between 1948 and 1951. It appears to be a reprint issued between 1949 - 1951.*



[Li, Qun]. 力群.

人民代表選舉大會. [Ren min da biao xuan ju da hui].

[Electing the People's Representatives].

Chinese colour woodblock nianhua depicting a busy room full of people at a local election. Some cast votes into a green vase at the left, while others appear to be holding a heated discussion about the candidates and the election. A man at the table wearing a blue cap is helping an elderly woman, who is probably illiterate, to write down the candidate's name. A long red banner is hanging across the room titled "Electing the People's Representatives". A lively and colourful scene. Light foxing and creasing mainly on edges, otherwise very good. Text in traditional Chinese. Sheet measures 20.5 x 29.6cm. No details of publisher. [石家庄?]. [Shijiazhuang?]. [1950].

This nianhua advocates that people are now their own master and even women have the same rights to vote. The original nianhua on which this woodblock is based was created by Chinese artist 力群 [Li Qun] (1912 - 2012) who at one time was known as 郝丽春 [Hao Lichun]. One of the printmaking masters of modern China, and a pioneer of the 新木刻运动 "New Woodcut Movement", which grew up in response to Lu Xun's call in 1930s, 力群 [Li Qun] co-founded the 木铃木刻研究会 "Wooden Bell Woodcut Research Society" in Hangzhou in 1933.



[Zhang, Ding]. 張仃.

兒童勞軍. [Er tong lao jun]. [Children's Gifts for the Soldiers].

Chinese colour woodblock nianhua depicting an interior scene in a Northern Chinese rural area. Young children, members of the Communist Youth League of China, can be seen preparing gifts and writing letters to the People's Liberation Army for the Chinese New Year.

Three small holes, very light browning on the margins, otherwise good. Text in traditional Chinese. Sheet measures 20.5 x 29.6cm.

No details of publisher. [石家庄?]. [Shijiazhuang?]. (circa 1950).

The original nianhua was created by Chinese artist 張仃 [Zhang Ding] (1917 - 2010) in 1947 and it is now held in the National Art Museum of China. Over Zhang's prolific 70 year career he produced many art works including Chinese brush paintings, cartoons, murals, nianhua, posters, designs for stamps, stage design and much more. Zhang Ding and another famous Chinese painter 周令钊 [Zhou Lingzhao] jointly designed the Logo of the Chinese People's Political Consultative Conference. Their design was officially approved by Chairman Mao in September 1949. In 1950, Zhang Ding led a team of staff from the Central Academy of Fine Arts to participate in the competition of designing of national emblem.





[Hong, Bo]. 洪波.  
參軍圖. [Can jun tu]. [Join the Army].

Chinese colour woodblock nianhua showing a festive colourful parade of people, horses and wagons celebrating the departure of a team of enlisted army recruits. Two prominent banners read “Hero” and “Join the Army”. The procession shows the proud recruits with red cloth flowers on their chests with their happy parents seated in the horse drawn carriages behind. Light foxing and creasing mainly at margins, very good. Text in traditional Chinese. Sheet measures 29.7 x 20.5cm.

大衆美術  
社. [Da zhong  
mei shu she].  
華大美術工  
廠. [Hua da mei  
shu gong chang].  
[石家莊]. [Shi-  
jiazhuang]. (circa  
1950).

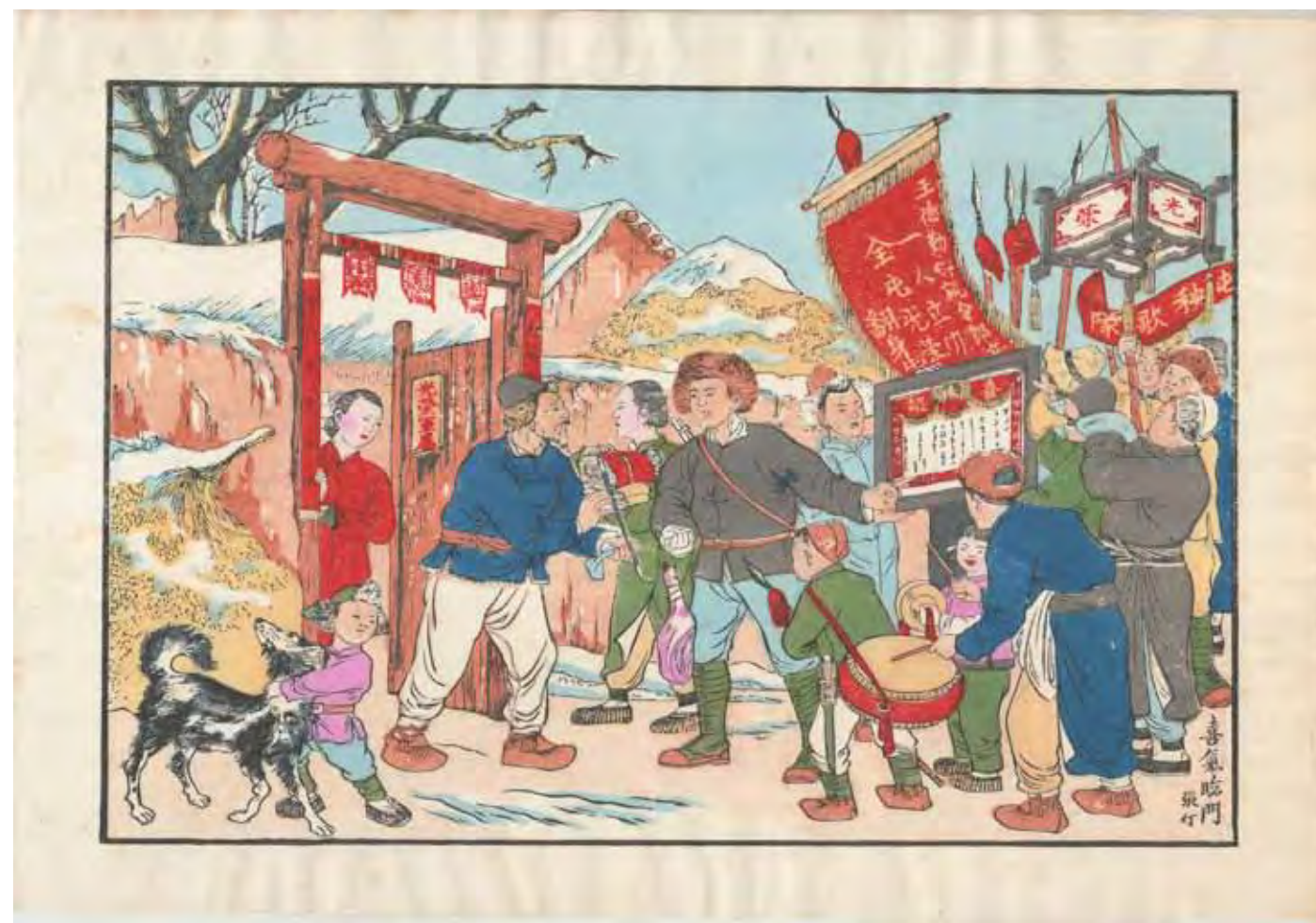
洪波 [Hong Bo]  
(1923 - 1985) was  
a Chinese painter  
and illustrator  
who specialised  
in oil painting.  
This piece “Join  
the Army” was  
created in 1947  
while Hong Bo  
was teaching at  
North China  
University. He  
was made an as-  
sociate professor  
at Central Acad-  
emy of Fine Arts  
in the 1950s.



[Zhang, Ding]. 張仃.  
喜氣臨門. [Xi qi lin men]. [Happiness Comes to the Door].

Chinese colour woodblock Nianhua showing villagers celebrating the military success of 王德勤 [Wang Deqin]'s son. In the picture, Wang's fellow villagers are delivering a framed victory report and a reward of food. There is sign on Wang's front door which reads “Honourable Family of Servicemen”. Occasional very light foxing and undulation of the paper margins, very good. Text in traditional Chinese. Sheet measures 20.5 x 29.7cm. No details of publisher. [石家莊?]. [Shijiazhuang?]. (circa 1950).

This nianhua is based on an original work by the Chinese artist 張仃 [Zhang Ding] (1917 - 2010) executed in 1947. A copy of the original nianhua is now held in the National Art Museum of China. Over his 70-year career Zhang he produced many art works including Chinese brush paintings, cartoons, murals, nianhua, posters, designs of stamps, stage design and much more. Zhang Ding and another famous Chinese artist 周令釗 [Zhou Lingzhao] jointly designed the Logo of the Chinese People's Political Consultative Conference and their design was official approved by Chairman Mao in September 1949. In 1950, he led a team of staff from the Central Academy of Fine Arts to take part in the competition to design the new national emblem of China.





[Jing, Lang]. 金浪.  
土地改革. [Tu di gai ge]. [Land Reform].

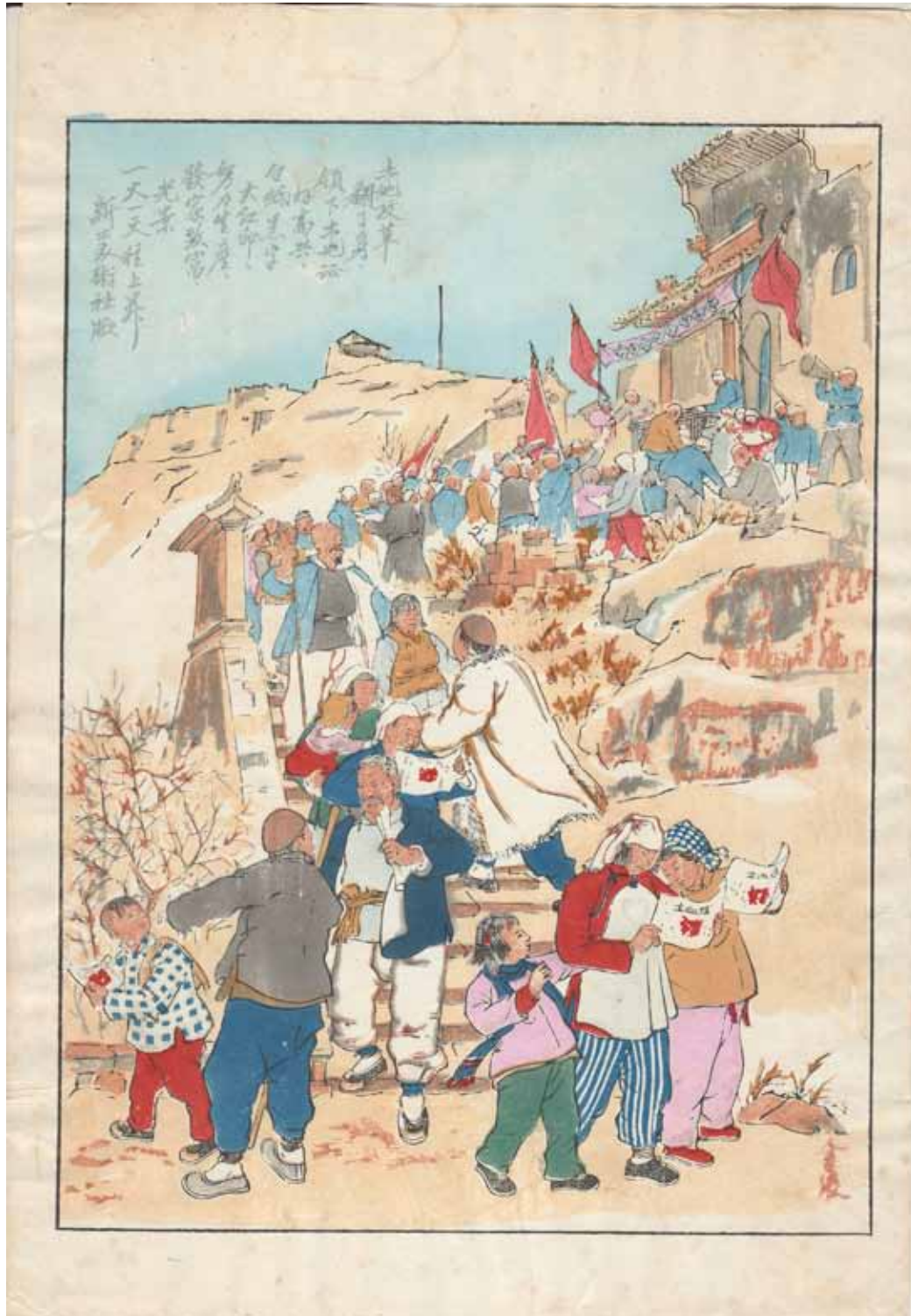
Chinese colour woodblock nianhua in the style of a Chinese brush painting featuring a busy scene of local villagers lining up to receive their land certificate. A temporary collection point, decorated with pink banner and red flags, is set up for the villagers to attend. Some villagers are seen walking away examining their new certificate in wonder and pleasure. Calligraphic style text in the upper left corner.

Some light browning and undulation of the paper largely only visible at the edges, very light damp staining upper margin, still good. Sheet measures 29.6 x 20.5cm.

新美術社. [Xin mei shu she]. [石家庄]. [Shijiazhuang]. [1950].

Between July and September 1947, the Work Commission of the Central Committee (CPC) held a national land conference in 西柏坡村 "Xibaipo Village", Hebei Province, which passed the "Basic Program of the Land Law of China (Draft)". The new law was aimed at wiping out the feudal and semi-feudal exploitation land system.

The original nianhua was executed in 1947 by Chinese artist 金浪 [Jin Lang] (1915-1999) who specialised in nianhua and Chinese brush painting.



[Feng, Zhen]. 馮真.  
娃娃戲. [Wa wa xi]. [Children's Play].

Chinese colour woodblock nianhua featuring nine young children playing the game of the People versus Chiang Kai-shek and American Imperialism. One child plays the role of Chiang Kai-shek. He wears a wooden name tag around his neck, a black military jacket and green trousers adorned with Nazi swastikas. A cartoon paper mask covers his face. He has fallen and now grips the leg of another boy who plays the role of "American Imperialism". Two boys in green jackets are dressed as soldiers of the People's Liberation Army and five other children all charge at the two common enemies with their toy weapons.

Very light foxing and staining on margins, minor light creasing, very good. Text in traditional Chinese show the artist's name (upper right corner) and the publisher (lower left corner). Sheet measures 20.5 x 29.6cm.

華大美術工廠. [Hua da mei shu gong chang]. [石家庄]. [Shijiazhuang]. (circa 1950).

The daughter of the famous left-wing writer 馮乃超 [Feng Naichao] Chinese painter, 馮真 [Feng Zhen] (1931 - ) is a specialist in Chinese folk art (nianhua, posters and lianhuanhua) and oil painting. At the age of 16, Feng was already an active member of the 冀中年画研究社 "Nianhua Research Agency in Central Hebei". One year later in 1947, Feng became one of the founding members of the 大众美术社 "Dazhong Fine Arts House" which had produced many new style nianhua in the form of propaganda. This piece "Children's Play" was first created by Feng in 1947. As a result of its popularity it was also reprinted by other publishers.





[Deng, Shu]. 鄧澍.  
學文化. [Xue wen hua]. [To Be Educated].

Chinese colour woodblock nianhua showing a group of women and children reading and learning together. In the centre two young women teach an elderly woman how to read. In the background a woman and a child practice writing characters on a blackboard, while in the foreground a woman and child are immersed in reading a propaganda newspaper and book. Tiny pin hole at the far left of the image. Occasional light foxing and paper undulation mainly on margins, very good. Text in traditional Chinese. Sheet measures 20.5 x 29.6cm.

No details of publisher. [石家莊?]. [Shijiazhuang?]. (circa 1950).

The original work from which this print was taken is by Chinese artist 鄧澍 [Deng Shu] (1929 - ). Deng joined Central Academy of Fine Arts since 1949 and later became a professor of oil painting and murals in the Academy. This image tells us that now the Chinese peasants are liberated they will become masters of their own country. Women who were previously illiterate in rural China now have the equal chance to learn.



[Yan, Han]. 彦涵.  
強渡黃河 . [Qiang du Huang He]. [Strive to Cross the Yellow River].

Chinese colour woodblock Nianhua, featuring the strategic military manoeuvre, crossing the Yellow River led by 刘伯承 [Liu Bocheng] and 邓小平 [Deng Xiaoping]. Some occasional very light foxing and a little undulation in the paper in places along the margins, very good. Text in traditional Chinese. Sheet measures 20.5 x 29.7cm.

[大衆美術社?]. [Da zhong mei shu she?]. [石家莊?]. [Shijiazhuang?]. (circa 1950).

On 30 June 1947, Liu Bocheng and Deng Xiaoping led the main force of the Shanxi-Hebei-Shandong-Henan Field Army as they crossed the Yellow River in southwest Shandong. This powerful image is by 彦涵 [Yan Han] (1919 - 2011), Chinese printmaker, painter and teacher and a specialist in Chinese brush painting and prints. Yan studied Chinese and Western painting at the National Art Academy in Hangzhou between 1935 and 1938. In 1939 he went to the Taihang Mountains and worked as an army artist at the Eighth Army Headquarters where he created many military themed woodblock prints mainly in black and white. Many of his works are now held in the National Art Museum of China.





[Shi, Zhan]. 施展.

新年勞軍. [Xin nian lao jun]. [New Year's Gifts for the Soldiers].

Chinese colour woodblock nianhua featuring a group of peasants delivering local produce to the People's Liberation Army (PLA) for the Chinese New Year. A red banner which reads "People's Hero" is being presented to the PLA soldiers, while two young children wave small green and red banners with "Support the PLA! Long Live Chairman Mao!" emblazoned on them.

Light very occasional browning and a little undulation of the paper in a couple of small places, otherwise very good. Text in traditional Chinese. Sheet measures 20.5 x 29.6cm.

No details of publisher. [石家庄?]. [Shijiazhuang?]. (circa 1950).

The original nianhua was created by Chinese artist 施展 [Shi Zhan] (1912 - 1993). Shi was appointed head of 抗战剧团 "Anti-Japanese Theatre Company" and the director of the 陕甘宁边区文协美术工作委员会 "Fine Arts Works Committee of Literature and Art Association in Shaan-Gan-Ning Border Region" in the Communist-controlled base Yan'an.



[Mo, Pu]. 莫樸.

清算圖. [Qing suan tu]. [Settling Accounts].

Chinese colour woodblock nianhua featuring a public struggle session. The target of the crowd's ire is a rich farmer or landlord being accused of having previously exploited the peasants. Ledgers or accounting records are piled at the feet of the accused, no doubt evidence of their exploitation of the people. Every member of the crowd exhibits angry body language drawing the viewer into the intensity of this public trial.

Occasional spotting, a small damp stain upper margin not affecting the image, paper a little undulated at edges, very good. Sheet measures 20.5 x 29.7cm.

No details of publisher. [石家庄?]. [Shijiazhuang?]. (circa 1950).

莫朴 [Mo Pu] (1915-1996) was a well known art educator and oil painter. Initially he created his masterpiece "Settling Accounts" as a nianhua and later, in 東鹿 [Sulu], (today's 辛集 [Xinji]), in Hebei Province, recreated it as an oil painting. Mo Pu recalled years later that his inspiration came from the experience of the land reform in Sulu.

Mr. Xiao Feng, the former president of the China Academy of Art, in his analysis of the image said he believed that the picture reproduced not an ordinary public trial, but "the unstoppable momentum of a revolutionary torrent of justice".





[Gu, Yizhou]. 古一舟.  
紡織互助. [Fang zhi hu zhu]. [Mutual Assistance for Spinning and Weaving].

Chinese colour woodblock nianhua depicting a team of women in rural China working together to produce yarns and fabric. An elderly lady in the centre is instructing a younger woman who is operating the loom.

Two small holes in the central section of the image, light occasional foxing, a little undulation of paper in some places on the margins, overall a good and pleasing print. Calligraphical style text in the upper left section. Sheet measures 20.2 x 29.7cm. 冀南美術社 “Jinan Fine Arts Studio” was founded in 1948 in Wei County, Hebei Province.

冀南美術社. [Jinan mei shu she]. [威县]. [Weixian]. (circa 1950).

The original nianhua was created by Chinese artist 古一舟 [Gu Yizhou] (1923 - 1987) in 1948. Gu didn't have any formal training in painting but he started producing many forms of art in 1942 including nianhua, lianhuahua, posters and Chinese brush painting.



[Gu, Qun]. 顧群.  
豆選. [Dou xuan]. [Election with Beans].

Chinese colour woodblock nianhua depicting a busy election scene outside a primary school in a village called 大河村 “Big River Village”. To circumvent the problem of illiteracy common amongst many of these voters, the peasants use beans to cast their votes instead of writing down the names of the candidates. Five candidates' names can be seen written on the blackboard to the right of the picture. Two catchy slogans are written on propaganda boards featured in the centre. Light occasional foxing upper section of image, one tiny central pinhead hole, minor light paper undulation at margins but otherwise very good. Text in traditional Chinese. Sheet measures 20.3 x 29.7cm.

[大众美術社?]. [Da zhong mei shu she?]. [石家庄?]. [Shijiazhuang?]. [1950].

顧群 [Gu Qun], was born in Beijing in 1928. She specialised in oil painting, Nianhua, glass mosaic and pottery painting, and studied at the Oil Painting Department of the Peking National Academy of Fine Arts in 1944 and 1945. The artist's aim was to convey through this nianhua that peasants take their rights seriously in the establishment of a democratic regime. It is also interesting to see so many women lined up waiting to cast their votes.





[Yan, Han]. 彦涵.

開展民兵爆炸運動. [Kai zhan min bing bao zha yun dong]. [Develop the People's Militia Explosives Campaign].

Chinese colour woodblock nianhua featuring three armed militias with explosives and a gun, the central figure is in the act of throwing a stick grenade. The main image is bordered by smaller images above and below showing five armed militias, one in the process of planting a landmine, and at the foot of the print there is a scene with buildings and explosives.

Light occasional browning, very good. Text in traditional Chinese. Sheet measures 29.6x20.5cm.

No details of publisher. [石家庄?]. [Shijiazhuang?]. (circa 1950).

Chinese printmaker, painter and teacher, 彦涵 [Yan Han] (1919 - 2011), specialised in Chinese brush painting and prints. Yan studied Chinese and Western painting at the National Art Academy in Hangzhou between 1935 and 1938. In 1939 Yan went to the Taihang Mountains and worked as an army artist at the Eighth Army Headquarters where he created many military themed woodblock prints mainly in black and white. He completed the original print from which this print was made sometime during the 10 years between 1939 and 1949. A copy is now held at the British Museum. Many of other his works are held in the National Art Museum of China.



## II. Minford Nianhua Collection

While living in Hong Kong in the early 1980s John Minford and his wife Rachel developed a serious interest in Chinese nianhua or New Year prints. They began to collect examples that appealed to them available through a few specialised outlets at that time. Drawn from several regions in mainland China these delicately printed nianhua represent the continuation of this long running peasant tradition. The origins of the prints we see today go back as far as the Han Dynasty but the term nianhua was not in common use across China until the 1950s when it began to be used to specifically cover prints for the Chinese New Year festival.

Although nianhua have been produced in large numbers over the years, due to their ephemeral nature and the lack of interest in the art amongst wealthy Chinese, older prints such as these are not as easy to find as one might expect. Each image in this collection was carefully selected and represents the beauty and delicacy of this long running tradition.





**[Every Year May You Have Abundance].**

Chinese coloured woodblock print, folded otherwise in very good condition. Sheet measures 40.5 x 60.4cm.

No publication details. (circa 1983).

*This festive print was acquired by the Minfords in 1983 in Hong Kong. It depicts three joyful children with two of them holding a large carp. In Chinese, 鱼 “fish” and 余 “surplus or extra” are homonyms and thus Chinese use this symbol in the hope of bringing continuous prosperity into their lives year after year.*



**[Fengyi Painting Studio]. 凤怡画会.  
[刘海戏金蟾]. [Liu Hai xi jin chan].  
[Liu Hai Plays Tricks on the Gold Toad].**

A pair of Chinese coloured woodblock prints, folded, very good condition. Text in Chinese. Sheets measure approximately 47 x 31.7cm.

凤怡画会.[Fengyi hua hui]. [Shaanxi]. (circa 1978).

This striking pair of prints were acquired by the Minfords in 1983 in Hong Kong.

凤怡年画社 the “Fengyi Nianhua Studio” which appears to be the publisher of the pair, was founded in 1978 in Shaanxi Province, in the style of 凤翔木板年画 “Fengxiang Woodblock Nianhua”. These prints depict a Taoist immortal Liu Hai, known for playing tricks on the gold coin spitting golden toad.



**[福禄寿]. [Fu lu shou].**

**[Gods of Fortune, Prosperity and Longevity].**

A pair of Chinese colour woodblock prints, folded, in very good condition. Sheets measure approximately 64 x 37cm. No publication details. (circa 1983).

*These two woodblock prints were acquired by the Minfords in 1983 in Hong Kong and feature the three Taoist gods of Fortune, Prosperity and Longevity. People worship these three deities hoping for a good life in return. On both images the god of Prosperity stands in the upper middle section, the gods of Fortune and Longevity stand to the side. The prints are a pair and would have been designed to be placed side by side on a wall or door during the Chinese New Year.*





### Collection of Thirteen Nianhua “Water Margin” and “Romance of the Three Kingdoms”.

Collection of thirteen coloured woodblock prints set, not complete, some creasing with occasional minor losses, but generally in very good condition. Text in traditional Chinese. Approximately 35.6 x 26.4cm. No publication details. (circa 1945).

*This collection was acquired by the Minfords from Yanliuqing, a nianhua production centre in Tianjin, in 1981. This collection comprises 12 portraits of fictional figures from the Chinese classic “Water Margin” and portrait of “Guan Yu” from another classic “Romance of the Three Kingdoms”.*



### Collection of Four Miscellaneous Nianhua.

Four coloured woodblock prints, folded, very light even foxing, minor loss on lower corner one nianhua not affecting the image, but generally in very good condition. Sizes range from 41.2 x 31.3 cm to 61.9 x 41.4cm.

No publication details. (circa 1983).

*This miscellaneous collection was acquired by the Minfords from Hong Kong in 1983.*

*Two of the prints show the images of the God of Money and the Door God and the remaining two a young girl and young boy in festive costume.*





**[Zhongguo Weifang Nianhua Studio]. 中国潍坊年画社.  
Collection of Nine Nianhua.**

Nine coloured woodblock prints occasional faint browning at margins one print but otherwise very good condition. Text in traditional Chinese. Sizes vary approximately 41 x 58.4cm.

中国潍坊年画社. [Zhongguo Weifang nian hua she]. 潍坊.[Weifang]. (circa 1983).

*The Minfords acquired these Nianhua in Hong Kong 1983. These nianhua were printed in Weifang, a highly regarded centre for nianhua and other folk arts in Shandong Province.*

*The majority of the designs in this nianhua collection, reflect the traditional themes used for the celebration of Chinese New Year with familiar images of plump young children, roosters, gold fish, carps and phoenix, although two feature Peking Opera figures.*



**Pair of Colour Woodblock Nianhua Door Gods.**

A handsome pair of large coloured woodblock door Gods, folded, tiny hole lower left one print, light creasing in a few places, but generally in very good condition. Production details shown in the style of chop in traditional Chinese, sheets measure 54.2 x 38.5cm.

[Shaanxi Province?].

*The Minfords acquired this pair in Hong Kong in 1983. These two woodblocks show the Tang Dynasty generals 秦琼 [Qin Qiong] (white-faced Door God) and 尉迟恭 [Yuchi Gong] (black-faced Door God). Traditionally, this pair would be placed on the front door of a house to safeguard peace and security and to protect the house and family against demons or evil spirits.*





一九八四年岁次甲子. [Yi jiu ba si nian sui ci jia zi]. [1984 (Jiazi Year)].

A pair of Chinese coloured woodblock prints, folded, very good condition. Text in Chinese. Sheet measures 39.4 x 28cm.

No publication details. [潍坊].[Weifang]. (circa 1983).

*These two prints were acquired by the Minfords in 1983 in Hong Kong.*

*The lower left edge shows the studio's name, which is located in Yingjiabu village in Weifang, a nianhua production centre in Shandong. The upper section of this lunar calendar shows the length of each month and whether a particular month has longer or shorter days. The image below shows the gods of Kitchen, gods of Fortune, Prosperity, Longevity and other immortals from Daoism.*



兒童得魚兩周全[,] 萬朵蓮  
花色色鮮. [Er tong de yu liang  
zhou quan, wan duo lian hua se  
se xian].

[Children Happily Caught Fish, Ten Thousand Lotus Flowers in Fresh Colours].

Chinese colour woodblock print, folded, very good condition. Text upper edge in traditional Chinese. Sheet measures 44.1 x 54.9cm.

No publication details. (circa 1983).

*This print was acquired by the Minfords in 1983 in Hong Kong. It depicts two joyful children with large carp in the pond and each holding a lotus flower.*



吉庆, 有余. [Ji qing, you yu].  
[Auspicious and Abundance].

A pair of colour woodblock prints, folded otherwise in very good condition. Text in Chinese upper edge. Sheets measure 44 x 52.8 and 44.5 x 51.4cm.

No publication details. (circa 1983).

*These two woodblock prints, acquired by the Minfords in 1983 in Hong Kong, feature a cheerful young child with a sunflower and a rooster on one print and on the other a child with a lotus and duck. They are designed as a pair to be placed side by side on the wall or door during the Chinese New Year.*



天地萬神朝禮. [Tian di wan shen chao li].  
[Gods of Heaven and Earth Hold a Ceremony].

Chinese colour woodblock print, folded in very good condition. Upper section excerpt from "The Heart of the Perfection of Wisdom", known as Prajñāpāramitāhṛdaya in Sanskrit. Text in traditional Chinese. Sheet measures 66.2 x 37.3cm.

No publication details. (circa 1983).

*The Minfords acquired this woodblock print in 1983 in Hong Kong. It features the celestial pantheon of 47 Daoist and Buddhist Gods who attended a big ceremony at which all of the gods of heaven and earth were present.*





天官賜福. [Tian guan ci fu].  
[Heavenly Official's Blessing].



Chinese colour woodblock print, folded, very good condition. Text lower section in Chinese. Sheet measures 54.8 x 41.5cm.

No publication details. (circa 1983).

*This woodblock was acquired by the Minfords in 1983 in Hong Kong. It features the 天官 “Heavenly Official”, also known as 紫薇大帝 “the Great Emperor of Middle Heaven North Star” in Taoist theology, posing in the centre. Four other junior officials are holding ceremonial objects and one official is holding the blessing edict from the Heavenly Official.*

年年有魚. [Nian nian you yu].  
[Every Year May You Have Abundance].

A pair of coloured woodblock prints, folded, in very good condition. Text upper corners in traditional Chinese. Sheet measures 40.5 x 60.4cm.

No publication details. [濰坊].[Weifang]. (circa 1983).

*This pair of prints from Yingjie Village in Weifang, a nianhua production centre in Shandong, was acquired by the Minfords in 1983.*

*These two prints depict a cheerful child holding a carp and another carp swimming in front of the child with decorative flowers and peaches. In Chinese, 鱼 “fish” and 余 “surplus or extra” are homonyms. The fish in this image symbolises the hope for continuous prosperity year after year.*



新年. [Xin nian].  
[New Year].

Chinese colour woodblock print, folded, very good condition. Text upper edge in Chinese. Sheet measures 68.3 x 36.2cm.

No publication details. (circa 1983).

*This print was acquired by the Minfords in 1983 in Hong Kong. This woodblock depicts a beautifully dressed Chinese lady and young boy in costume. The lady holds a peach in one hand and in the other a child holding a vase. Floral decorations surround the pair.*

皂君府. [Zao jun fu].  
[Kitchen God].

Chinese colour woodblock print, folded, very good condition. Text in Chinese. Sheet measures 53.9 x 33.5cm.



No publication details. (circa 1983).

*This woodblock was acquired by the Minfords in 1983 in Hong Kong. Along the upper section it depicts the Kitchen God with his two wives while around the edges people bring offerings, usually of food, to the temple of the Kitchen God. The nianhua prints or other paper images of the Kitchen God are normally placed above the family stove. People believe that, at the end of the year, the ever-watchful Kitchen God will report to the Jade Emperor on the family activities during the year.*



神英鎮宅. [Shen ying zhen zhai].  
[Immortal Eagle Wards Off the Evil Spirits].

Chinese coloured woodblock print, folded otherwise in very good condition. Text in traditional Chinese. Sheet measures 57.3 x 33.1cm.

No publication details. (circa 1983).

*This festive print was acquired by the Minfords in 1983 in Hong Kong.*

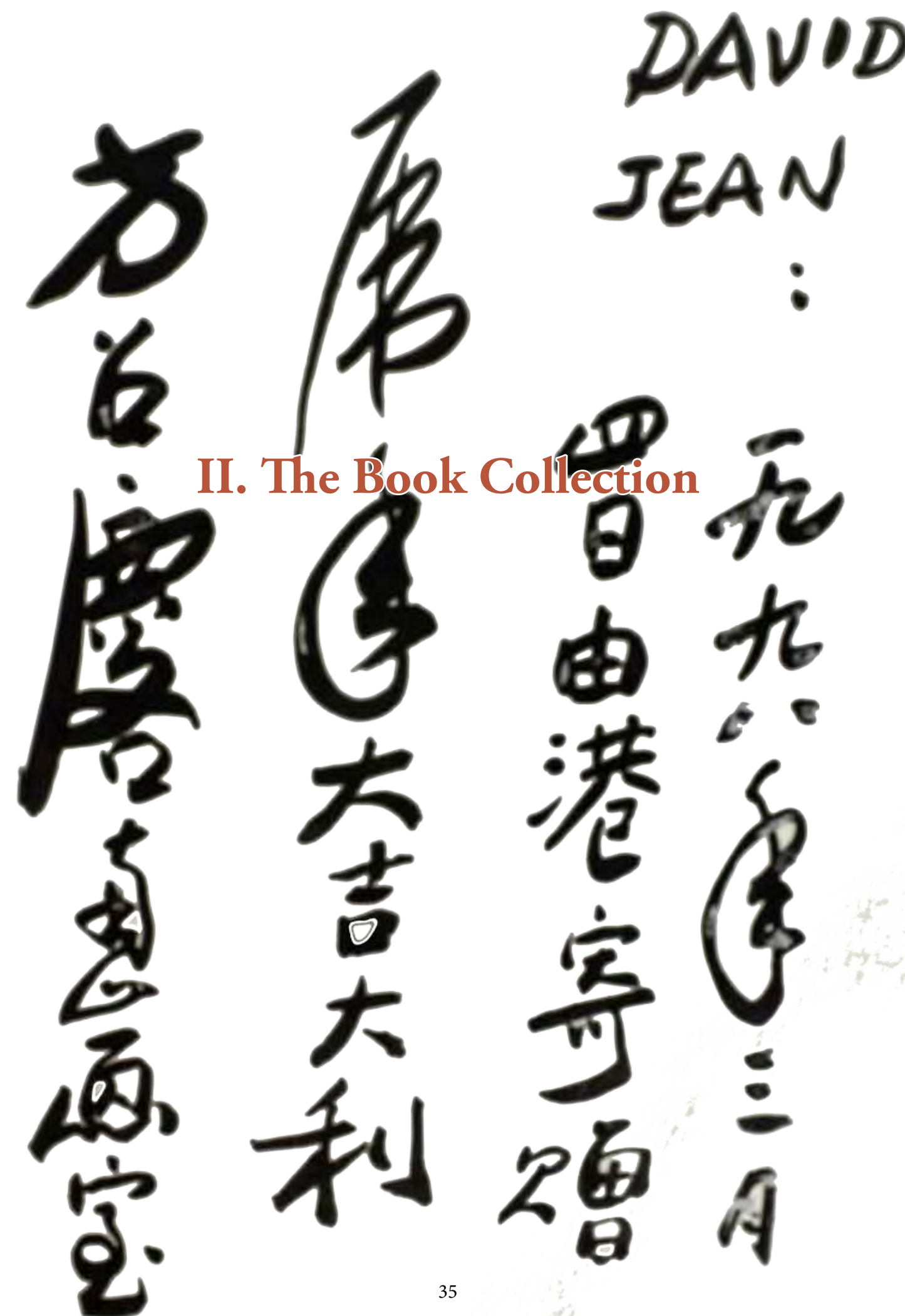


魚龍變化. [Yu long bian hua].  
[Fish Transformed into Dragon].

Chinese coloured woodblock print, folded, otherwise in very good condition. Text upper left edge in traditional Chinese. Sheet measures 42.2 x 55.3cm.

No publication details. (circa 1983).

*The two prints were acquired by the Minfords in 1983 in Hong Kong. This print depicts a happy child holding a large carp in his arm, a mighty dragon is in flight in the background.*



## II. The Book Collection



**[Miscellaneous Chinese Letter Paper and Examples of Printed Text Collection].**

Collection of 24 miscellaneous illustrated Chinese letter papers on coloured paper with more than 40 loose text sheets, many in duplicate. Occasional creases and damp stains on the letter papers but still overall very good. Accompanying printed sheets of text in very good condition. Text in traditional Chinese. Size various, approximately from 21 x 8.7 to 23.3 x 15.1cm for the letter papers, 27.2 x 16.5cm for the printed sheets.

No details of publisher. [Peking]. (circa 1949).

*This collection was acquired by Hawkes in circa 1949 in Peking. Some of the letter papers in this collection bear a chop which reads 林素 or 林素軒 "Lin Su (Studio)". The loose printed sheets appear to be pages from various types of books printed in traditional Chinese style.*



**May, Rachel and John Minford.**

**A Birthday Book for Brother Stone. For David Hawkes, at Eighty.**

xi + 365pp, notes, spine of dustjacket a little sunned, a very good copy.

Signed for David Hawkes by the 10 contributors Vikram Seth, Michael Loewe, Dorothy Liu, Daniel Huws, Colin Huehns, Ian McMorran, Tao Tao Liu, Chou Cheng Ch'ien, Michael Sullivan, Red Chan, all of whom were present at David Hawkes' birthday celebrations in Oxford, July 6th, 2003. Postcard to David Hawkes's daughter and son-in-law, the editors, Rachel May and John Minford from Dorothy Liu thanking them for the "wonderful time I had at David's 80th. Everyone was happy & relaxed, such a memorable occasion..."

The Chinese University Press. Hong Kong. 2003.

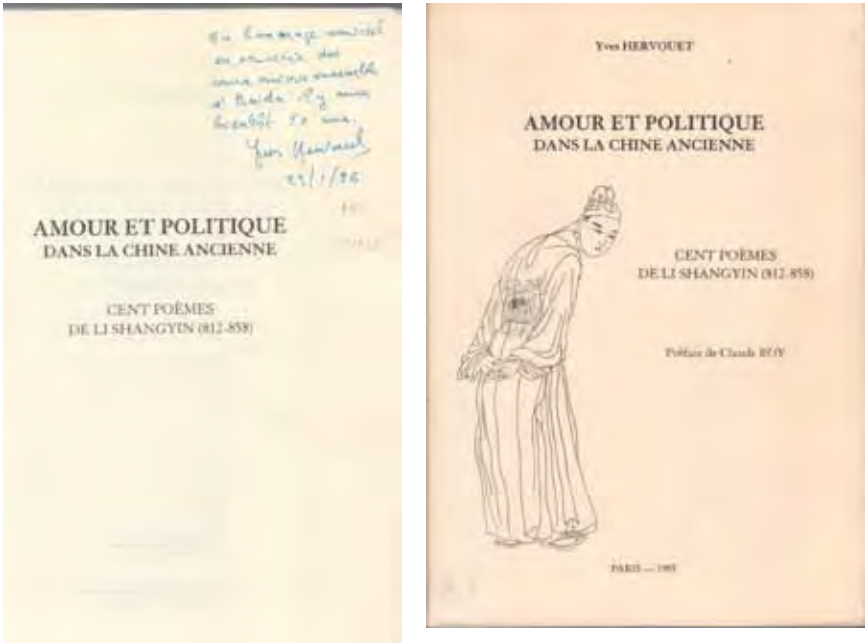




**Hervouet, Yves.**  
**Amour et Politique dans la Chine Ancienne. Cent Poèmes de Li Shangyin (812-858).**

xxxiv + 258pp, paperback, minor wear covers. Inscribed for David Hawkes by the author “En hommage amical/en souvenir des/cours suivis ensemble/ à Beida il y’aura bientôt 50 ans./Yves Hervouet/22/1/96”.

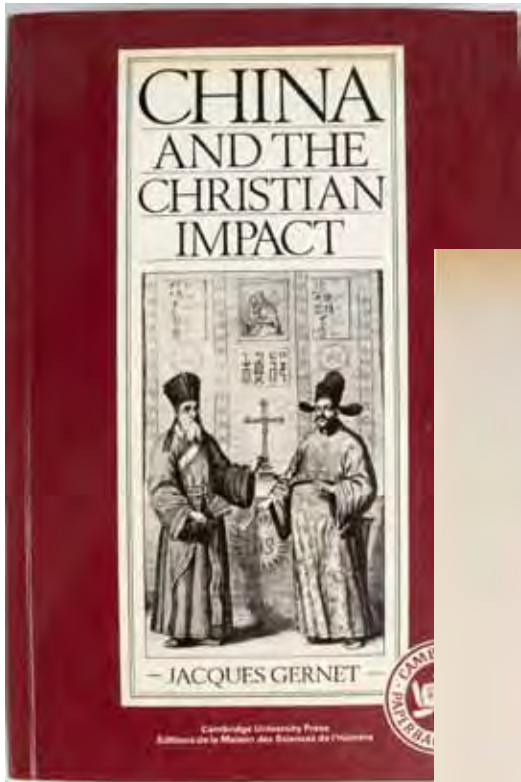
De Boccard. Paris. 1995.



**Gernet, Jacques.**  
**China and the Christian Impact. A Conflict of Cultures.**

vi + 310pp, index, bibliography, notes, paperback, edges evenly browned. A little minor wear paperback covers. Inscribed “pour David Hawkes,/en amitié,/Jacques Gernet”.

Reprint. Cambridge University Press. London. 1985.



**de Rachewiltz, Igor, Hok-lam Chan, Hsiao Ch’i-ch’ing and Peter W. Geier. (Edited by).**

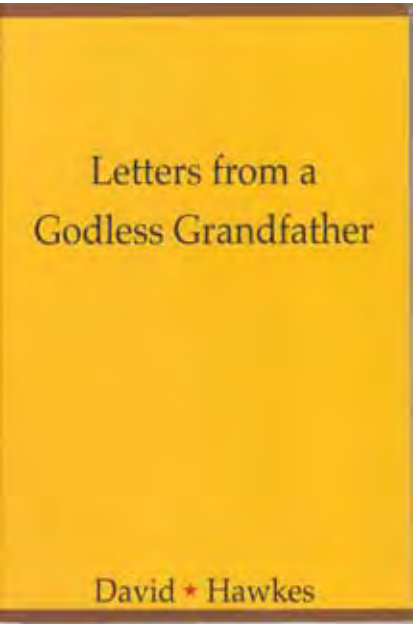
In the Service of the Khan. Eminent Personalities of the Early Mongol-Yüan Period (1200 - 1300).

vi + 135 - 175pp. Original stapled wrappers, inscribed “John - with best wishes/from Igor/15.iii.94.”

Harrassowitz. Wiesbaden. 1993.



**Hawkes, David.**  
**Letters from a Godless Grandfather.**



iv + 310pp, paperback. Numbered copy of a limited edition of 500.

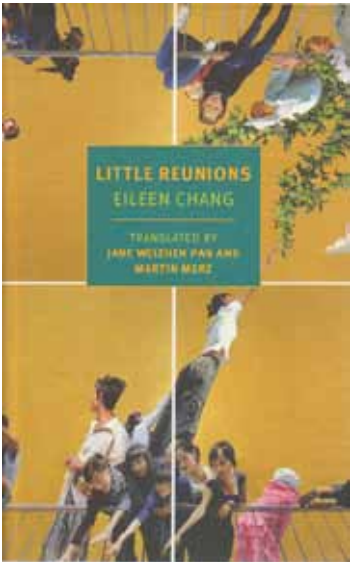
Privately Printed for the Author. Hong Kong. 2004.

*On his retirement David Hawkes went to live on a remote farm in the hills of mid-Wales. There he devoted several years to the study of religious belief and religious history. The fruits of this period were published privately in Hong Kong in this limited edition. “Letters from a Godless Grandfather” combines David Hawkes’ erudition, wit and style.*

ix + 332pp, paperback. Inscribed by the translators Jane Weizhen Pan and Martin Merz to John Minford on title page. “Dear John,/Thank you for your/support and encouragement./We couldn’t have/done it without you/Jane & Martin/May 2018.” Very good copy.

New York Review of Books. New York. No date. (circa 2018).

**Chang, Eileen.**  
**Little Reunions.**





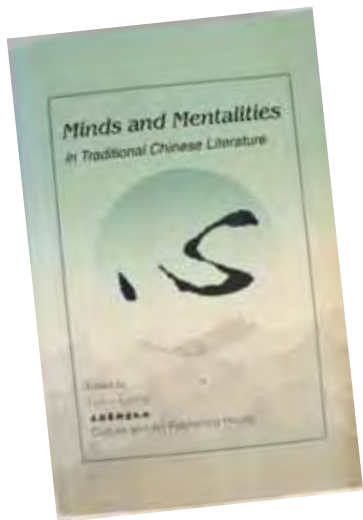
**Shang Zhongxian.**  
**Liu Yi and the Dragon Princess. A Thirteenth-Century Zaju Play.**

Translated and adapted by David Hawkes. 110pp, very good copy in dustjacket. David Hawkes' copy with "Own Copy" written on the front free endpaper, and on the half title, "Own Copy/ David Hawkes. Correspondence with Marnix Wells relating to the score of some Yuan Qu poetry loosely inserted. Three leaves, one annotated typescript, and the other two half sheets in manuscript give a modern interpretation of Yuan Qu, accompany the correspondence.

Chinese University Press. Hong Kong. 2003.



**Halvor, Eifring. (Edited by).**  
**Minds and Mentalities in Traditional Chinese Literature.**



Preface by David Hawkes. xiv + 422pp, paperback, upper cover creased. David Hawkes's own copy but unsigned.

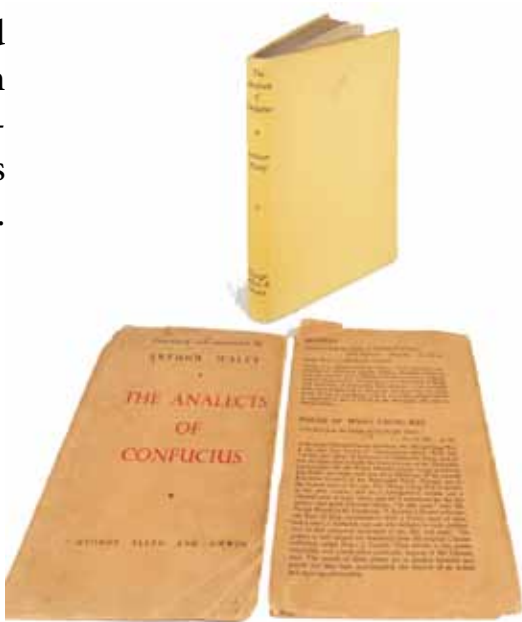
Culture & Fine Arts Publishing House. Beijing. 1999

*Chapter titles include: 'Songs of the Self', 'Self-enclosure and Self-Absortion', 'Emotions and the Origin of Evil' and 'Weeping and Wailing.'*

268pp, notes, index, David Hawkes' own copy signed Oxford May 1945 on the front free endpaper and his annotations in ink and pencil in the text. Quotation from Confucius in Chinese in David Hawkes's own hand loosely inserted. Endpapers a trifle browned, yellow cloth boards small mark upper cover. Fragmented dustjacket. Otherwise a very good copy.

Second impression. Allen & Unwin. London. 1945.

**Waley, Arthur (Translator).**  
**The Analects of Confucius.**

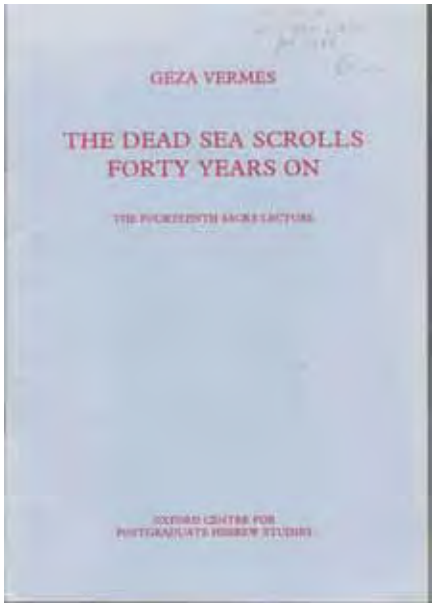


**Vermes, Geza.**  
**The Dead Sea Scrolls Forty Years On. The Fourteenth Sacks Lecture.**

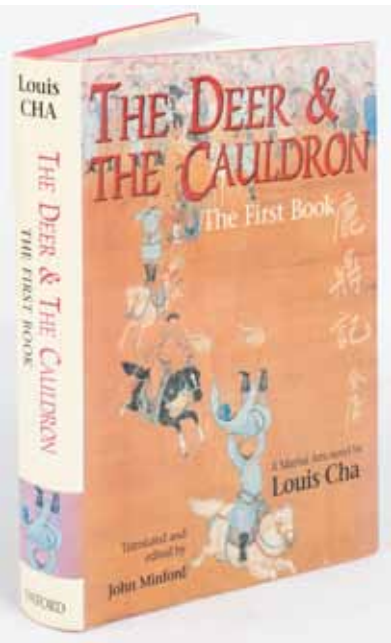
19pp, original blue card stapled wrappers trifle faded. Inscribed by Dead Sea Scrolls scholar, Professor of Jewish Studies at Oxford, Géza Vermes to his friend David Hawkes upper corner upper cover "For David/with best wishes/for 1988/Géza".

Oxford Centre for Postgraduate Hebrew Studies. Oxford. 1987.

AU\$35 Stock ID: 171466



**Cha, Louis.**  
**The Deer and the Cauldron. The First Book.**



Translated and edited by John Minford. Endpaper maps, 475pp, dustjacket a little foxed on reverse otherwise very good. Inscribed by Louis Cha (金庸) and John Minford to Rachel May, the daughter of David Hawkes and wife of John Minford.

First edition. Oxford University Press China 1997

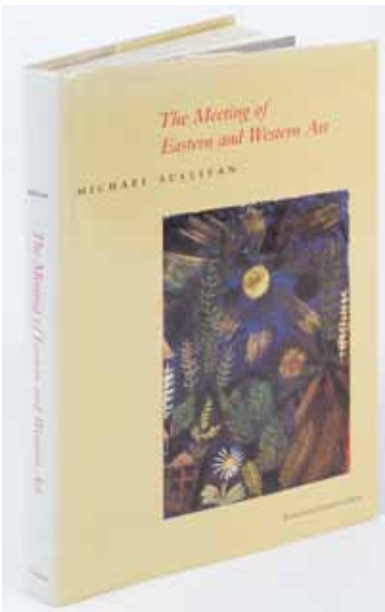
*This is the first novel in the well-known trilogy set in the early Qing Dynasty.*

AU\$125 Stock ID: 171571

**Sullivan, Michael.**  
**The Meeting of Eastern and Western Art. From the Sixteenth Century to the Present Day.**

Many illustrations, including 23 colour plates, 306pp, biblio, index, dustjacket faded on spine otherwise very good. Inscribed to David Hawkes and his wife Jean from the author Michael Sullivan and his wife Khoan - "For Jean & David/meeting again after too many years/ with love from Khoan & Michael/September 1992".

Revised and expanded edition. University of California Press. Berkeley. 1989.



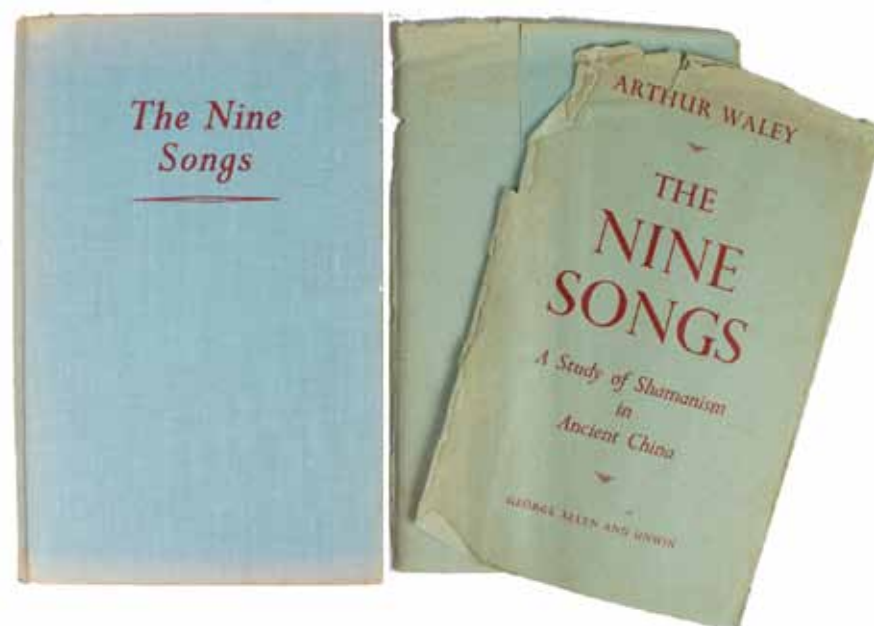


**Waley, Arthur.**  
**The Nine Songs. A Study of Shamanism in Ancient China.**

64pp, index, appendices, notes, some foxing and browning particularly first and last leaves and edges, upper and lower sections of dustjacket present but damaged with loss. Endpapers a little browned, spine faded.

Front free endpaper inscribed to the young David Hawkes: "With gratitude/from/Arthur Waley/Feb. 1955" and signed D. Hawkes front free endpaper.

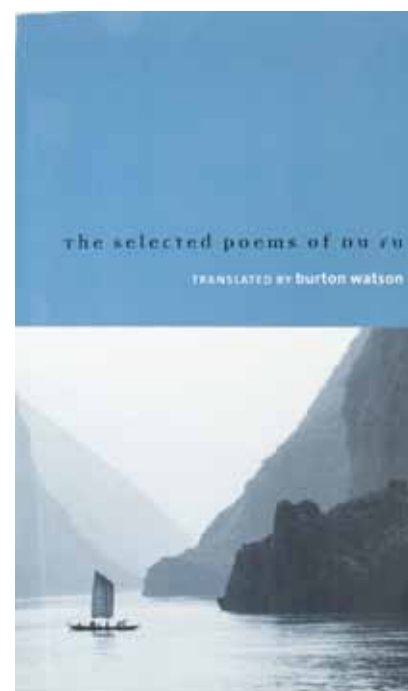
First edition. Allen & Unwin. London. 1955.



**Du Fu.**  
**The Selected Poems of Du Fu.**

Translated by Burton Watson. xxiii + 173pp, very good in paperback. Presented by Burton Watson to his old friend David Hawkes. "December, 2003/To David Hawkes/with all good wishes/for the new year /Burton Watson".

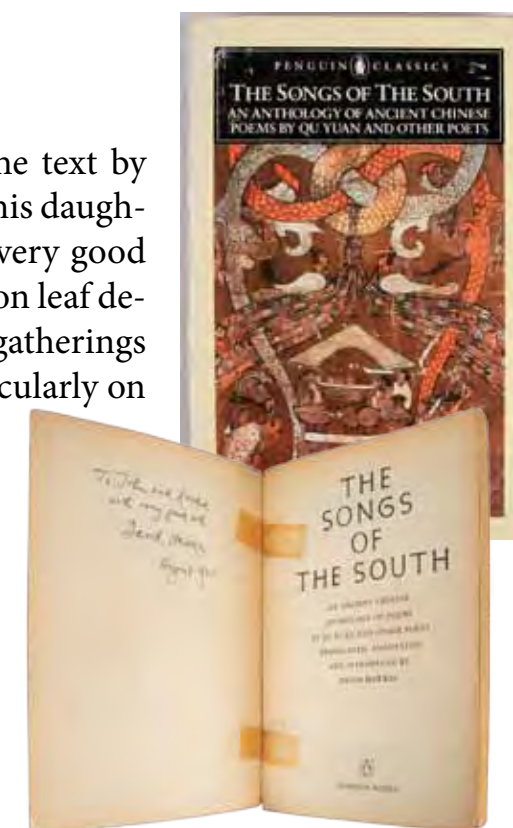
Columbia University Press. New York. 2002.



**Hawkes, David. (Translated by).**  
**The Songs of the South.**

Map, 352pp, paperback. Occasional ink corrections in the text by David Hawkes and inscribed by him to John Minford and his daughter, John's wife, Rachel May: "To John and Rachel/with every good wish/David Hawkes/August 1985". Title page and dedication leaf detached with browned cellotape repairs, opening between gatherings in one place. Paperback binding very worn, creasing particularly on the spine.

1st thus. Penguin Books. Harmondsworth. 1985.



**Cao Xueqin. (Translated by David Hawkes).**  
**The Story of the Stone. A Chinese novel by Cao Xueqin. Volume I: The Golden Days. Volume 2. The Crab-Flower Club.**

The first two volumes (of 5) in the Hawkes/Minford translation of The Story of the Stone. Volume I: Inscribed by David Hawkes to his daughter Rachel, "To Rachel/from your ever loving Pa/Dec. 1973". 540pp, genealogical tables, paperback. Volume II: Inscribed by David Hawkes to Lo Hui-min, noted historian of late-Qing and Republican China, by David Hawkes "To Hui-min, with/every good wish/David Hawkes/Canberra, 1980". 601pp, appendices, genealogical tables, paperback.

Both of these copies are heavily used and it is clear they have been read, appreciated and frequently referred to. The first volume is worn and rubbed. Some neat repair work has been carried out on it so is now sound. The binding of the second volume is also worn and is opening between in gatherings in one place. Both are browned throughout.

Penguin. London. 1977.





**Hawkes, David.**  
**The Story of the Stone: A Translator's Notebooks.**

Colour portrait showing David Hawkes in his study in Oxford, where he completed the translation of The Story of the Stone, xv + 416pp, compliments slip of Professor Liu Ching-chih the director of the Centre for Literature & Translation at Lingnan University loosely inserted. Ribbon bookmark, very good copy in dustjacket and original cloth covered case lettered in gilt, toggle ties. Case very neatly repaired at corners. A very difficult title to find even in paperback and most particularly in this very attractively presented hardback edition in Chinese case. 29 x 21.5cm.

Centre for Literature and Translation, Lingnan University. Hong Kong. 2000.

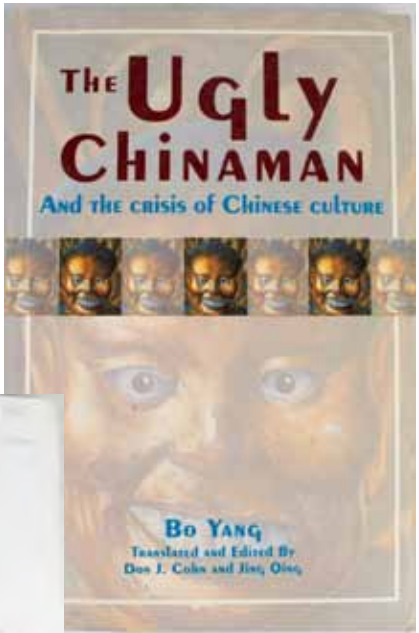


**Bo Yang.**  
**The Ugly Chinaman and the Crisis of Chinese Culture.**

Translated and edited by Don J. Cohn and Jing Qing. xvii + 162pp, paperback, minor wear, very good copy. Inscribed to John Minford "To John/from the/Ugly Translator/Don/HKG/July 92"

Allen & Unwin. St Leonards. 1992.

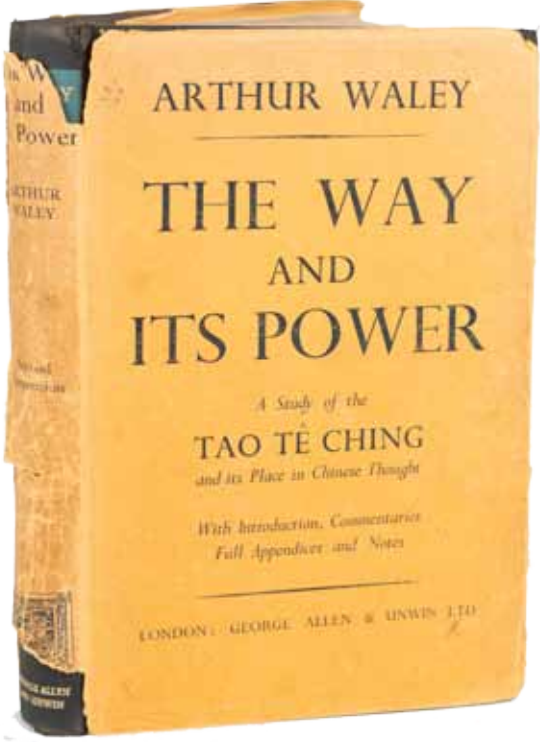
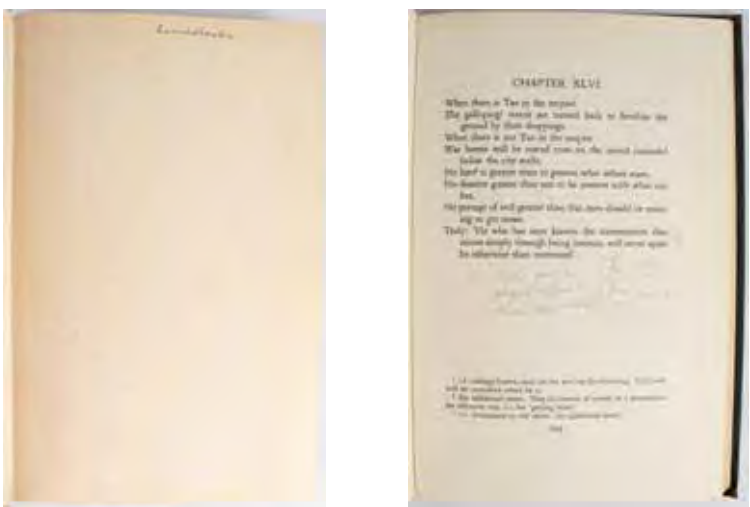
*Contains a selection of writings by Bo Yang, who has been the focus of intense and often spirited debate in Chinese intellectual circles, with the target of his biting criticisms being his own people and culture. Explores aspects of the Chinese character which Bo Yang believed must be confronted honestly if China is to survive and progress in the modern world.*



**Waley, Arthur.**  
**The Way and its Power. A Study of the Tao Te Ching and Its Place in Chinese Thought.**

David Hawkes' annotated copy with his neat signature on the front free endpaper and his annotations in Chinese and English in a number of places in the text. 262pp, index, original black cloth covered boards, dust-jacket worn and torn with loss.

Reprint. Allen & Unwin. London. 1942.





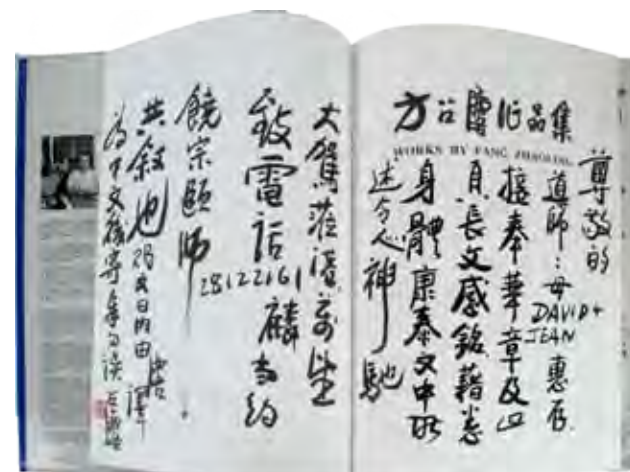


**Vikram, Seth.**  
**Three Chinese Poets.**

xxv + 53pp, notes, edges lightly browned, dustjacket showing a little light wear at extremities, very good hardback. Inscribed to David Hawkes by Vikram Seth on the titlepage "To David/With warm regards/and thanks/Vikram/July '92". David Hawkes advised Vikram Seth on the translations. The birthday card given by Vikram Seth to David Hawkes on the occasion of his 80th birthday is loosely inserted.

Faber and Faber Limited. London. 1992

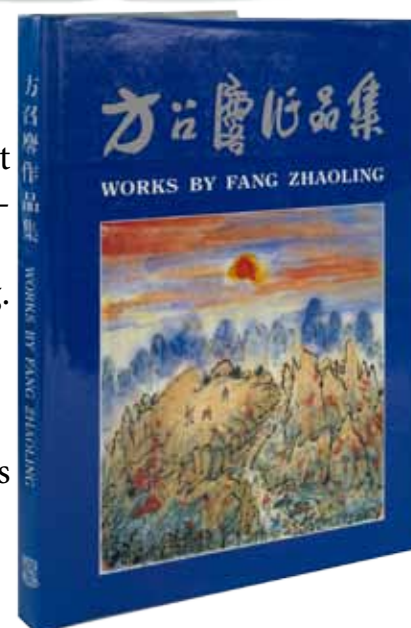
*Translations of poems by three of the most famous literary figures of China: Wang Wei, Li Bai and Du Fu.*



**[Fang, Zhaolin].** 方召磨.  
**Works by Fang Zhaoling [sic].** 方召磨作品集.  
**[Fang Zhaolin zuo pin ji].**

Colour plates throughout, captioned in Chinese and English, presented as a gift to David Hawkes and his wife Jean, double page inscription by the author in beautiful calligraphy blank preliminary leaf and half title, very light browning upper edge, otherwise very good hardback copy in dust-jacket.  
香港大學出版社. [Xianggang da xue chu ban she]. Hong Kong. 1992.

The collection shows examples of Mrs Fang Zhaolin's works of calligraphy and landscape ink and brushing paintings during 1970s and 1980s.



**[Fang, Zhaolin].** 方召磨.

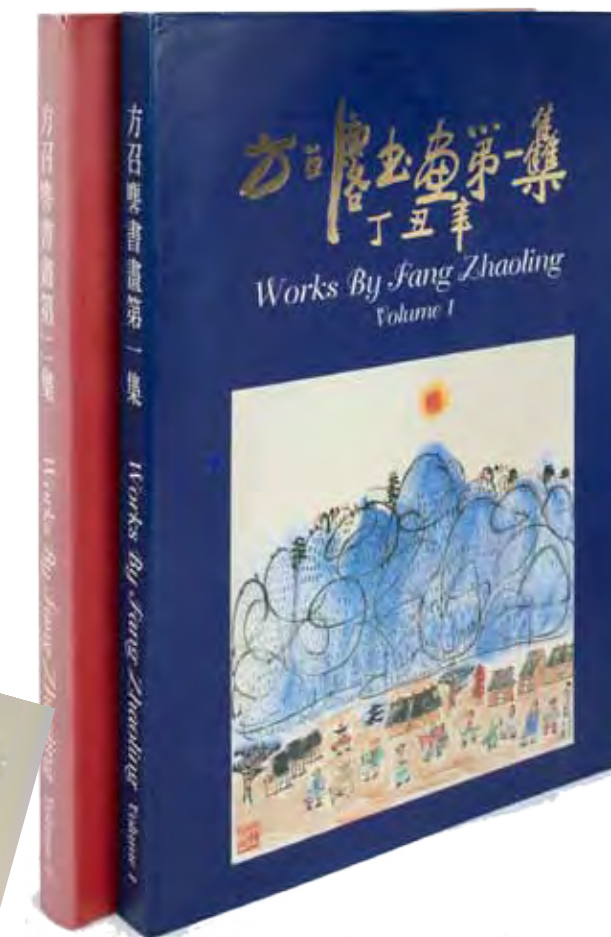
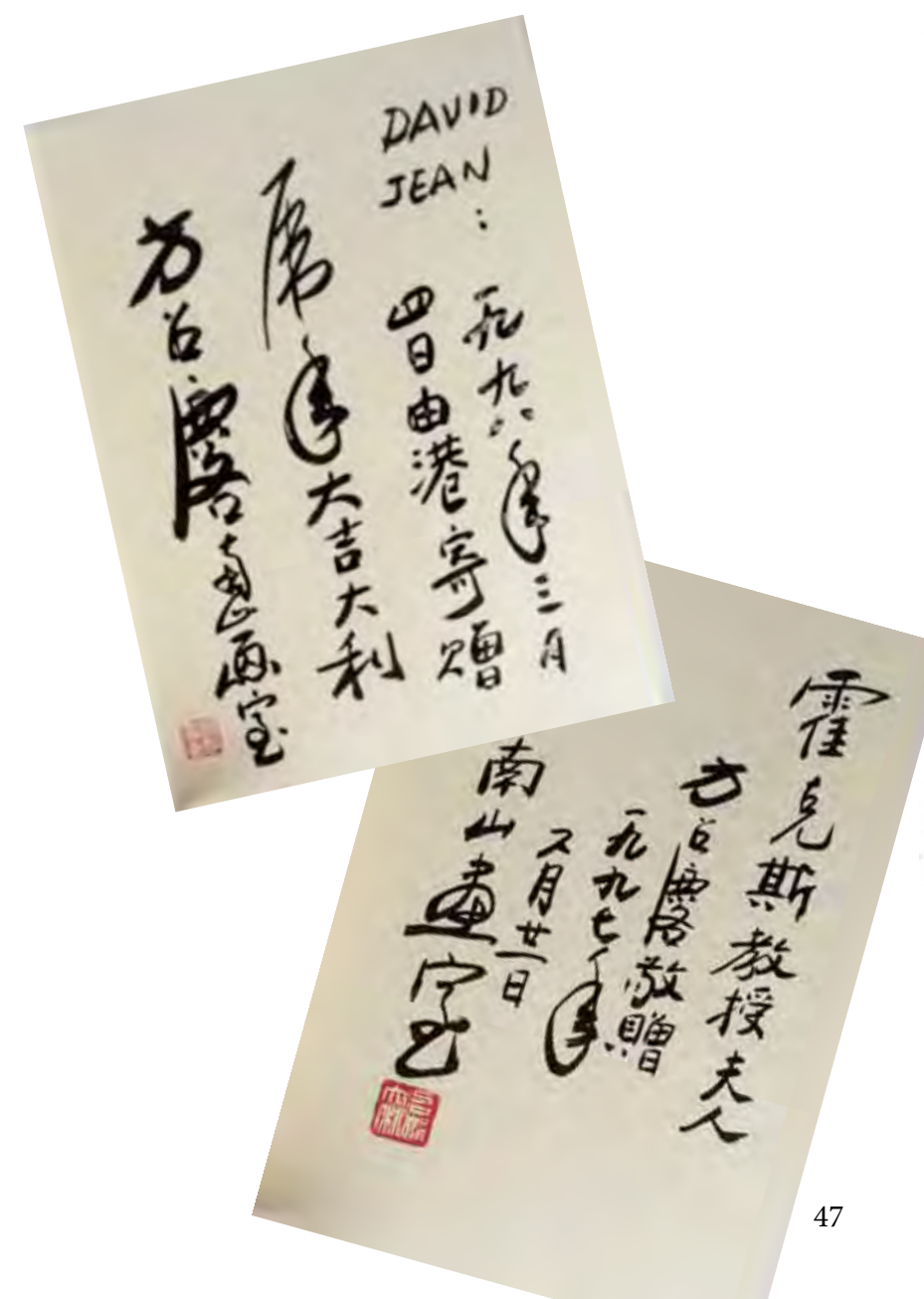
**Works by Fang Zhaoling [sic]. Volumes 1 & 2.** 方召磨書畫. 第一集. 第二集.

**[Fang Zhaolin shu hua. Di yi ji. Di er ji].**

2 volumes complete. Introduction in Chinese, English and Japanese. Colour plates throughout with captions in Chinese and English, presented as a gift to David Hawkes and his wife Jean, inscribed by the author in beautiful calligraphy with a chop and dated 1997 and 1998 on the front free endpapers, spine of dustjacket volume 2 lightly faded, otherwise very good copy in stiff card covers and dustjackets. 36 x 26cm.

宣周堂. [Xuan zhou tang]. Hong Kong. 1997 - 1998.

*The collection shows examples of Mrs Fang Zhaolin's works of calligraphy and landscape ink and brushing paintings during 1980s and 1990s. Mrs Fang was born in 1914 into a prominent industrialist and scholarly family in Wuxi, Jiangsu Province. In 1933 Fang began to study bird-and-flower painting under Chen Jiucun and landscape painting under Qian Songyan.*





**Ledyard, Gari.**  
**Yin and Yang in the China-Manchuria-Korea Triangle.**

Stapled photocopy off-print of a paper included in China Among Equals The Middle Kingdom and its Neighbors, 10th-14th Centuries edited by Morris Rossabi. Inscribed "To John Minford/with best wishes/Gari Ledyard" upper corner upper cover. 313- 353pp.

"China among Equals. The Middle Kingdom and its Neighbors, 10th - 14th Centuries" was published by University of California Press in 1983. The book was a collection of revised papers from a conference held in Issaquah, Washington in July 1978.



**[Bai, Yang]. 柏楊.**  
**中國人，你受了什麼詛咒！ [Zhongguo ren, ni shou le shi mo zhu zhou!].**  
**[Chinese People, What a Curse You Have!].**

Photographic illustrations, two in colour, 312pp, inscribed to John Minford by the author.  
 Light wear overall very good in paperback. Text in traditional Chinese.



林白出版社. [Lin bai chu ban she]. 臺北.[Taipei]. 民國76 (1987).

**[Mo, Yan]. 莫言.**

**丰乳肥臀. [Feng ru fei tun].**  
**[Big Breasts and Wide Hips].**

Black and white illustrations, 450pp, inscription from the author Mo Yan (Nobel Prize in Literature winner 2012) in Chinese to John Minford dated 2005 and in turn from John Minford to David Hawkes "Dear David/We had fun with Mo Yan yesterday. Hope/you enjoy this one./much love and Merry Christmas!/J. Overall very good with minor signs of wear on covers, paperback. Text in Chinese.



1st Edition. 中国工人出版社. [Zhongguo gong ren chu ban she]. 北京. [Beijing]. 2003.

Chinese novelist Mo Yan (1955 - ) is best known for his 1987 novel Red Sorghum Clan published in English simply as Red Sorghum.



**[Bei Dao and Gu Cheng]. 北島，顾城.**

**Stranden Och Det Borskämda Barnet / 北岛与顾城诗选. [Be Dao yu Gu Cheng shi xuan].**  
**[A Collection of Selected Poems of Bei Dao and Gu Cheng].**

349pp, inscribed in Chinese by Gu Cheng to John Minford and his wife Rachel May front free endpaper, in original card slipcase showing wear at corners, stiff card boards with dustjacket, overall good. Text in Chinese and Swedish. 27 x 15cm.

Förlags AB Wiken. Lund. 1983.  
 Translated into Swedish by Göran Malmqvist.

Gu Cheng (1956 - 1993) and Bei Dao (1949 - ), prominent Chinese modern poets, were recognised as leading members of the "misty" poets, the name was coined as the works are deemed as "obscure" and "misty". One of most quoted misty poems was by Gu Cheng, called "A Generation". Many of the student protesters of 1989 were influenced by the work of the Misty Poets.

Inscribed front free endpaper in Chinese. 謝謝你，讓我回家，給閔和瑞琪，顧城一九八九年三月八日 'Thank you for letting me come home. For Min [John Minford] and Rachel, March 8, 1989.'





[Shimizu, Shigeru]. 清水茂.

中国文学の比較文学的研究. 賦と叙事詩.

[Research on Chinese Literature and Comparative Literature. Prose Poetry and Epic Poetry].

Offprint from “Research on Chinese Literature and Comparative Literature”, presented to David Hawkes by contributor 清水茂 [Shimizu Shigeru], inscribed on upper cover, 499-528pp, very good in wrappers. Text in Japanese.



汲古書院. [Kyūko Shoin]. [Tokyo]. 昭和六十一 [1986].

National University of Singapore. Department of Chinese Studies.

學叢 : 新加坡国立大学中文系学报. 创刊号 (抽印本). [Xue cong : Xinjiapo guo li da xue Zhong wen xi xue bao. Chuang kan hao (chou yin ben)].

[Xuecong : Journal of Department of Chinese Studies, National University of Singapore. Volume 1. Offprint].

Offprint from Volume 1 of the literary “Xuecong”, presented as a gift to David Hawkes inscribed by the author 王国璦 [Wang Kwo-ying] “For Hawkes/from Kwo-ying Wang/Jan. 5, 1990”. 169- 195pp, very good in wrappers. Text in Chinese with single page English abstract.



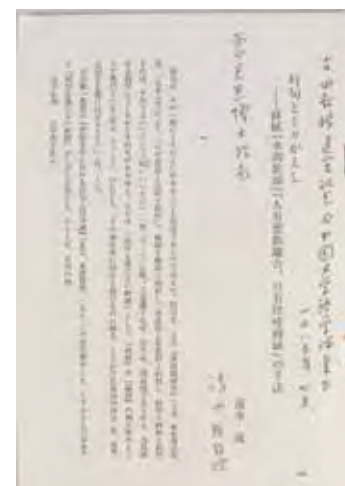
National University of Singapore. Department of Chinese Studies. Singapore. 1989.  
The paper is titled “The Confucian Complex in Tao Qian”.



[Shimizu, Shigeru ]. 清水茂.

対句とくりかえし : 蘇軾「水調歌頭」 「人有悲歡離合, 月有陰晴圓缺」の手法. [Tsuiku tokurikaeshi : So Shoku “Suichō katō” “jinyū hikan rigō, getyū inharu enkek” no shuhō].

Photocopy offprint from 古田教授退官記念中国文学語学論集, presented to David Hawkes by contributor 清水茂 [Shimizu Shigeru], inscribed on upper cover, 456-474pp, very good in stapled wrappers. Text in Japanese.



[東方書店].[Tōhō Shoten]. [1985].

[Liu, Shaoming]. 劉紹銘

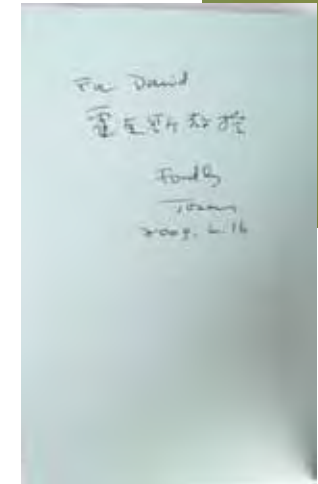
渾家・拙荆・夫人. [Hun jia zhuo jing fu ren].

[Wife].

208pp, inscribed to David Hawkes by the author front free endpaper, very good paperback copy. Text in traditional Chinese.

天地圖書有限公司. [Tian di tu shu you xian gong si]. 香港. [Hong Kong]. 2009.

Collection of selected essays by Hong Kong writer Liu Shaoming (Joseph Lau).



[Centre for Chinese Studies]. 漢學研究中心.

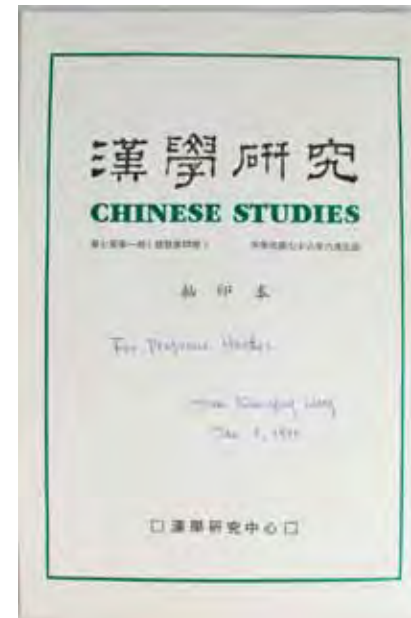
漢學研究. 第七卷第一期(總號第13號). 抽印本. [Han xue yan jiu. Di qi juan di yi qi (zong hao di 13 hao). Chou yin ben].

Chinese Studies. Volume 7 no.1 (Continuous no. 13). Offprint.

Offprint from Volume 7 Number 1 of the literary journal, “Chinese Studies”, presented as a gift to leading sinologist and translator David Hawkes. Inscribed by the author 王国璦 [Wang Kwo-ying] on the upper cover “For Professor Hawkes/from Kuo-ying Wang/Jan. 5, 1990”. 353- 367pp, very good in wrappers. Text in Chinese with English abstract.

漢學研究中心. [Han xue yan jiu zhong xin]. [臺北].[Taipei]. 民國78 (1989).

English translation of the paper's title is “The Parting Sorrows in Chao-ming wen-hsuan's Poems of Farewell Banquet”.



[Zhu, Guangqian]. 朱光潜.  
谈美书简. [Tan mei shu jian]. [Letters on Beauty].

172pp, paperback covers lightly worn, overall good. Text in Chinese. 18.3 x 11.2cm. Inscribed to [Lo] Huimin with chop by the author on title page.

Reprint. 上海文艺出版社. [Shanghai wen yi chu ban she]. 上海. [Shanghai]. 1982.



**Jao, Tsung-i.** 饒宗頤.  
饒宗頤藝術創作匯集. 第一冊. 采英掇華・臨摹擬古. [Rao Zongyi yi shu chuang zuo hui ji. Di yi ce, Cai ying duo hua, lin mo ni gu].

Collected Art Work of Jao Tsung-i. Volume 1. Paintings in Ancient Style.

The first volume of the 12 volume set “Collected Art Work of Jao Tsung-i”, including 128 examples in colour of ink and brush paintings in the style of famous Chinese painting masters from the Five Dynasties to the Qing Dynasty. Inscribed to David Hawkes by the artist 饒宗頤 [Rao Zongyi] in 2007 with his two chops on front free endpaper. Captioned in traditional Chinese and English. 29.3 x 29.54cm.

香港大學饒宗頤學術館. [Xianggang da xue Rao Zongyi xue shu guan]. 香港.Hong Kong. 2006.

饒宗頤 [Rao Zongyi] (1917 - 2018) was a well known Hong Kong painter, calligrapher, sinologist and historian.



### III. The Art Collection



[Rao, Zongyi]. 饒宗頤.

如松之盛. [Ru song zhi sheng].

[Chinese Painting by Rao Zongyi - Flourishing as the Pine Tree].

Elegant Chinese scroll painting by well-known Hong Kong sinologist, historian, painter, calligrapher Jao Tsung-I [Rao Zongyi] presented to John Minford and Rachel May, the editors of the 80th birthday book for Professor David Hawkes, for the cover illustration. Ink on paper with three chops upper sections and dated 壬午年 [2002], very light ink stain on upper left corner, otherwise very good. Inscription in traditional Chinese. Painting measures 65 x 49.8cm, scroll measures 184 x 65.2cm.

[Hong Kong]. 壬午年 [2002].

*Inscription left section “如松之盛/霍克斯教授八十大壽/壬午 選堂寫賀”. Chops lower left section in seal script “饒宗頤印/選堂寫意”; chop upper right section “梨俱堂”.*

*The title 如松之盛 “Flourishing as the Pine Tree” comes from the Thousand Character Classic.*



[Gu, Cheng]. 顾城.

[Collection of 7 Ink Drawings by Gu Cheng].



Collection of original 7 ink drawings by Chinese poet 顾城 [Gu Cheng], most captioned and dated, one inscribed by Gu Cheng to John Minford and his wife Rachel “给 闵福德/ 瑞琪/愿你们一切如意/城. 晔”. Approximately 30 x 42cm, sizes vary. All in very good condition. [Auckland]. 1990.

*Titles are:*

1. 雪天白头发 “White Hair on a Snowy Day”, September 1990.
2. 妹妹易嫁 “Younger Sister Remarried”, no date.
3. 月光图 “Moonlight”, August 1990.
4. 有山有水有河流 “There are Mountains, Water and Rivers.”, September 1990.
5. 好花好月好人间 “Lovely Followers, Moon and Heaven on Earth”, September 1990.
6. 好事好商量 “Good Things can be Communicated Well”, 5th September 1990
7. No title, inscribed, no date.

Gu Cheng (1956 - 1993) was a prominent Chinese modern poet, recognised as a leading member of the “misty” poets whose works” were deemed “obscure” and “misty”. His most quoted poem, entitled ‘A Generation’ was frequently quoted during the 1989 student protests. Gu Cheng moved to New Zealand in early 1988, at the invitation of John Minford, and taught at the University of Auckland. In 1993 he tragically murdered his wife Xie Ye and then committed suicide.

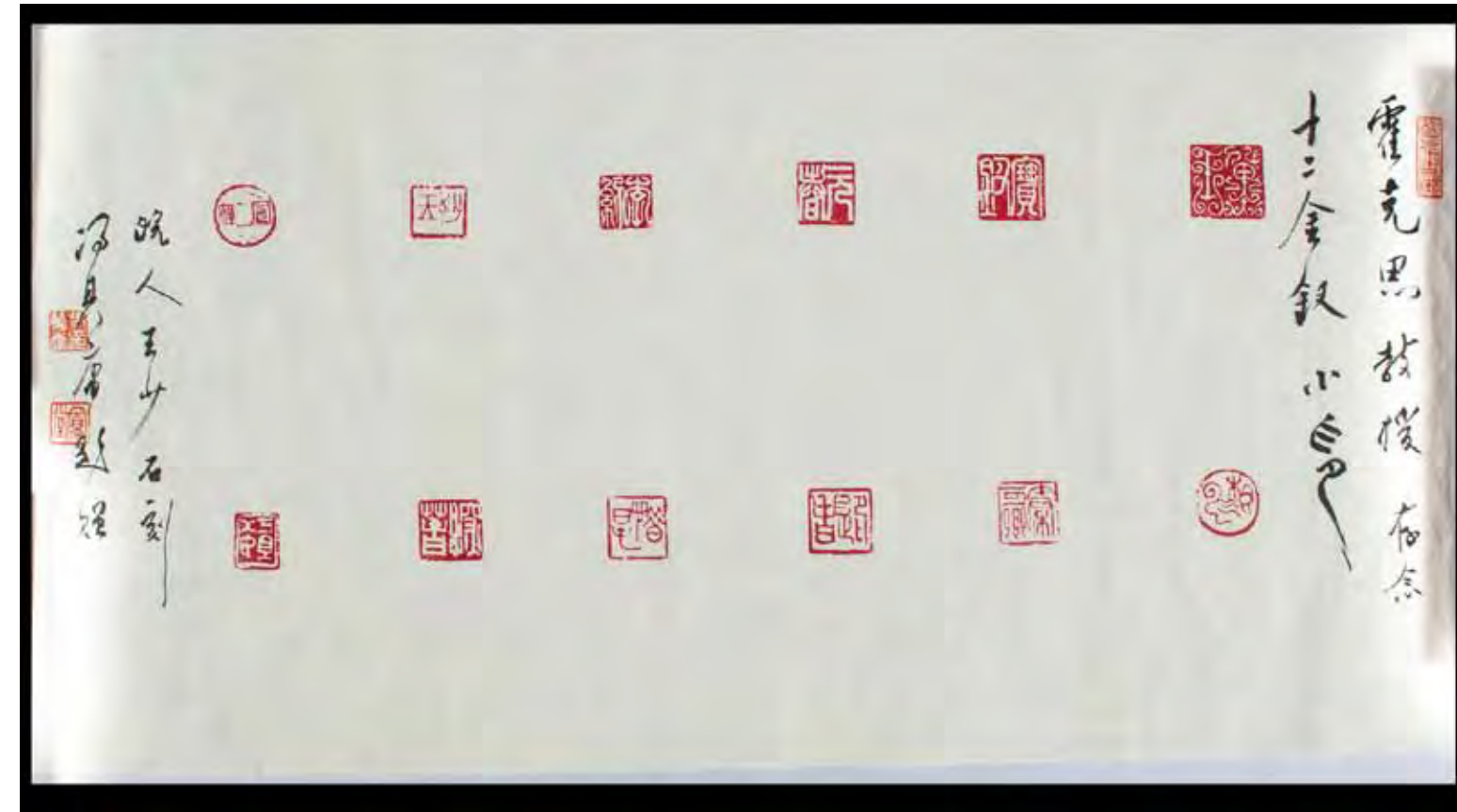


**[David Hawkes' Four Personal Seals].**

David Hawkes's collection of 4 personal Chinese seals. The traditional Chinese seal script engraved on the four inkstones reads: 1. 霍克思印. 2. 克思藏書. 3. 霍克思. 4. 霍克思印.

Two of the seals appear to be made of Shoushan stone and are presented in a square Chinese patterned cloth covered case with toggle ties; the other two seals appear to be made of Changhua stone, one of which is presented in a long Chinese cloth covered metal case. Sizes vary. No details of publisher. [Peking]. (circa 1949).

*It seems likely these seals were made for Professor Hawkes in 1949 when he was living in Peking.*



**[Wang, Shaoshi and Feng Qiyong].** 王少石, 冯其庸.  
[十二金钗印谱]. [Shi er jin chai yin pu].

[Collection of Seal Impressions of The Twelve Beauties of Jinling]

12 impressions of seals by 王少石 [Wang Shaoshi], Chinese calligrapher and seal engraver on a Chinese xuan paper scroll. Inscribed and presented by the President of Chinese Dream of the Red Chamber Society, 冯其庸 [Feng Qiyong] to David Hawkes at the Dream of the Red Chamber conference held in Madison, Wisconsin, June 1980, right edge “霍克斯教授 存念/十二金钗 小篆”, left edge “皖人王少石刻/冯其庸题赠”.

(circa 1980).

*The twelve beauties of Jinling are the twelve main female characters in the Chinese classics “The Dream of Red Chamber” or “The Story of the Stone”. They are: 林黛玉 [Lin Daiyu]; 薛宝钗 [Xue Baochai]; 贾元春 [Jia Yuanchun]; 贾探春 [Jia Tanchun]; 史湘云 [Shi Xiangyun]; 妙玉 [Miaoyu]; 贾迎春 [Jia Yingchun]; 贾惜春 [Jia Xichun]; 王熙凤 [Wang Xifeng]; 贾巧姐 [Jia Qiaojie]; 李纨 [Li Wan]; 秦可卿 [Qin Keqing].*



[Fang, Zhaolin]. 方召麐.

Calligraphy by Fang Zhaolin [方召麐書法扇面]. [Fang Zhaolin shu fa shan min].

Ink on paper fan leaf laid down on paper scroll. Presented as a gift to Professor David Hawkes the beautiful calligraphy with chops is dated early summer of 丙子年 [1996], very light browning on reverse of the scroll, otherwise in very good condition. scroll measures 65.8 x 40.5cm.

[Hong Kong]. 丙子年 [1996].

The poetry style Chinese text on the fan leaf was written to celebrate the dragon boat festival on May 5th lunar calendar referencing Qu Yuan (poet and politician) during the Warring States period.

David Hawkes and Mrs Fang had a lasting friendship which began in the 1950s. They met when Fang Zhaolin came to Oxford from Hong Kong where she had been studying painting with 张大千 [Zhang Daqian] and Chinese literature with 饶宗颐 [Rao Zongyi].

Fang Zhaolin was born in 1914 into a scholarly prominent industrialist family in Wuxi, Jiangsu Province. In 1933 Fang began to study bird-and-flower painting under Chen Jiucun and landscape painting under Qian Songyan. She died in Hong Kong in 2006.



[Hua, Junwu]. 华君武.

曹雪芹提抗議. [Cao Xueqin ti kang yi]. [Cao Xueqin Protests].

Chinese calligraphy style cartoon shows Cao Xueqin, the author of “The Story of the Stone”, turning to the scholar sitting behind him and asking “Why do you want to study how many white hairs I have?”

Inscribed by the well known Chinese cartoonist, 华君武 [Hua Junwu] (1915-2010) to David Hawkes, left edge “霍克斯教授 哂正/八〇年夏华君武于北京” with artist’s chop.

北京.[Beijing]. 1980.

This cartoon was specially drawn by the artist for Professor Hawkes in the summer of 1980. Hua Junwu asked 冯其庸 [Feng Qiyong], the president of the Chinese Dream of the Red Chamber Society at the time, to make a presentation of it to Professor Hawkes at the Dream of the Red Chamber Conference in Madison, Wisconsin in June of that year.