

人是假的
你怎麼可以
這樣說呢？

K.H. Found Book: Ah MAK

阿麥 / 小克藏書

人有血有肉
但是他被他的
如肉包圍成
為自己的監獄
他的 soul 被

身包圍, soul 沒有辭
沒有辭

Editor's Note

K.H. (CHEUNG King-hung) found ah MAK (Antonio MAK Hin-yeung) signed books in secondhand store with new price tag, ah MAK's handwriting books flowed out after he passed away, it was so sad, K.H. choosed to keep this box of books.

Inside with ah MAK's text, bookmark, art clip, and also unpublished drawing and sculpture idea. Total 64 books from year 1970 to 1993, a wide range across his study and creative period. Sources about classic art, sculpture and architecture/horse and tiger/human anatomy/myth/tribe/characters used on Chinese oracle bones and ancient Egyptian/I Ching and Confucianism/buddhism in Tibet and more. Obviously one lot of highly complex culture and art tool books, if someone wants to explore the artistic transformation of MAK Hin-yeung, these collection definitely a valuable original historical sources, they allow us to explore his interests, better understand his artistic transitions, and review his creative path.

This catalogue including two parts: Part 1 selected ah MAK 23 books with his text, drawings and ephemera. Part 2 with 64 booklist. K.H. Archive provides material, hoping to improve understanding and so far away in response the need to pay attention to the publication, creation, promotion and research of art and culture in our region.

編者的話

小克（張景熊）發現阿麥（麥顯揚）親手簽名書被標了價放在二手書舖，在阿麥走後竟留出有他手蹟書的時候，感到非常難過，還是把整箱書收了回來。

裏面有阿麥的文字、書籤、剪報以及從未發表的草稿和雕塑構想圖。合共**64**本書，時空跨越**1970**至**1993**年，正值阿麥的學習和創作盛期。書種分類有古典藝術、建築和雕塑／馬、虎／人體解剖理解／神話／部族／甲骨文和古埃文字使用／周易、儒學／西藏佛學等等。明顯是一批高度複雜的文化藝術工具書了，假若有人想探究阿麥的藝術發展和創造，這些書擁有價值豐富的原始史料，由此更能探索阿麥的興趣軌迹，推測他的藝術轉變，回顧他的創作之路。

本編目由兩部組成：第一部轉載**23**本選書，刊登阿麥的文字、草稿和散件；第二部則簡單列出**64**本書目。小克檔藏收集來的，旨在能增進理解，透過遙遠的回應並迫切關注本地藝術文化保存、發表、創作、推廣及研究的目的。

K.H. Found Book: Ah MAK

阿麥 / 小克藏書

1

Selected ah MAK 23 Books from K.H. Archive
小克檔存阿麥**23**本選書

The priority of selected books following catalogue Part 2 display order
選書按照編目第二部的先後順序排列



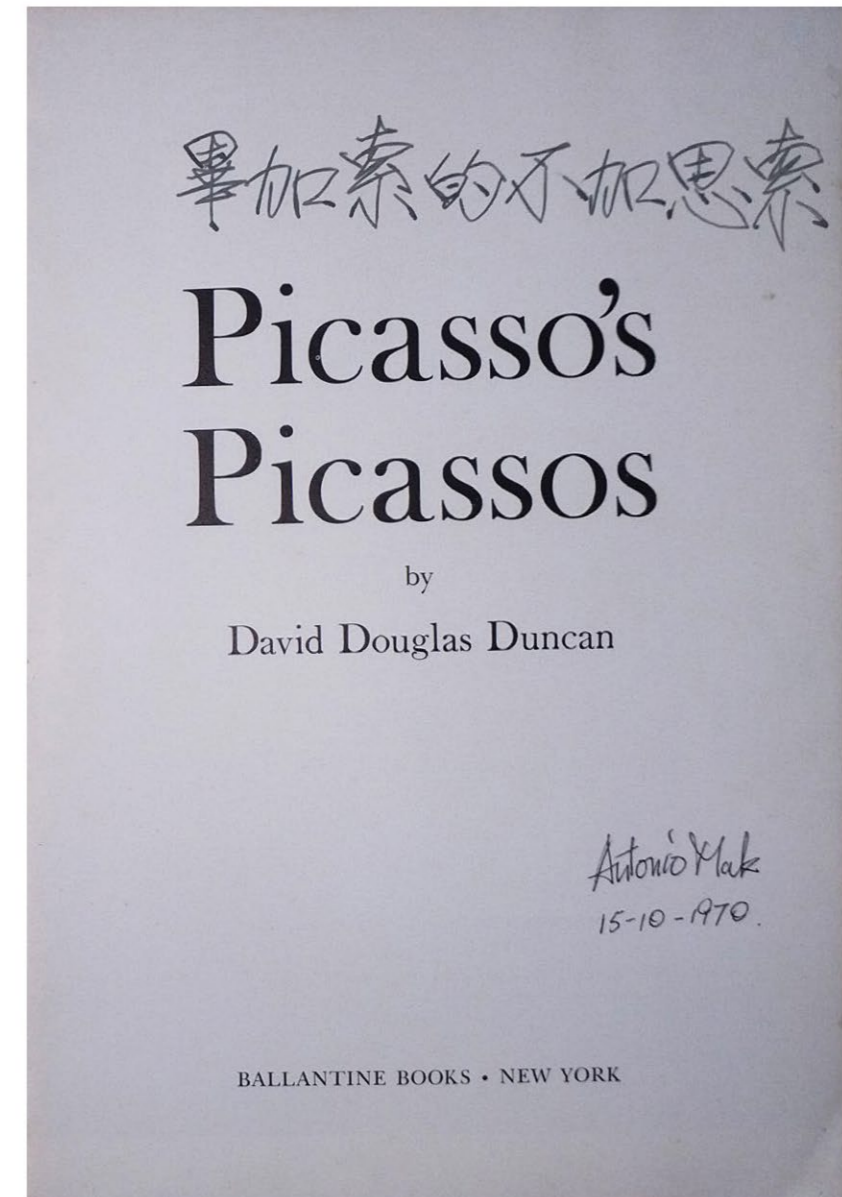
Picasso's Picassos

By David Douglas Duncan

Published by
Ballantine Books

1968

Signed 簽署 1970.10.15





In my whole life
I have never seen anyone
one who is really enjoy
life a 100 percent.

One really
has no choice after
you've borned.
You got to love
life no matter
what

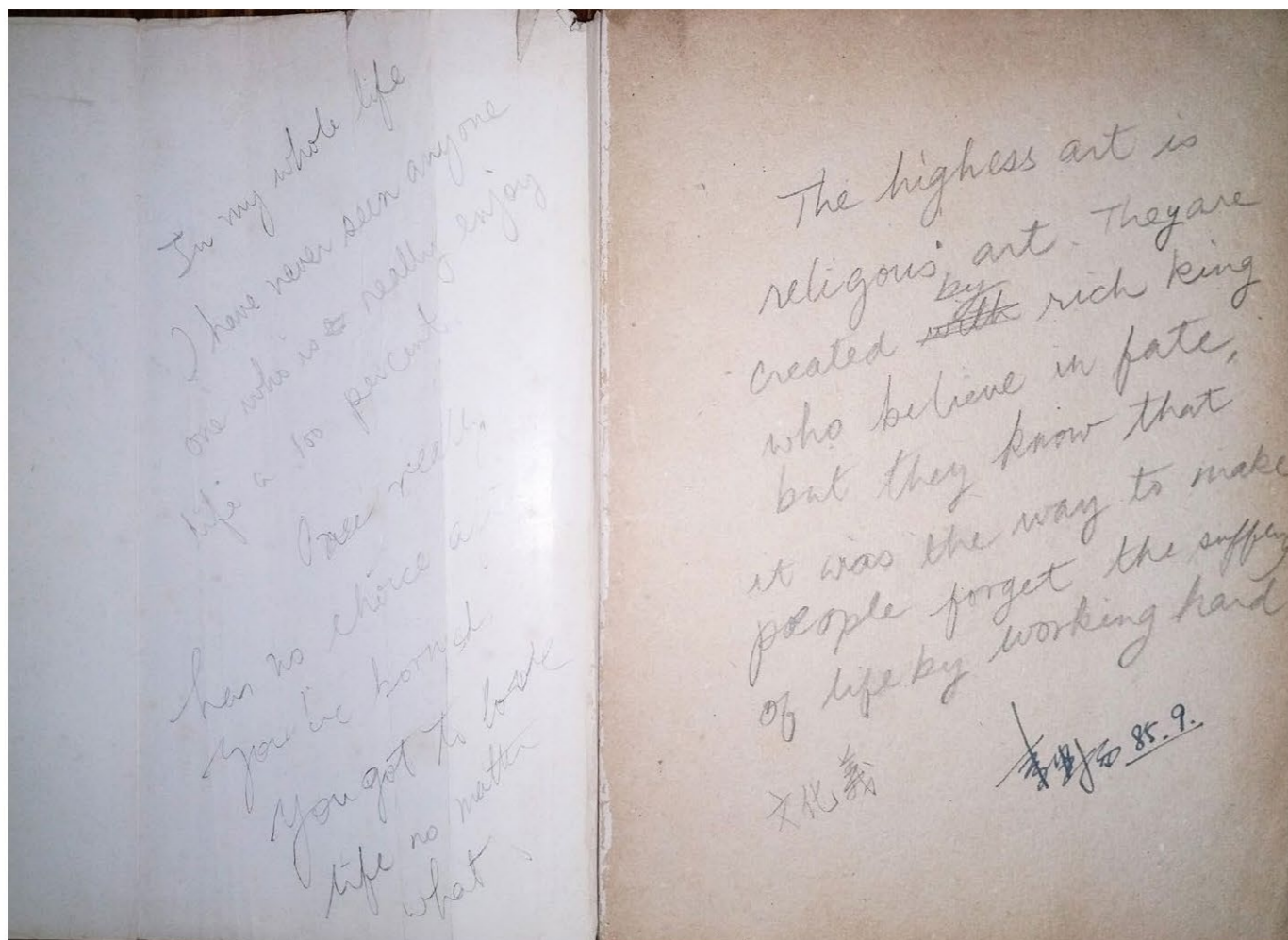
The highest art is
religous (religious) art. They are
created by rich king
who believe in fate,
but they know that
it was the way to make
people forget the suffering
of life by working hard

文化義 麥顯揚 85.9.

華嚴寺

山西雲岡石窟文物保管所編
文物出版社出版
1980年12月
Signed 簽署 1985.9

Pencil manuscripts 鉛筆手稿



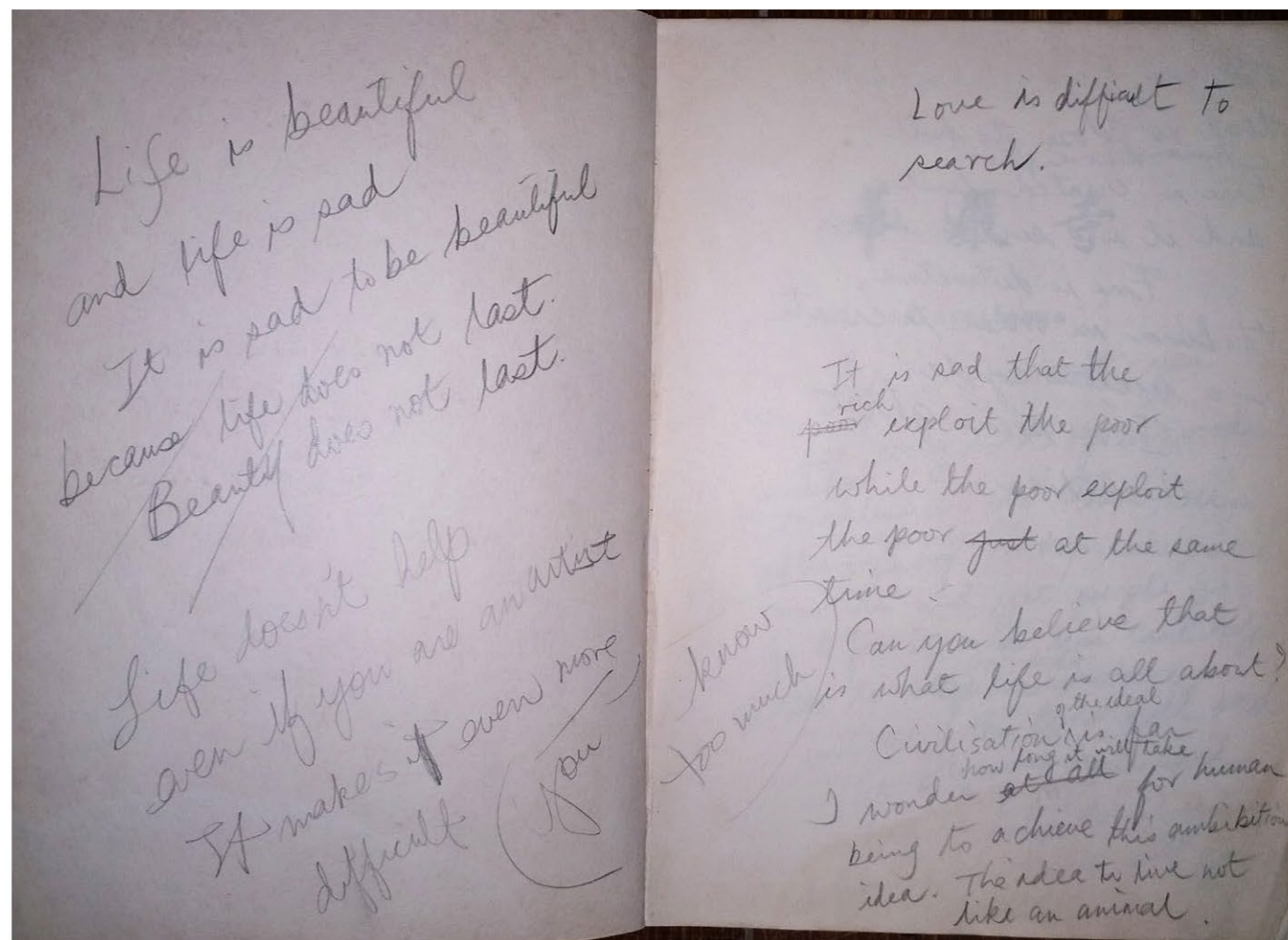
Life is beautiful
and life is sad
It is sad to be beautiful
because life does not last.
Beauty does not last.

Life doesn't help
even if you are an artist
It makes if even more
difficult

You know
too much

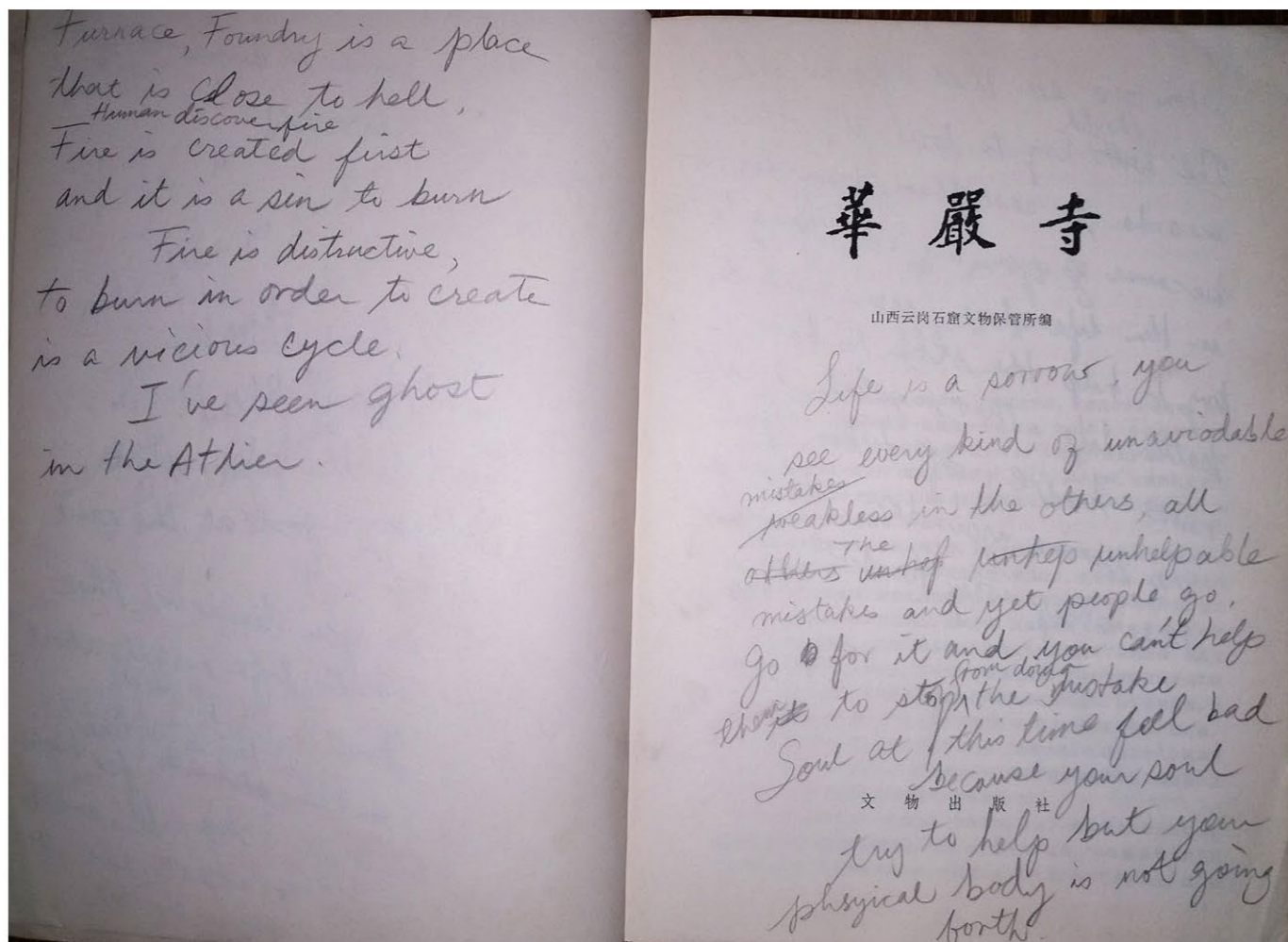
Love is difficult to
search

It is sad that the
rich exploit the poor
while the poor exploit
the poor at the same
time.
Can you believe that
what life is all about?
Civilisation of the ideal is far
I wonder how long it will take for human
being to achieve this ambitious (ambitious)
idea. The idea to live not
like an animal.

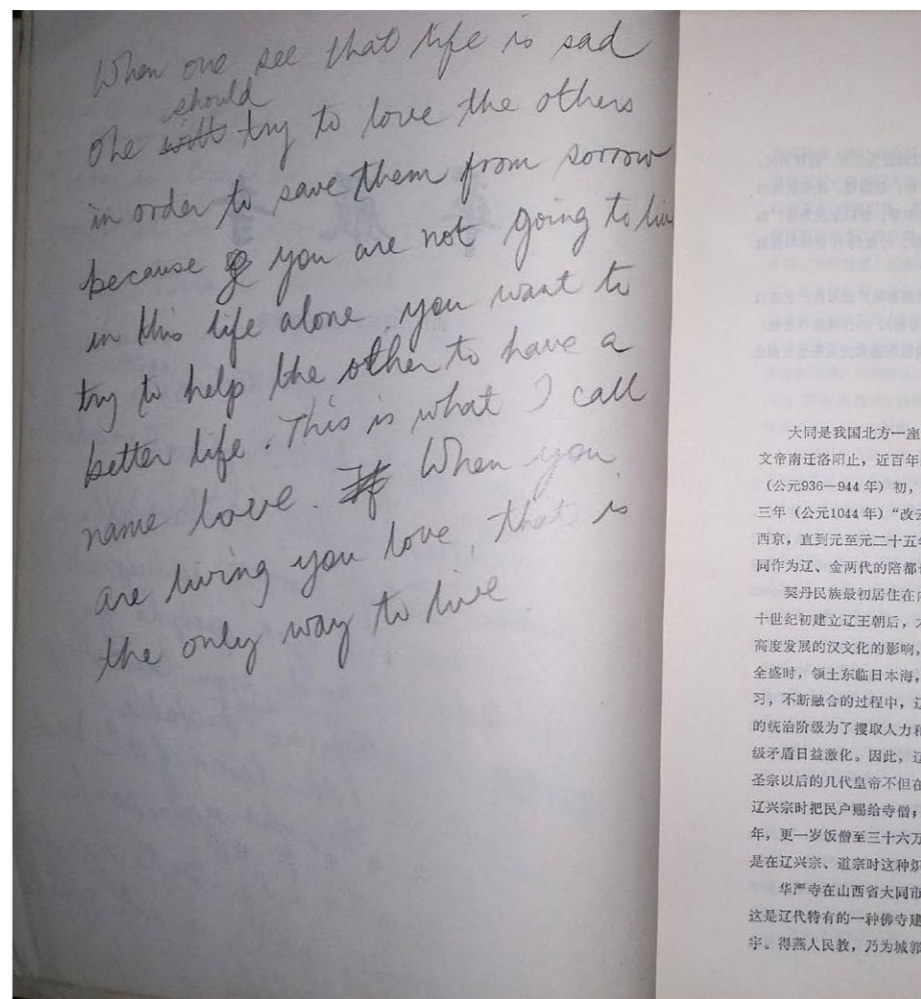


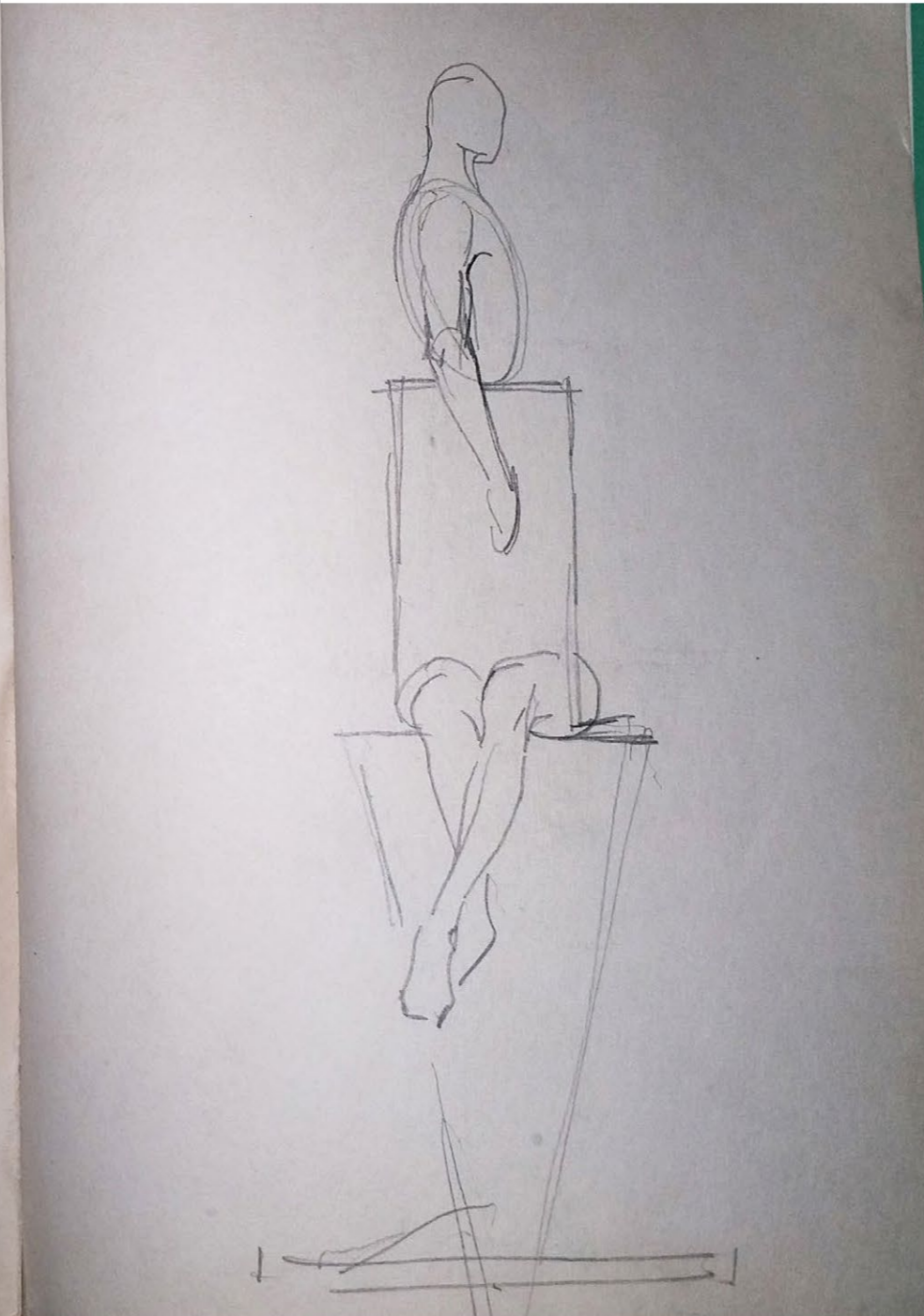
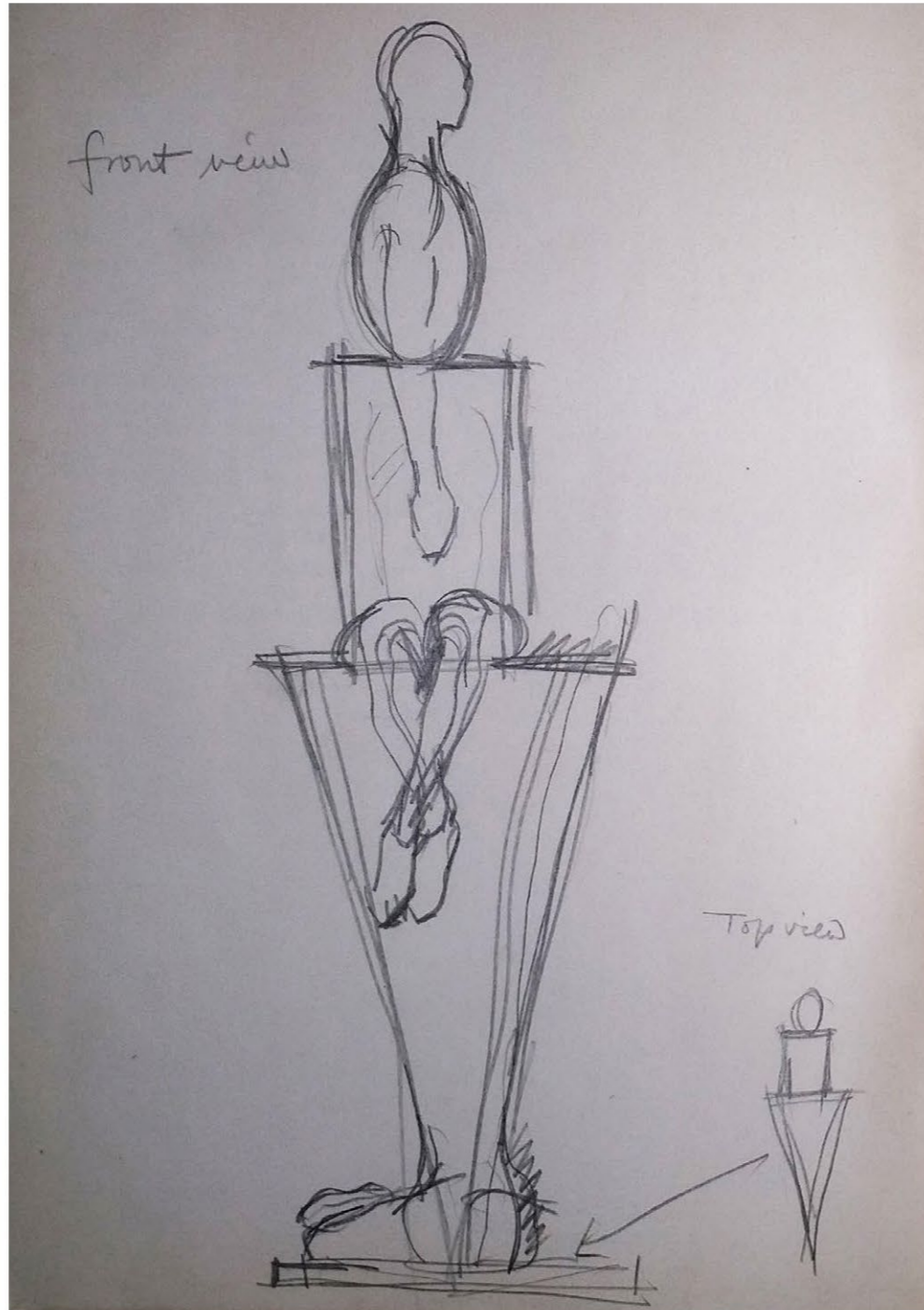
Furnace, Foundry is a place
 that is close to hell,
 ___ Human discover fire
 Fire is created first
 and it is a sin to burn
 Fire is destructive,
 to burn in order to create
 is a vicious cycle.
 I've seen ghost
 in the Atlier.

Life is sorrow, you
 see every kind of unavoidable (unavoidable)
 mistakes in the others, all
 the unhelpable
 mistake and yet people go,
 go for it and you can't help
 them to stop from doing the mistake
 Soul at this time feel bad
 because your soul
 try to help but your
 phsyical body is not going
 forth.



When one see that life is sad
 One should try to love the others
 in order to save them from sorrow
 because you are not going to live
 in this life alone, you want to
 try to help the other to have a
 better life. This is what i call
 name love. When you
 are living you love, that is
 the only way to live.





The horror of life is That
 it doesn't promise you
 anything except death.

It's Terrible when
 you know what life
 is all about.

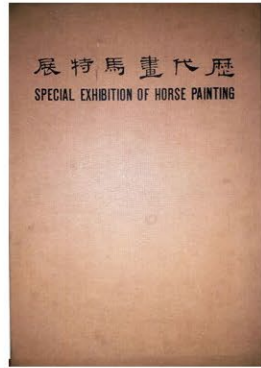
You ~~leave~~ leave life
 without a thing.

You come into the world
 to suffer, if they tell you
 that you are having fun, they lie

The horror of life is That
 it doesn't promise you
 anything except death.
 It's terrible when
 you know what life
 is all about.
 You leave life
 without a thing.
 You come into the world
 to suffer, if they tell you
 that you are having fun, they lie

人是假的
 你怎麼可以
 這樣說呢？
 人真的是假的
 你怎麼可以
 這樣說呢？
 人有血有肉
 但是他被他的
 血肉包圍成
 為自己的監獄
 他的 soul 被
 肉身包圍，soul 沒有辦法離開

人是假的
 你怎麼可以
 這樣說呢？
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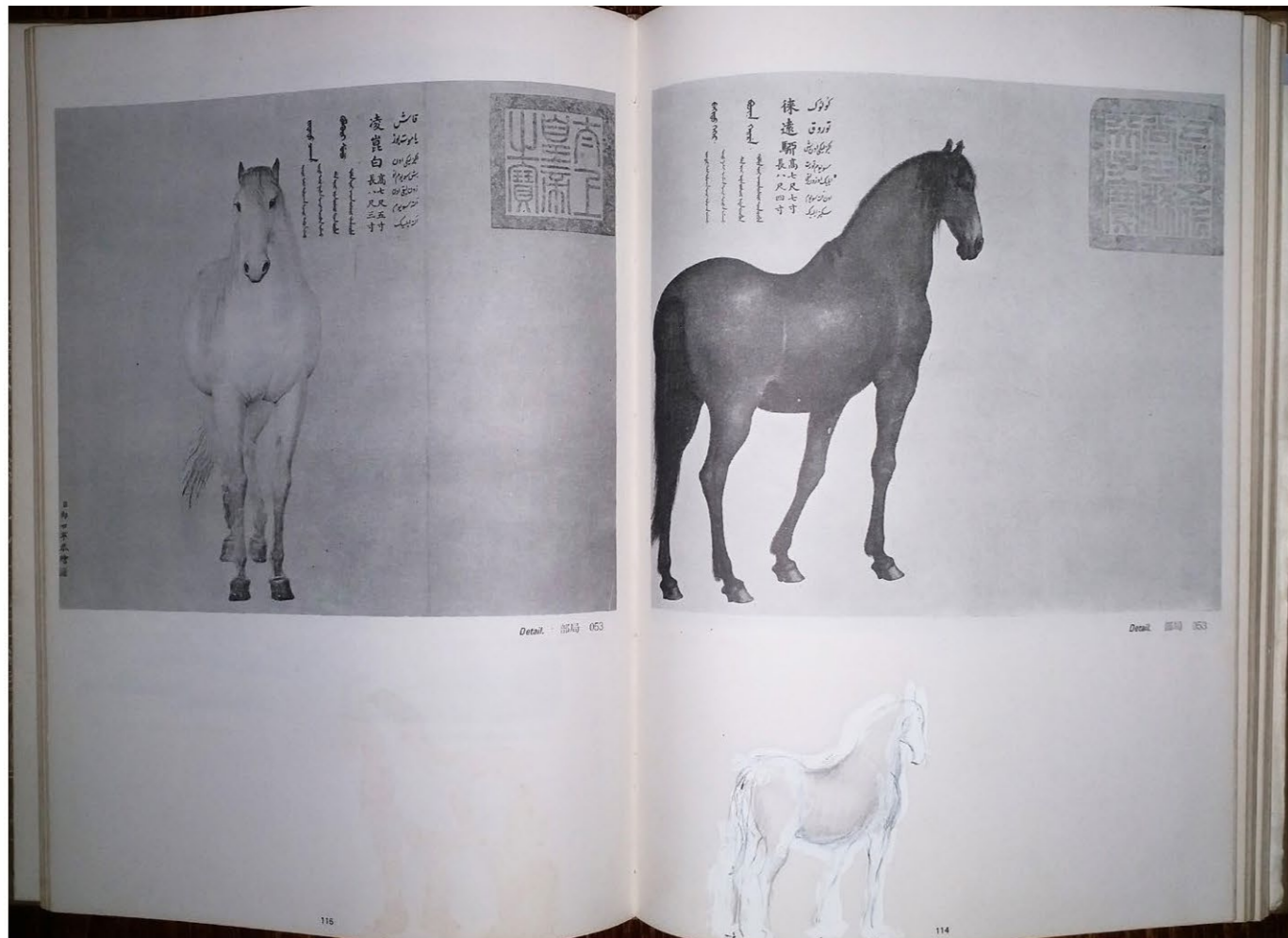
歷代畫馬特展
Special Exhibition Of Horse Painting

國立故宮博物館編
國立故宮博物館出版
1978年5月

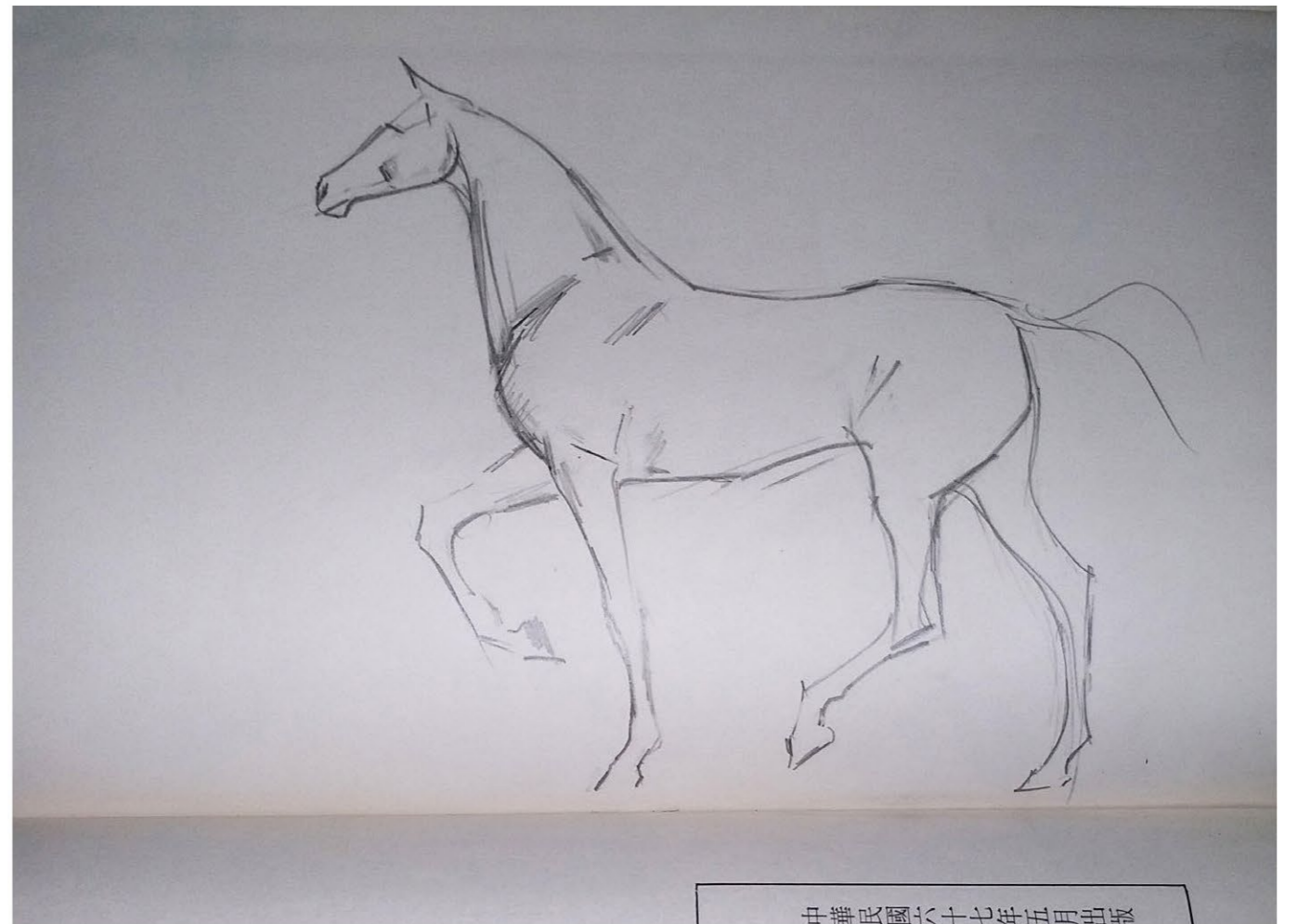


Insert loose clipping of horse and tiger
馬和虎圖剪存附件

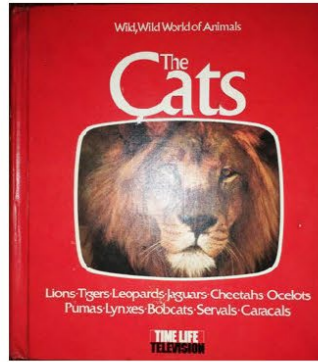
Pencil drawing on bottom right 右頁下鉛筆草稿



Pencil drawing 鉛筆草稿



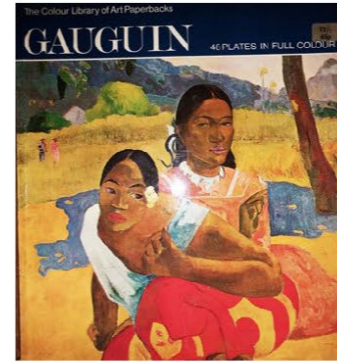
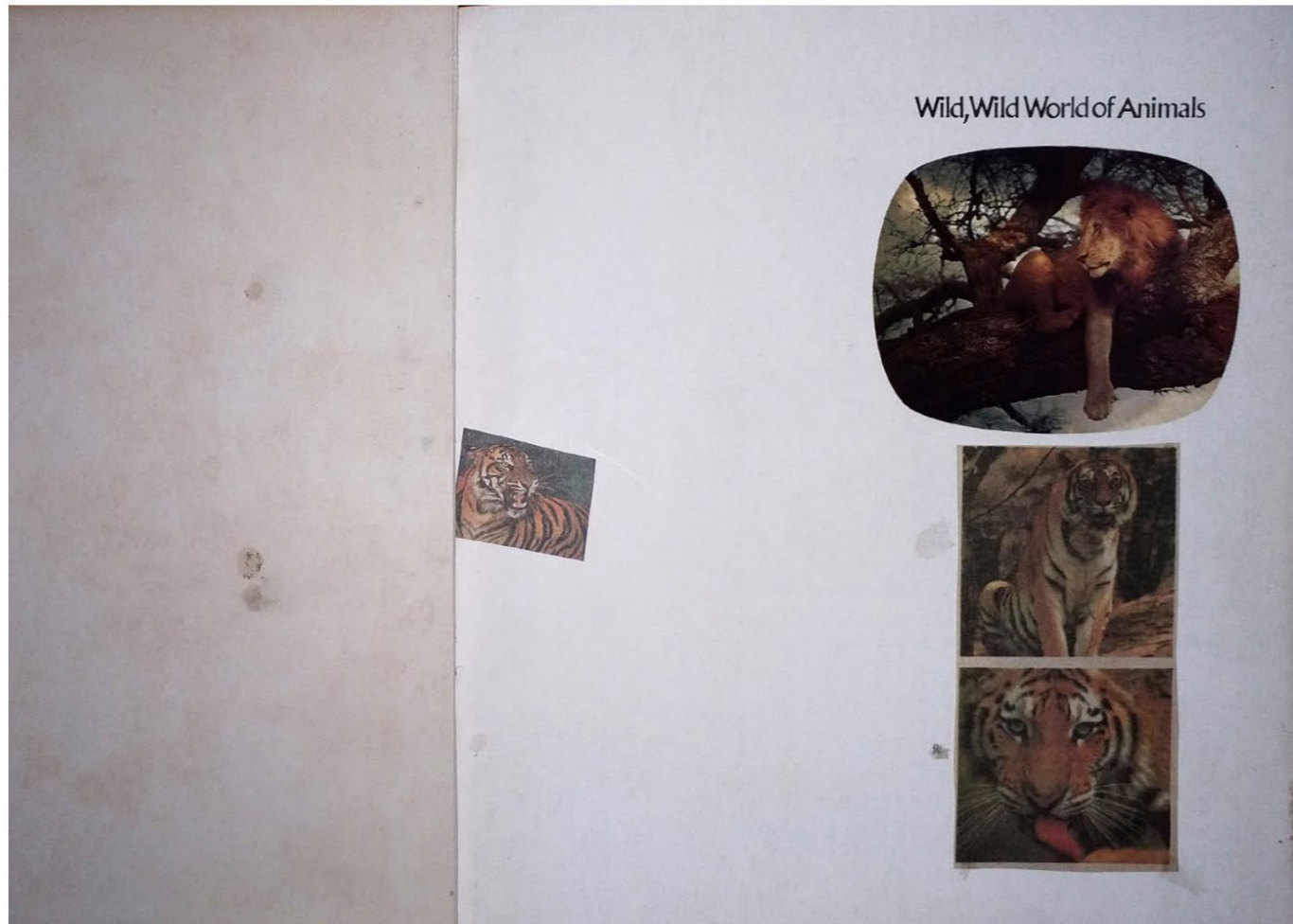
中華民國六十七年五月出版



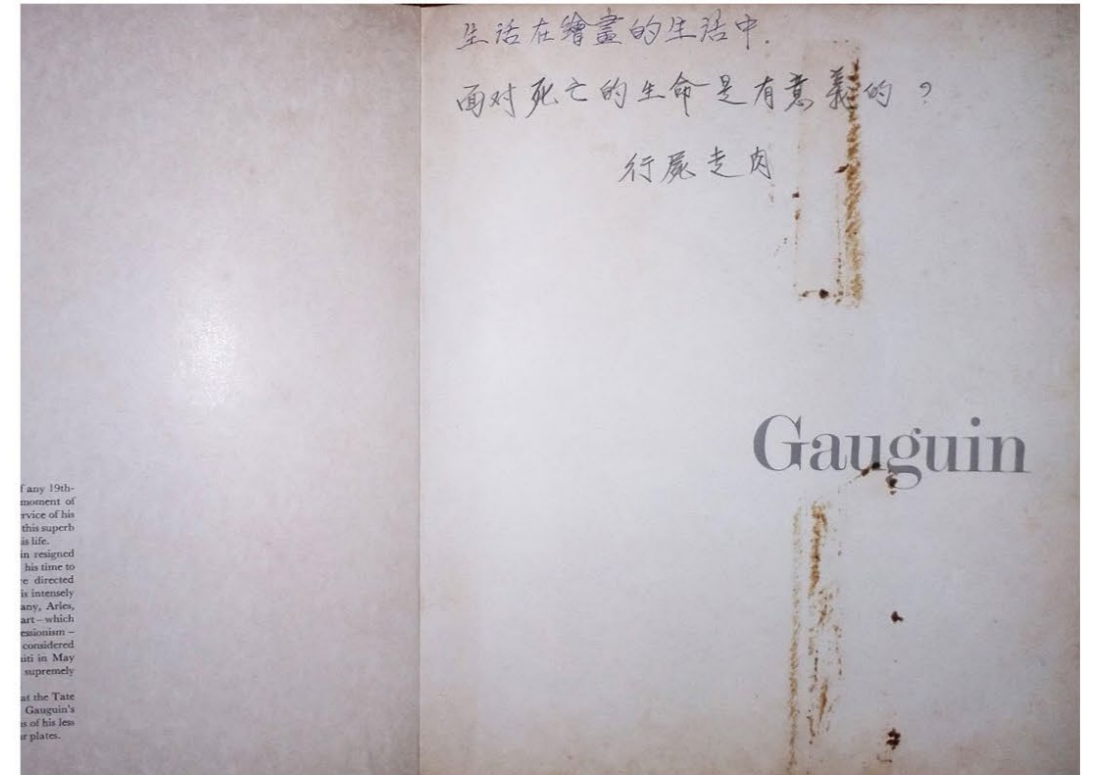
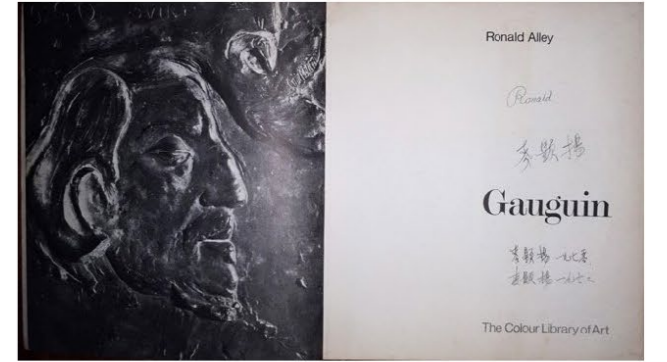
The Cats
Wild, Wild World of Animals
Published by
Time-Life Films
1976



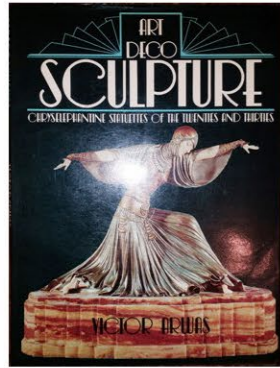
Insert a tiger clipping on front page 首頁附有老虎剪報圖



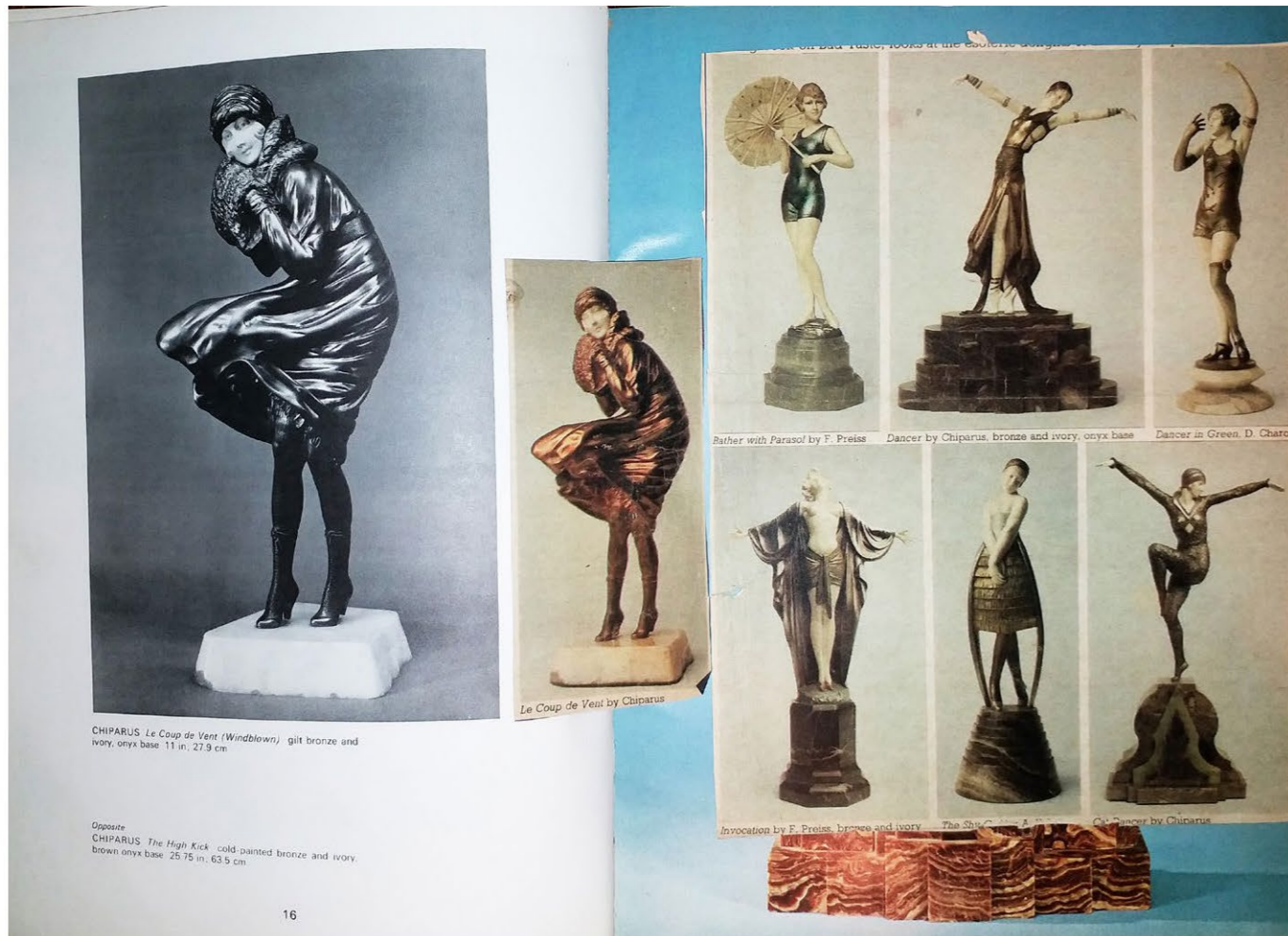
Gauguin
The Color Library of Art
By Ronald Alley
Published by
Hamlyn Publishing Group
1961 / Revised 1968 /
Paperback edition 1970
Signed 簽署 1970, 1972



生活在繪畫的生活中，
面對死亡的生命是有意義的？
行屍走肉



Art Deco Sculpture:
Chryselephantine Statues of the Twenties and Thirties
By Victor Arwas
Published by
St. Martin's Press
1975



CHIPARUS *Le Coup de Vent (Windblown)* gilt bronze and ivory, onyx base 11 in. 27.9 cm

Le Coup de Vent by Chiparus

Opposite
CHIPARUS *The High Kick* cold-painted bronze and ivory, brown onyx base 25.75 in. 63.9 cm

Bather with Parasol by F. Preiss *Dancer* by Chiparus, bronze and ivory, onyx base *Dancer in Green*, D. Charo

Invocation by F. Preiss, bronze and ivory *The Ship* by A. ... *Old Dancer* by Chiparus

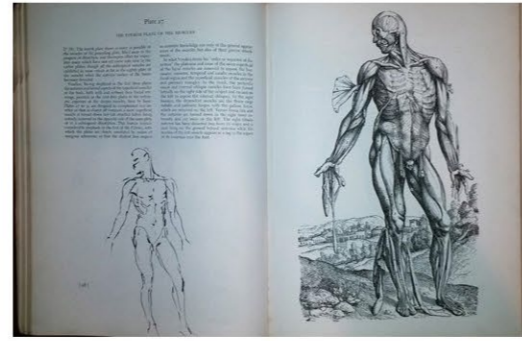
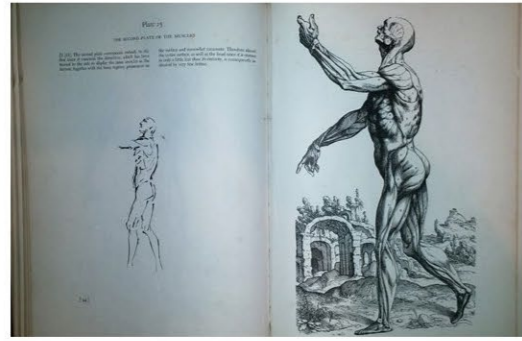
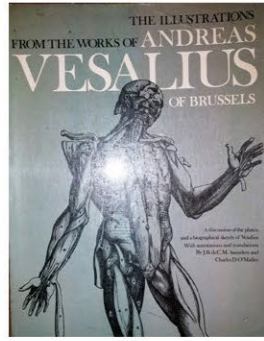


BRUNO ZACH *The Cigarette* patinated bronze and ivory, black marble base 26 in. 66 cm

BRUNO ZACH *The Black Leather Suit* patinated bronze and ivory, black marble base 25.25 in. 64 cm

The Cigarette by Bruno Zach

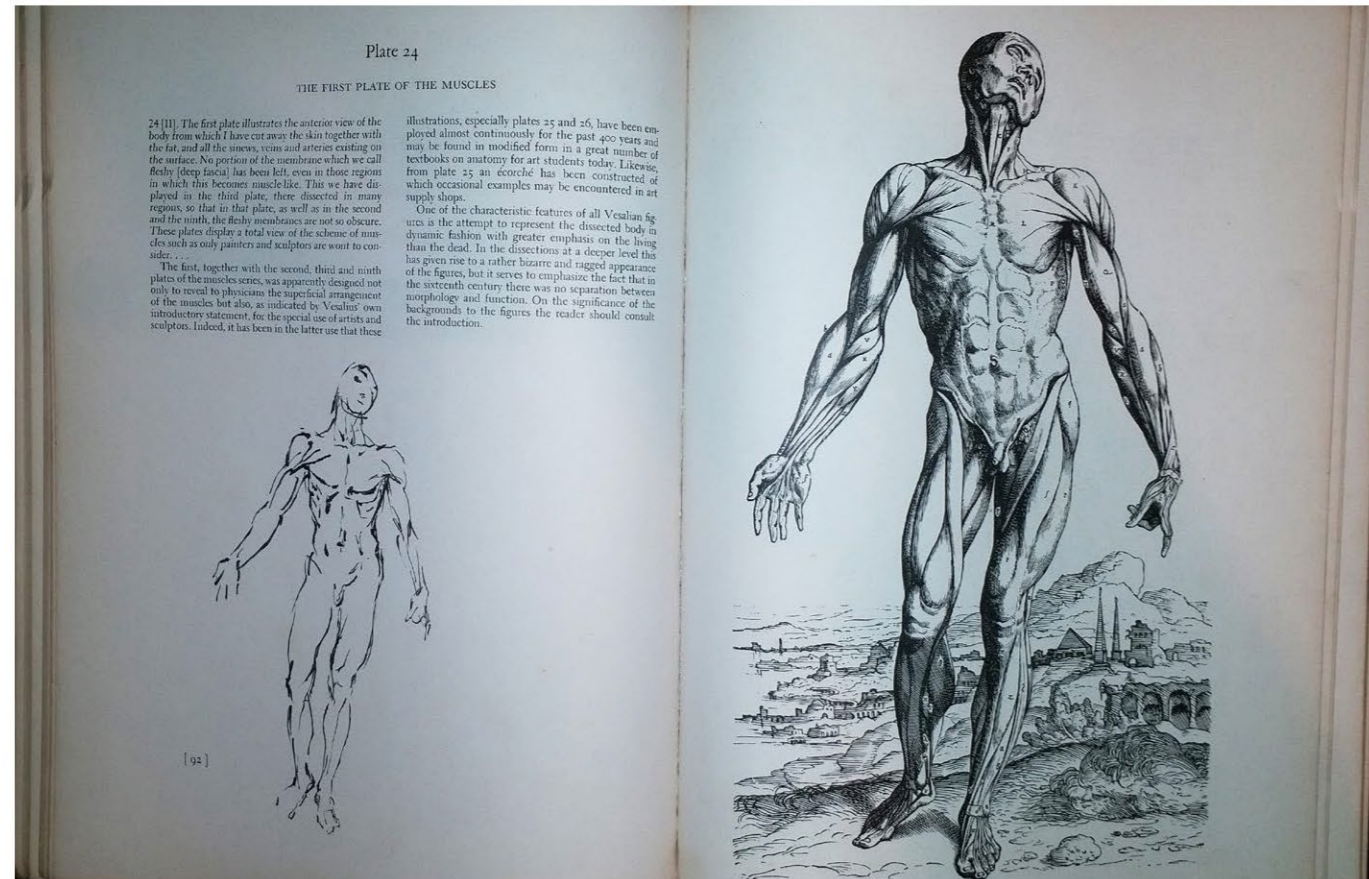
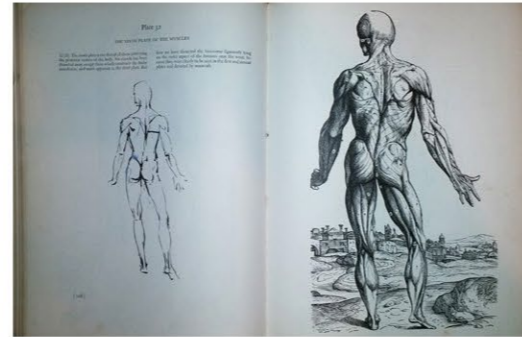
BRUNO ZACH *La Cravache (The Riding Crop)* patinated bronze and ivory, black marble base 12.75 in. 32.4 cm



The Illustrations from the Works of Andreas Vesalius of Brussels

Published by
Dover Publications Inc.
1950
Dover first edition 1973

Ink painting human body on page left side 頁左側有人體水墨繪圖

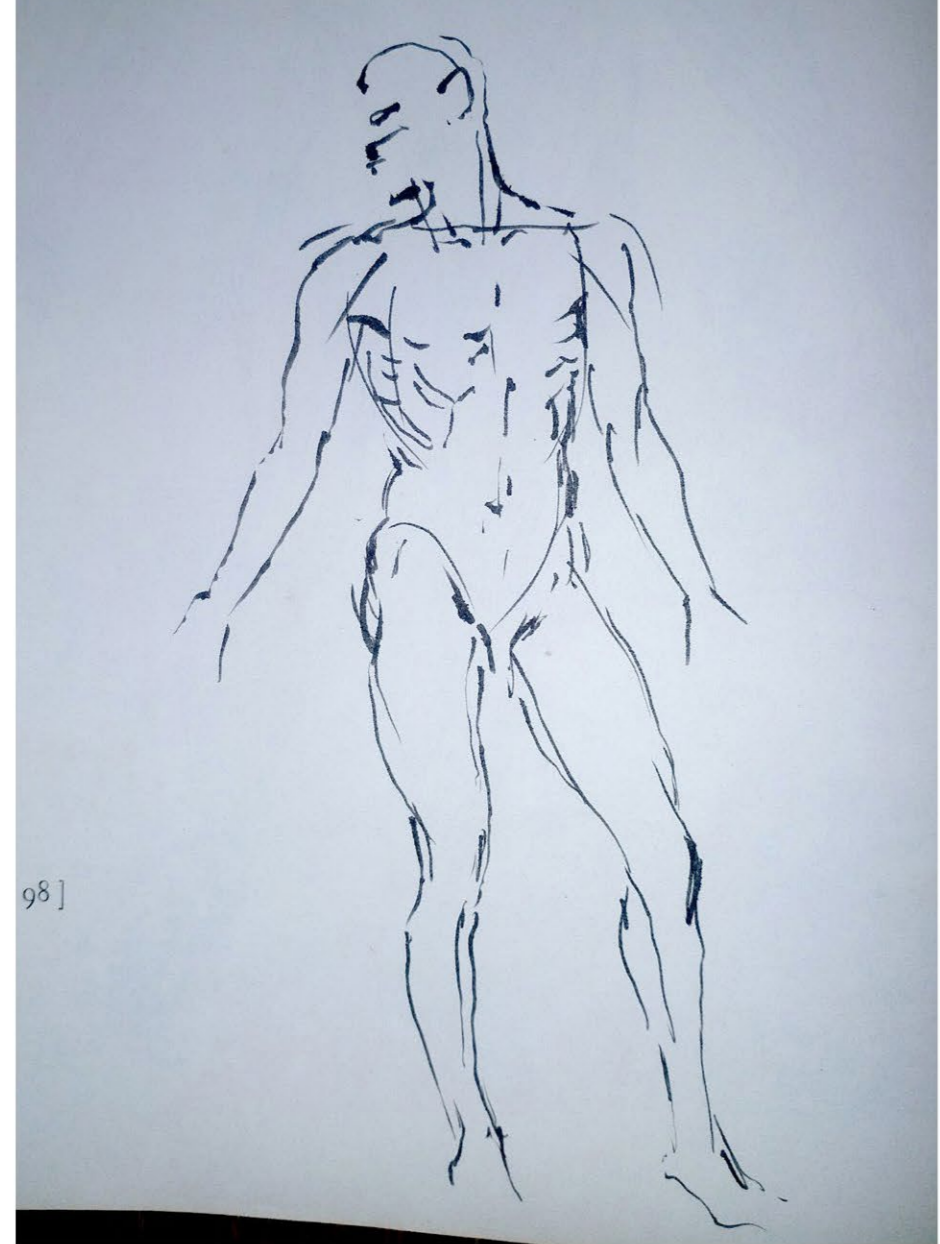


since it concerns the dissection, which is...
ed to the side to display the same muscles as the...
er, together with the bony regions, prominent on...
in only a little less than its ent...
dicated by very few letters.

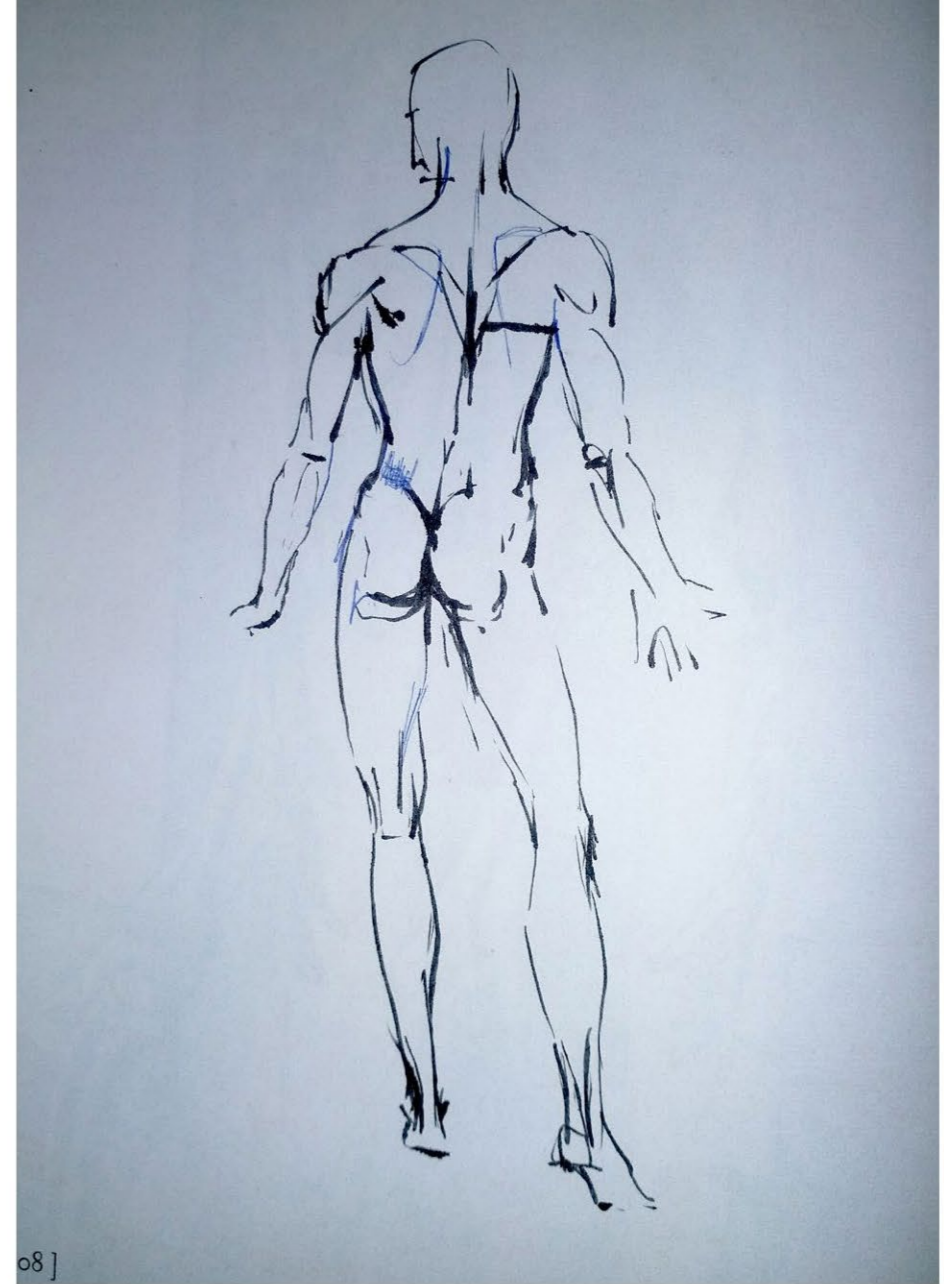


is turned down but left attached before being removed on the opposite side of the same plate in a subsequent illustration. This feature receives considerable emphasis in the text of the *Fabrica*, with the plates are closely correlated by means of al references, so that the student may acquire

tremity and cut away on the left. anterior has been dissected free from seen lying on the ground behind s tendon of the left muscle appears as of its insertion into the foot.



[II]. The ninth plate is the first of all those portraying the posterior surface of the body. No muscle has been dissected away except those which constitute the fleshy membrane, and made apparent in the third plate. But on the outer aspect of the forearm cause they were clearly to be seen in the plates and denoted by numerals.

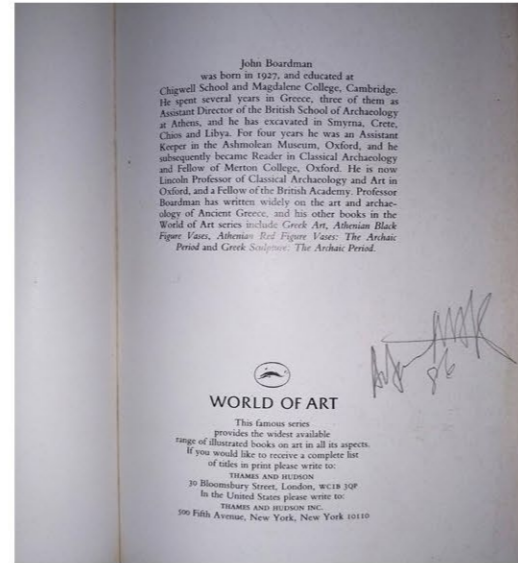




Greek Sculpture The Classical Period

John Boardman
Published by
Thames & Hudson
1985

Signed 簽署 1986

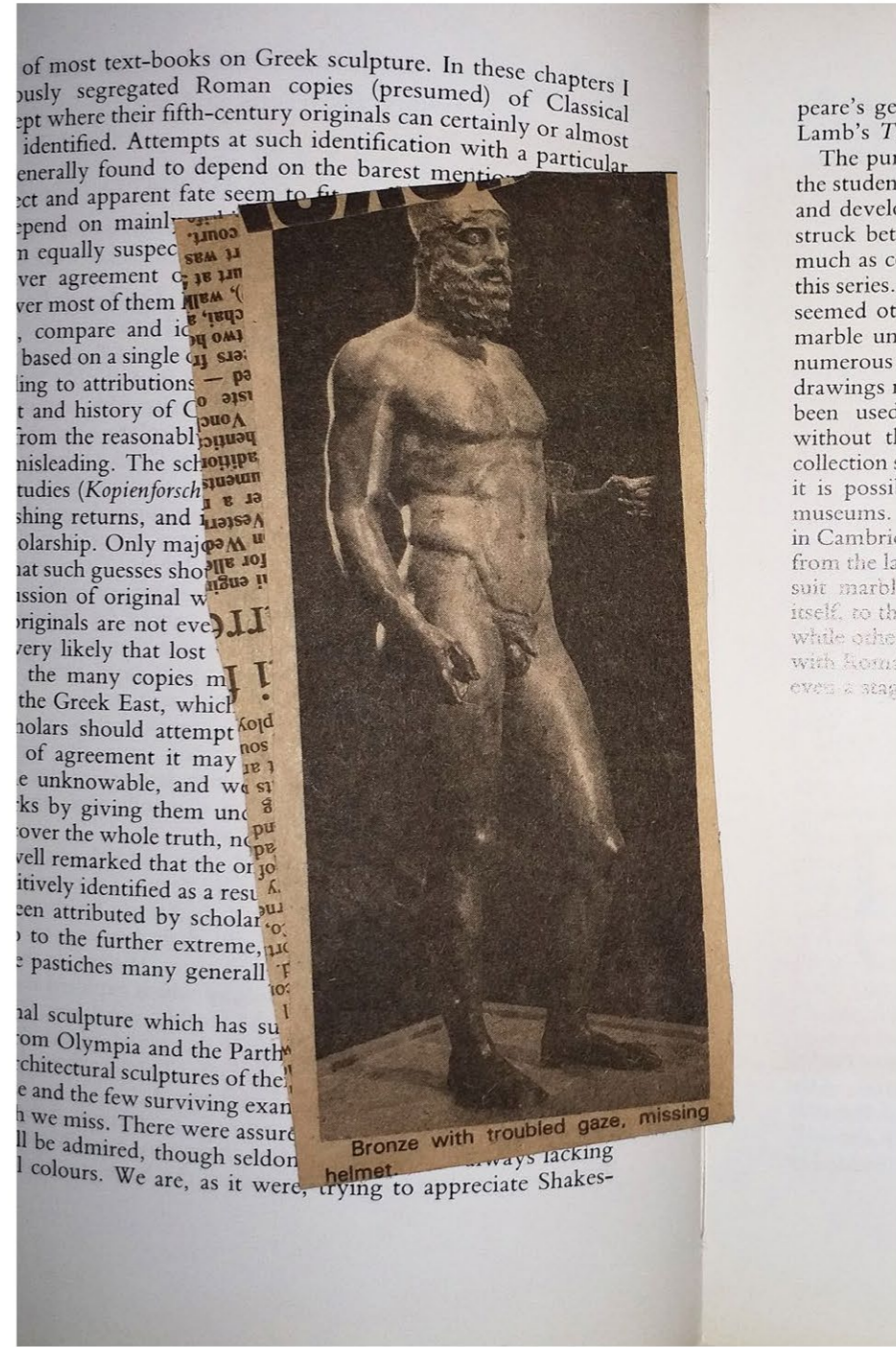


the manner of most text-books on Greek sculpture. In these chapters I have rigorously segregated Roman copies (presumed) of Classical statues, except where their fifth-century originals can certainly or almost certainly be identified. Attempts at such identification with a particular statue are generally found to depend on the barest mention of a work whose subject and apparent fate seem to fit, and attributions to named sculptors depend on mainly subjective criteria which are themselves derived from equally suspect identifications. Not surprisingly, there is virtually never agreement over a single piece and the likelihood of consensus over most of them lessens all the time. It is, of course, valuable to assemble, compare and identify the relationships of copies which appear to be based on a single original. But it is the deductions from such studies, leading to attributions which are then used to demonstrate the development and history of Classical sculpture, that suddenly remove the subject from the reasonably verifiable to the purely speculative and potentially misleading. The scholarly ingenuity and time spent on such attribution studies (*Kopienforschung*) seems to grow as the years pass, yet with diminishing returns, and is perhaps the oddest phenomenon in all Classical scholarship. Only major new finds bring new hope. It seems to me wrong that such guesses should be accorded a status comparable with that of discussion of original works, yet in some sculpture handbooks copies and originals are not even distinguished explicitly one from the other. It is very likely that lost works known only by name are to be identified in the many copies made for Roman patrons in Italy, the Empire and the Greek East, which have survived, and it is understandable that scholars should attempt such identifications, but with such general lack of agreement it may be safer to admit that we are still exploring the unknowable, and we impair a student's appreciation of original works by giving them undue prominence. We need to be in no hurry to discover the whole truth, nor be too disappointed if it eludes us. It has been well remarked that the only copy [122] which in recent years has been positively identified as a result of the find of parts of its original had never been attributed by scholars to its true author. I would not, however, go to the further extreme, fashionable in some quarters, of seeing as late pastiches many generally accepted Classical originals and copies.

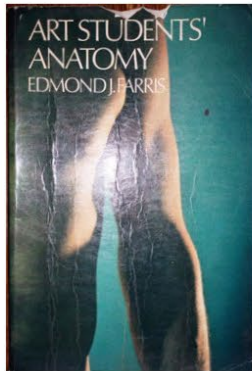
The original sculpture which has survived, however, is seldom the very best. From Olympia and the Parthenon we have what must surely be the best architectural sculptures of their period, but the very best work was in bronze and the few surviving examples do little more than remind us how much we miss. There were assuredly great works in marble, and some can still be admired, though seldom complete and always lacking their original colours. We are, as it were, trying to appreciate Shakespe-

peare's genius as a playwright from *As You Like It*, some sonnets and *Lamb's Tales*.

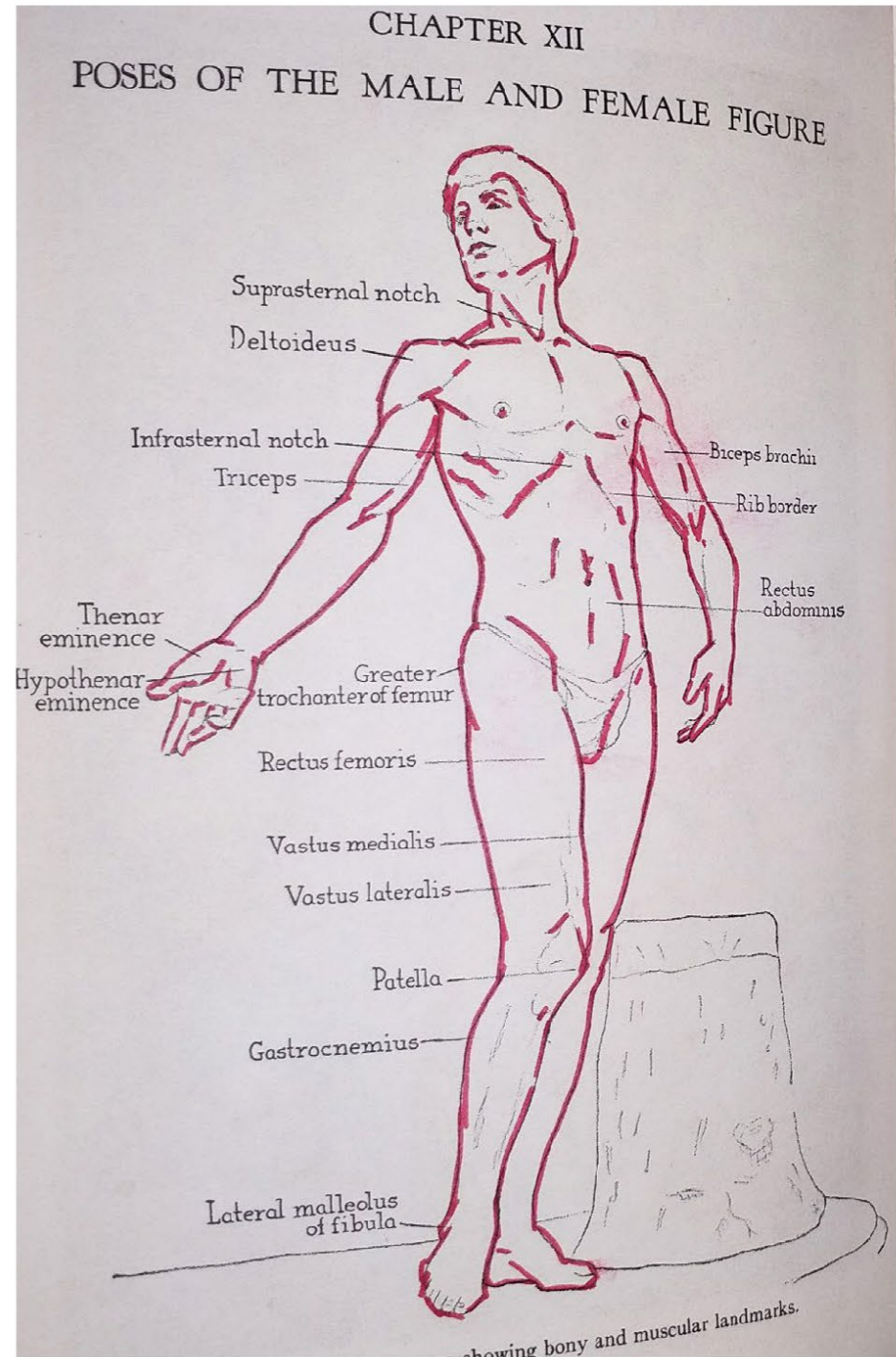
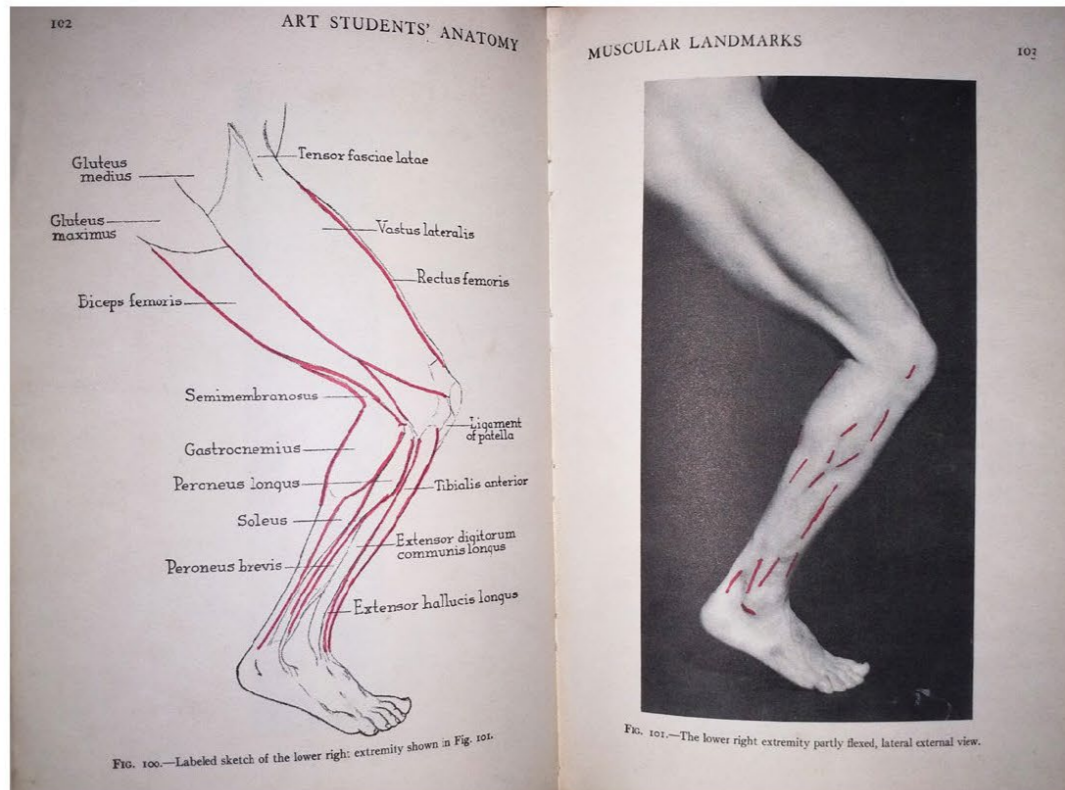
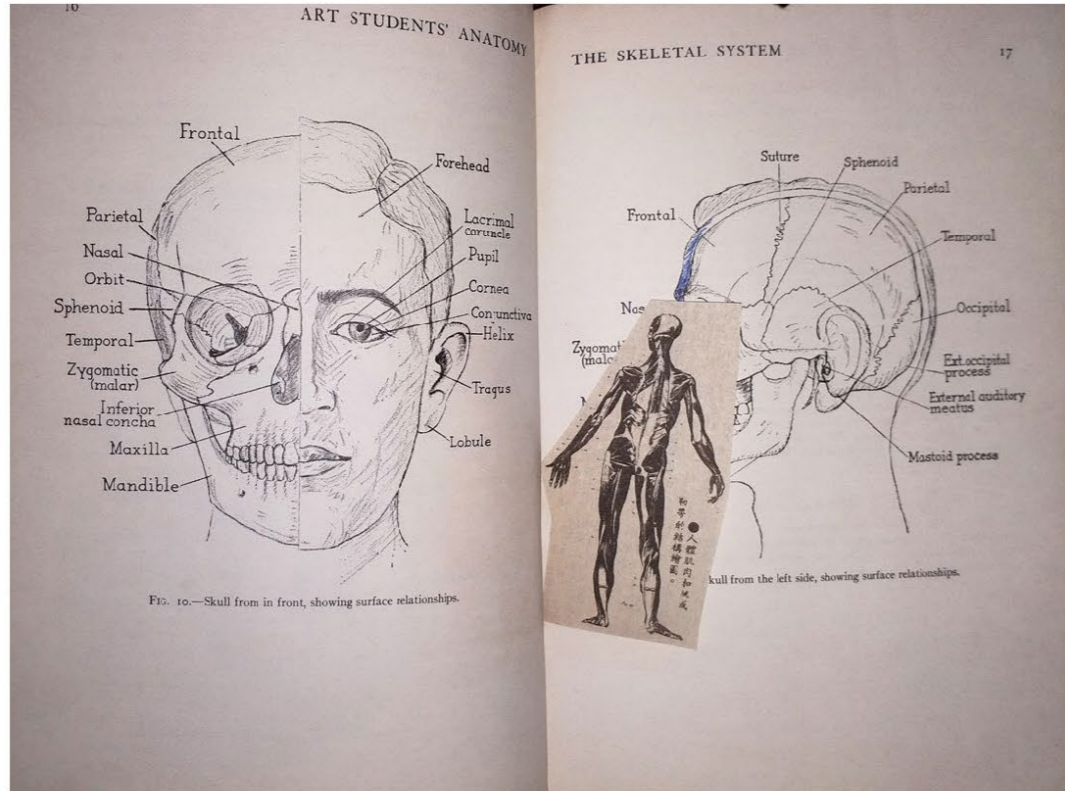
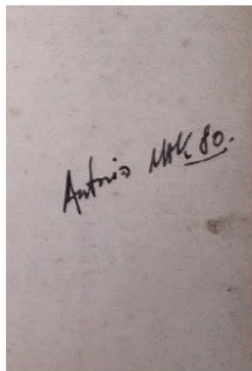
The purpose of this volume, as with *GSAP*, has been to introduce to that evidence we have for the appearance of the fifth century. A balance had to be struck between the need for documentation to do justice to the subject and the need to carry information which might have been lost. Measurements are in metres; the material is in centimetres. The photographs are small. They are supplemented by drawings by Brian Cox. Photographs of casts have been used to record appearance accurately, but they do not disfigure the original. And in a museum Cast Gallery at Oxford lighting more freely than in most elsewhere in Britain, notably in Oxford and London, the student may learn more from them than from any studio lighting does not always best represent the turn especially, outside Greece and Italy. The original sculpture, however, in the United States are well supplied with casts. A modern restorer may have taken us to the very best that had the Roman copyist.



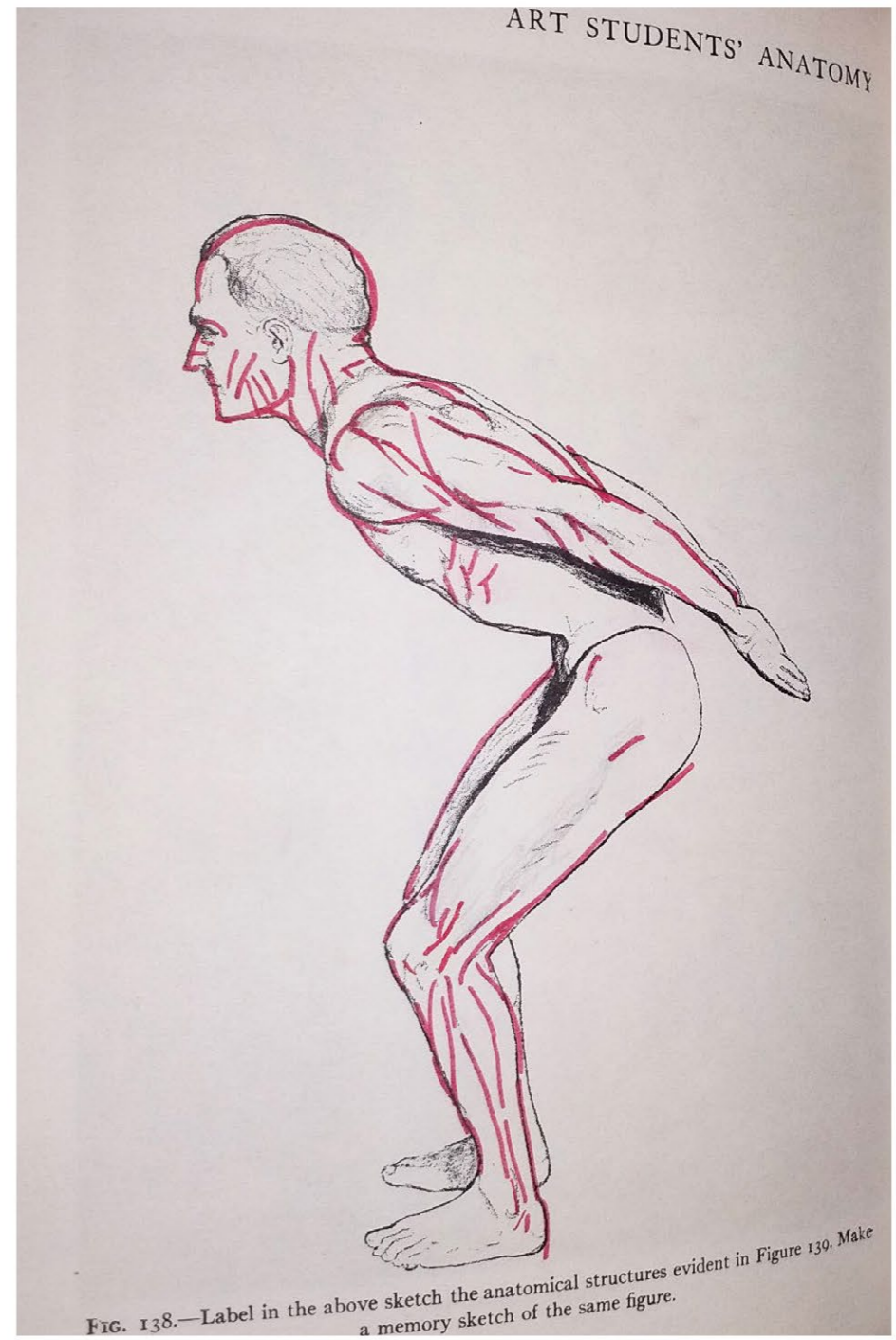
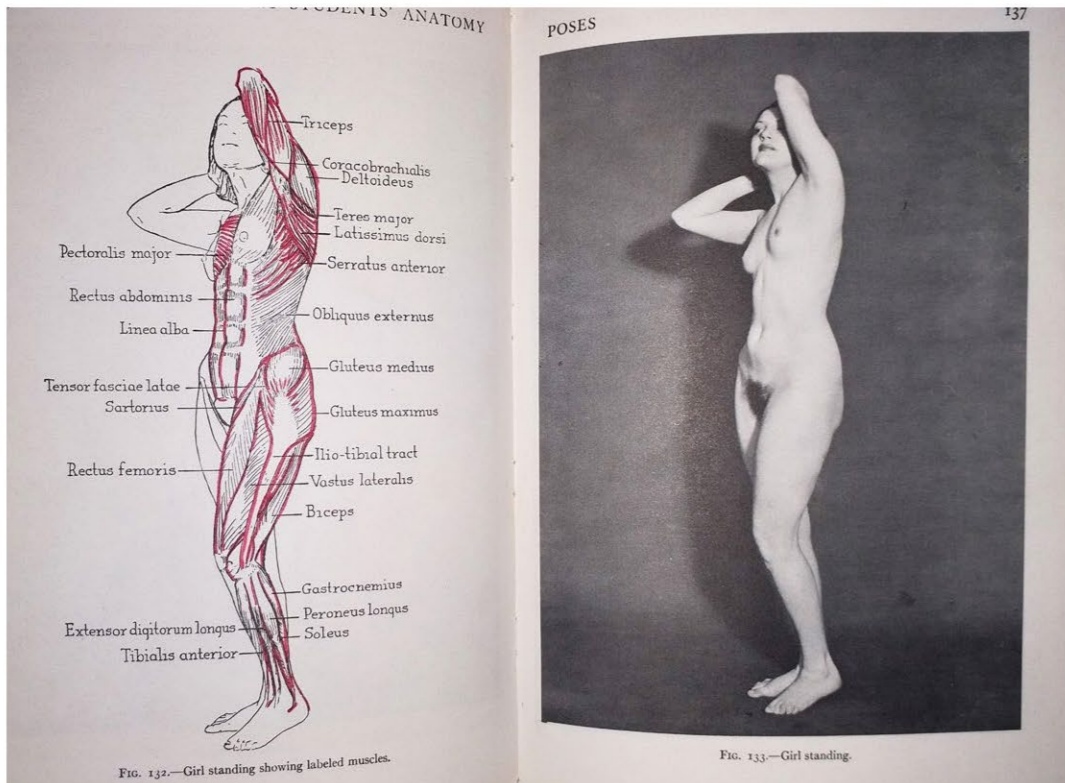
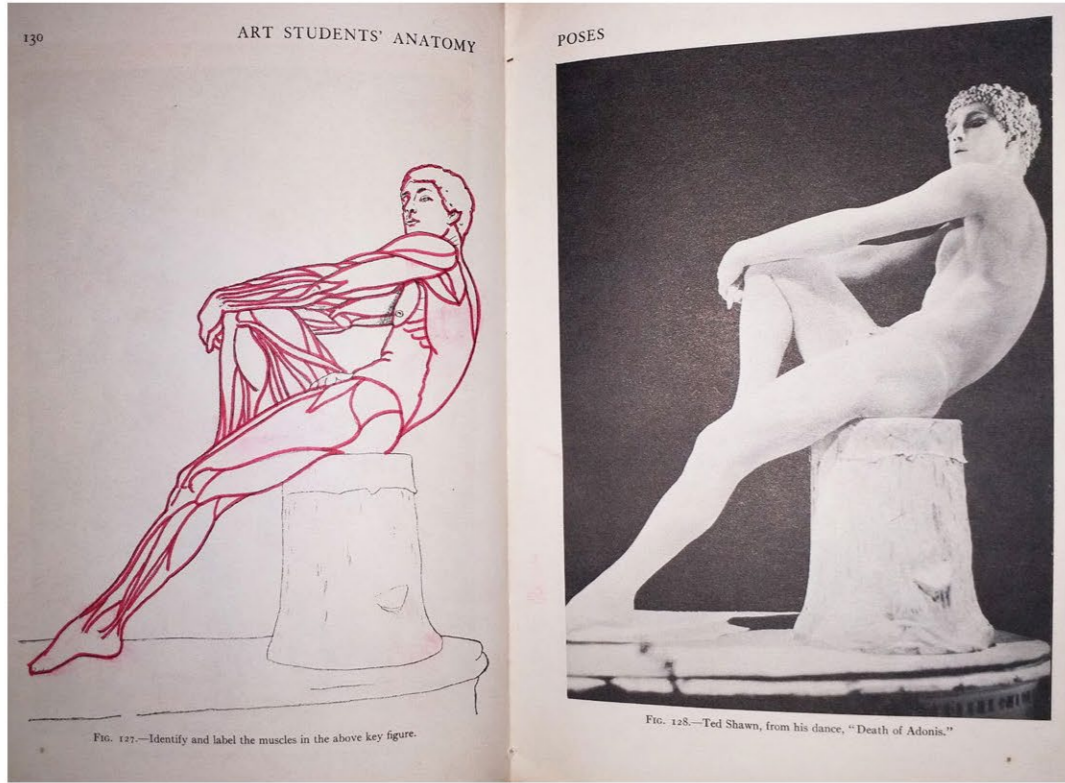
Insert clipping of Greek sculpture 希臘雕塑剪報附件

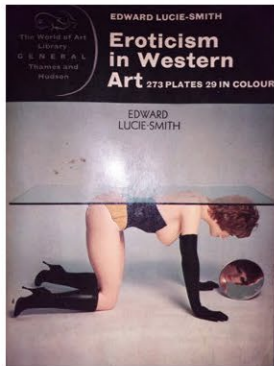


Art Students' Anatomy
Edmond J. Farris
Published by
Dover Publications
1935, 1944
Dover first edition 1961
Signed 簽署 1980



Insert clipping of human body and red pen line drawing 人體剪報圖附件和紅筆線條圖繪





Eroticism in Western

Edward Lucie-Smith
Published by
Thames and Hudson Ltd.
1972, London



125 EUGÈNE DELACROIX, *Mazeppa*, c. 1824

Baudelaire, who greatly admired Delacroix, was fascinated by what he described as the 'visible Molochist character' of the latter's art. 'Everything in his work', said Baudelaire, 'is desolation; everything bears witness to the eternal and incorrigible barbarity of mankind. Towns set afire and smoking, victims with their throats cut, violated women, the very children thrown beneath the hooves of horses or about to be stabbed by distracted mothers; this whole *œuvre*, I say, seems a terrible hymn composed in honour of fate and irremediable pain.' And indeed Delacroix's most famous compositions are full of sadistic details – the woman dragged along by a Turkish horseman in the *Massacre at Chios*, the beautiful slave being stabbed to death in the foreground of the *Death of Sardanapalus*. When Byron's *Mazeppa* was published in 1819 it became a favourite subject with French Romantic painters – Delacroix made a striking watercolour of the theme, and seems to have planned a large composition. One can understand why it attracted him.

116

126 EUGÈNE DELACROIX, *Death of Sardanapalus* (detail), 1827



c. c. 499 BC

19 Vase: Dwarf staring at a

One interesting thing about these drawings is the close relationship they have to photography – the one untraditional thing about them apart from their frankness. But, on reflection, this dependency is not really surprising. Since erotic art obeys the necessity to be specific, photography from its beginnings offered powerful competition to more traditional kinds of image-making in this field. It is in large part through their success in handling erotic subject-matter that the still camera and the movie camera have become the primary image-makers of our society, and that 'fine art', so called, has been forced to abandon a large part of this function. New printing techniques, allied to what the camera can do, have also enormously increased the availability of all images, including erotic ones.

When we look at the images in our magazines and newspapers, the posters on our hoardings, the pictures which adorn the direct-mail advertising which arrives through the post, we cannot claim

264 GERALD GOOCH, *Lovers*, 1969

WORD PLAY

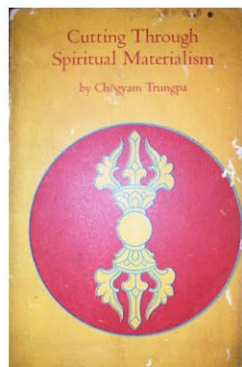
Like to draw? Like puns? Like to work (and play) with words? Then work for us at home as a freelance artist drawing pictures that make puns. Call Andrew 10:00 a.m. to 4:00 p.m. (Mon to Fri) 880 9555

265 Marilyn Monroe Calendar, 1953



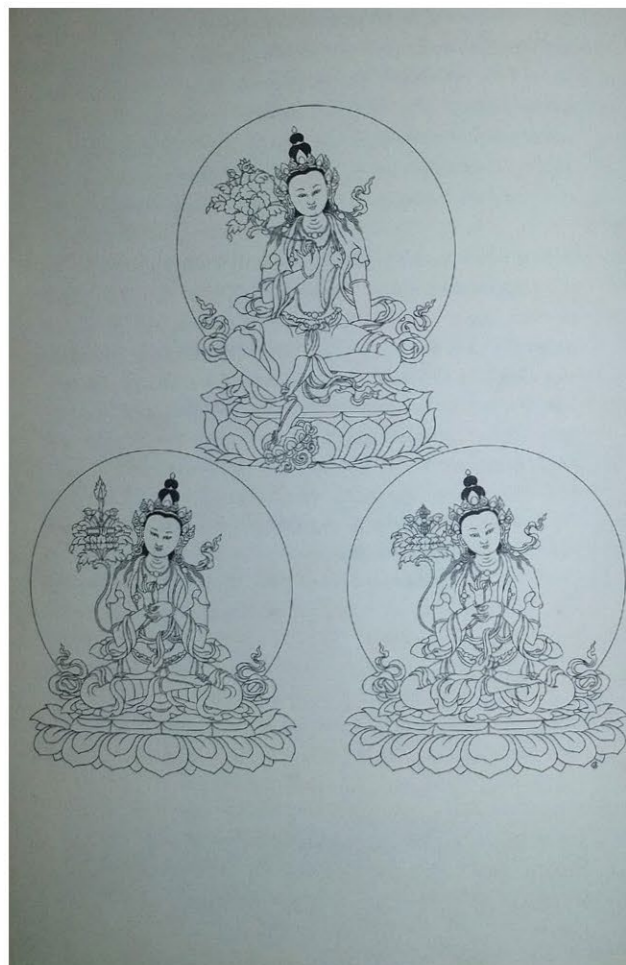
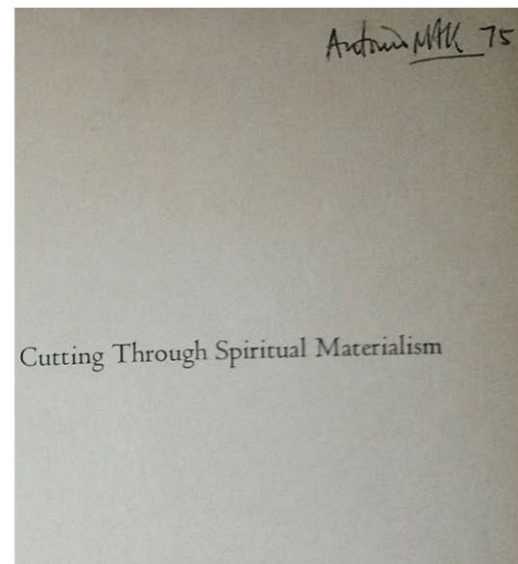
that we live in a society where pictorial eroticism is exclusively the province of the fine arts. The grammar of symbolism which I have explored has now become, with suitable alterations and additions, something that the photographer can use. In alliance with the designers and layout men who process and then present the images which are caught by his camera, he creates erotic imagery which contemporary society can assimilate far more readily and willingly than it does the products of modern 'pure' artists. Thus, the famous nude calendar photograph of Marilyn Monroe is the contemporary equivalent of Goya's *Naked Maja*. In a glossy magazine, as the

265
144
263



Cutting Through Spiritual Materialism

By Chogyam Trungpa
Edited by John Baker and Marvin Casper
Published by
Watkins Books
1973
Signed 簽署 1975

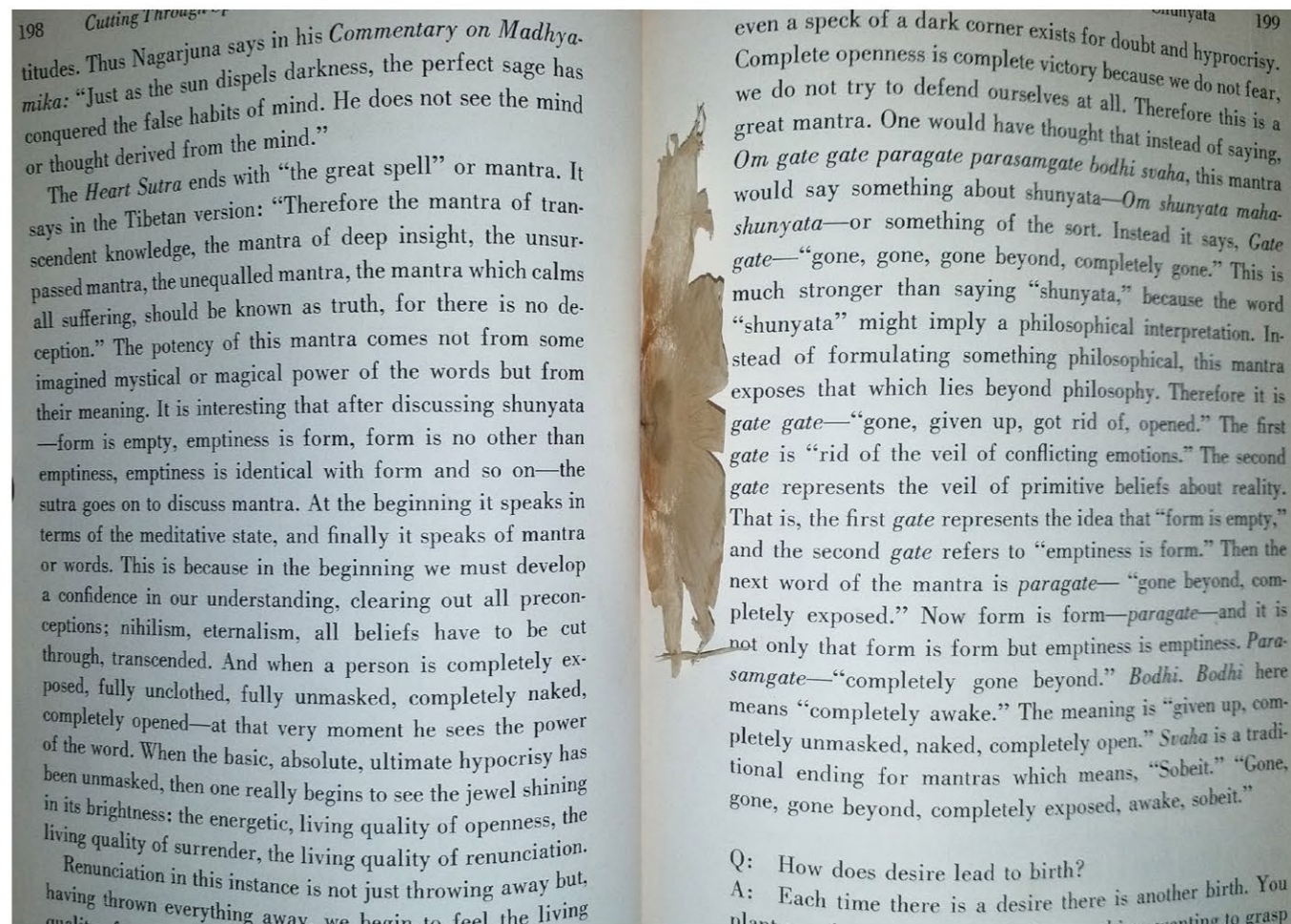


The Bodhisattva Path

We have discussed the Hinayana meditation practice of simplicity and precision. By allowing a gap, space in which things may be as they are, we begin to appreciate the clear simplicity and precision of our lives. This is the beginning of meditation practice. We begin to penetrate the Fifth Skanda, cutting through the busyness and speed of discursive thought, the cloud of "gossip" that fills our minds. The next step is to work with emotions.

Discursive thought might be compared to the blood circulation which constantly feeds the muscles of our system, the emotions. Thoughts link and sustain the emotions so that, as we go about our daily lives, we experience an ongoing flow of mental gossip punctuated by more colorful and intense bursts of emotion. The thoughts and emotions express our basic attitudes toward and ways of relating to the world and form an environment, a fantasy realm in which we live. These "environments" are the Six Realms, and although one particular realm may typify the psychology of a particular individual, still that person will constantly experience the emotions connected with the other realms as well.

In order to work with these realms we must begin to view situations in a more panoramic way, which is *vipashyana*



Insert of floral bookmark 乾花書籤附件



楞伽大義今釋

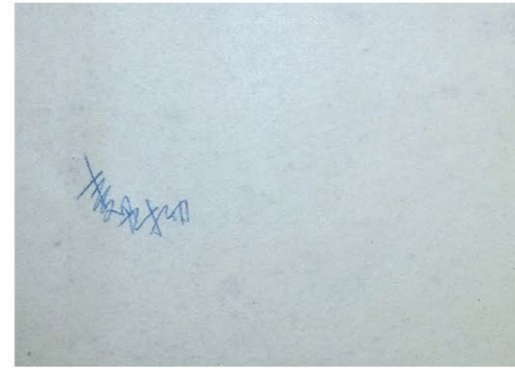
南懷瑾先生述著

老古文化事業有限公司出版 / 1965年11月臺灣初版 / 1976年6月臺灣再版

1978年11月增訂月3版 / 1980年8月增訂月4版

1981年12月增訂月5版 / 1982年10月臺灣6版

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成佛次第之道

楞伽經 卷一

* 附論(九)

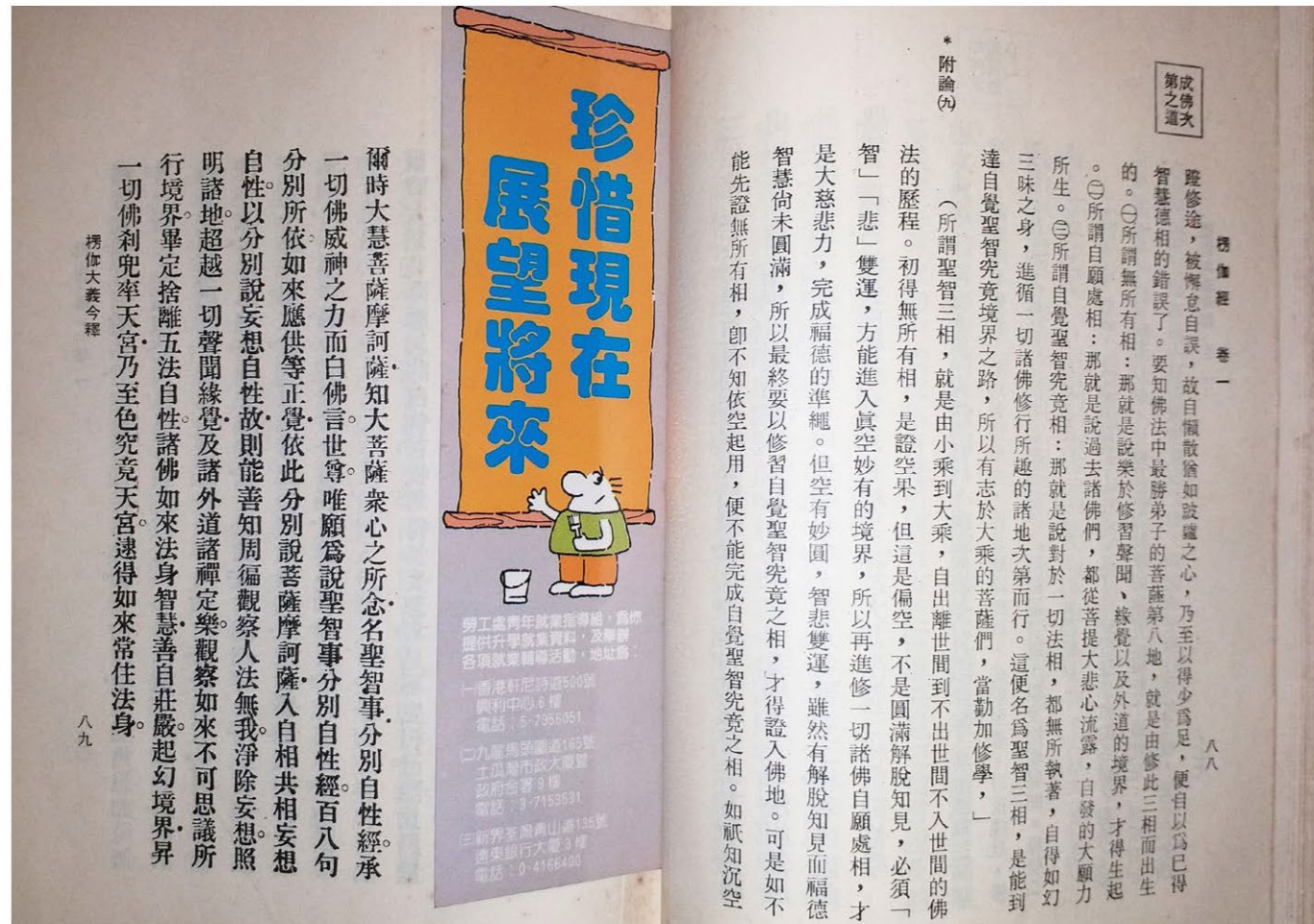
證修途，被懈怠自誤，故自懶散猶如鼓鐘之心，乃至以得少為足，便自以為已得智慧德相的錯誤了。要知佛法中最勝弟子的菩薩第八地，就是由修此三相而出生。○所謂無所有相：那就是說樂於修習聲聞、緣覺以及外道的境界，才得生起。○所謂自願處相：那就是說過去諸佛們，都從菩提大悲心流露，自發的大願力所生。○所謂自覺聖智究竟相：那就是說對於一切法相，都無所執著，自得如幻三昧之身，進循一切諸佛修行所趣的諸地次第而行。這便名為聖智三相，是能达到自覺聖智究竟境界之路，所以有志於大乘的菩薩們，當勤加修學，」

(所謂聖智三相，就是由小乘到大乘，自出離世間到不出世間不入世間的佛法的歷程。初得無所有相，是證空果，但這是偏空，不是圓滿解脫知見，必須「智」「悲」雙運，方能進入真空妙有的境界，所以再進修一切諸佛自願處相，才住寂，偏而不圓，便成爲小乘的果位。悲願無窮，緣生不捨，又是菩薩修途的自障。所以最終必要統攝於自覺聖智究竟之相，才得證於圓滿而不偏的佛果。一切佛法，畢竟祇是一乘，偏空或著有，都不是修習佛法的正途，唯有完成聖智三相，才是佛法真實的歸趣。禪宗的三關之說，也須參考這節經文。)

爾時大慧菩薩摩訶薩知大菩薩衆心之所念名聖智事分別自性經。承一切佛威神之力而白佛言世尊。唯願爲說聖智事分別自性經。百八句分別所依。如來應供等正覺。依此分別說菩薩摩訶薩入自相共相妄想自性。以分別說妄想自性故。則能善知周遍觀察人法無我。淨除妄想。照明諸地。超越一切聲聞緣覺及諸外道諸禪定樂。觀察如來不可思議所行境界。畢定捨離五法自性。諸佛如來法身智慧。善自莊嚴。起幻境界。昇一切佛剎兜率天宮。乃至色究竟天宮。速得如來常住法身。

楞伽大義今釋

八九



成佛次第之道

楞伽經 卷一

* 附論(九)

證修途，被懈怠自誤，故自懶散猶如鼓鐘之心，乃至以得少為足，便自以為已得智慧德相的錯誤了。要知佛法中最勝弟子的菩薩第八地，就是由修此三相而出生。○所謂無所有相：那就是說樂於修習聲聞、緣覺以及外道的境界，才得生起。○所謂自願處相：那就是說過去諸佛們，都從菩提大悲心流露，自發的大願力所生。○所謂自覺聖智究竟相：那就是說對於一切法相，都無所執著，自得如幻三昧之身，進循一切諸佛修行所趣的諸地次第而行。這便名為聖智三相，是能达到自覺聖智究竟境界之路，所以有志於大乘的菩薩們，當勤加修學，」

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三 新界荃灣青山道135號 滙豐銀行大廈3樓 電話：0-4166408

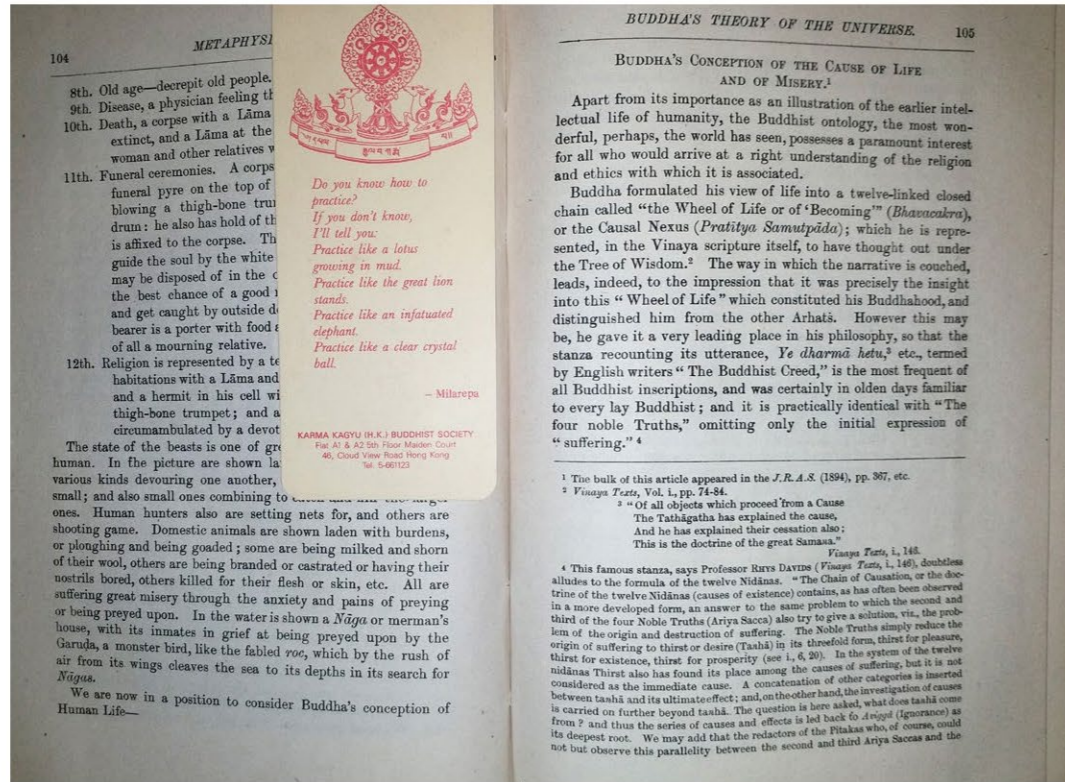
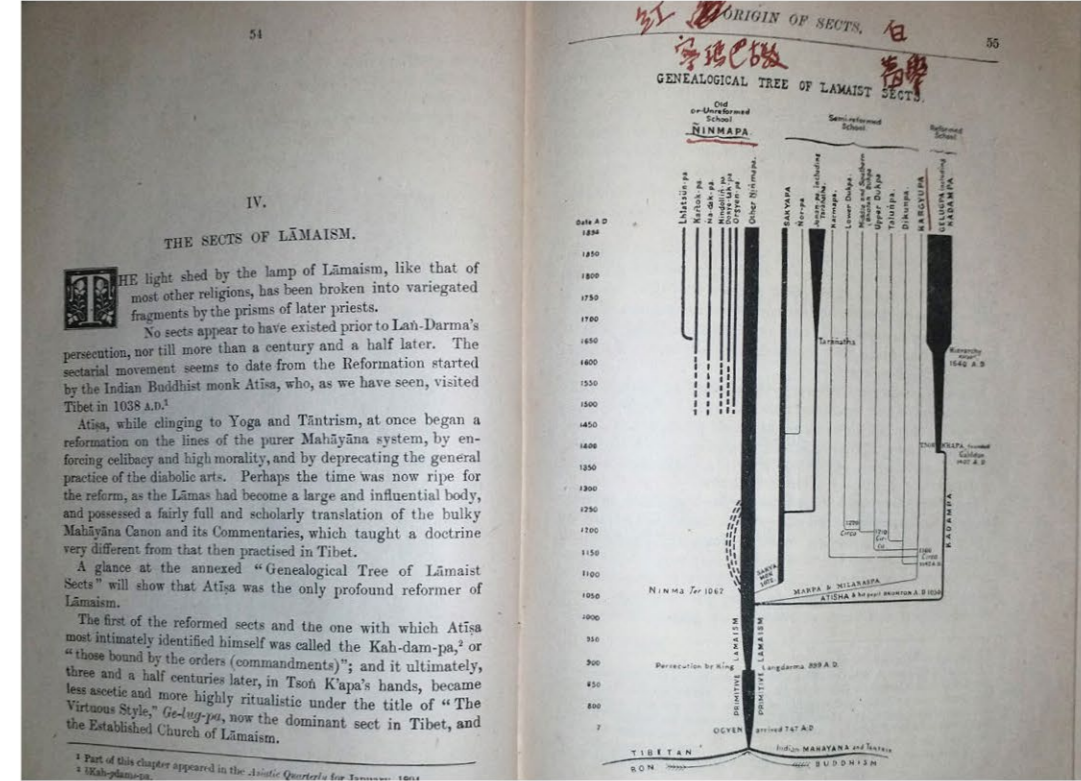
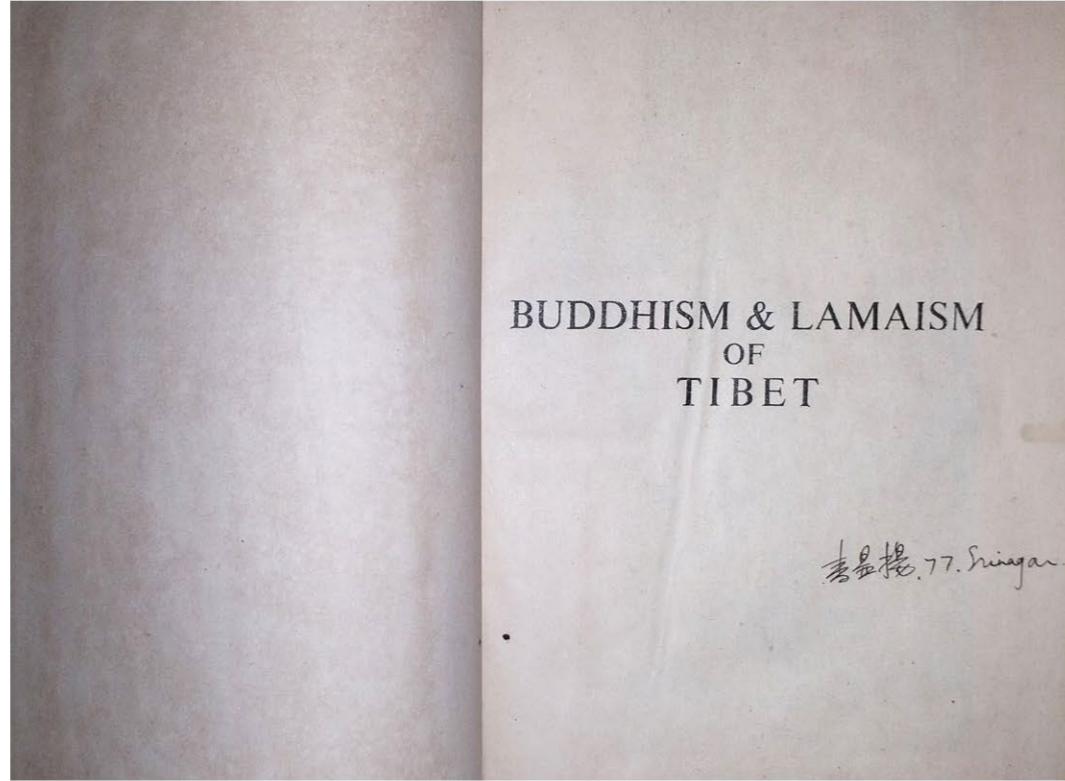
楞伽大義今釋

八九

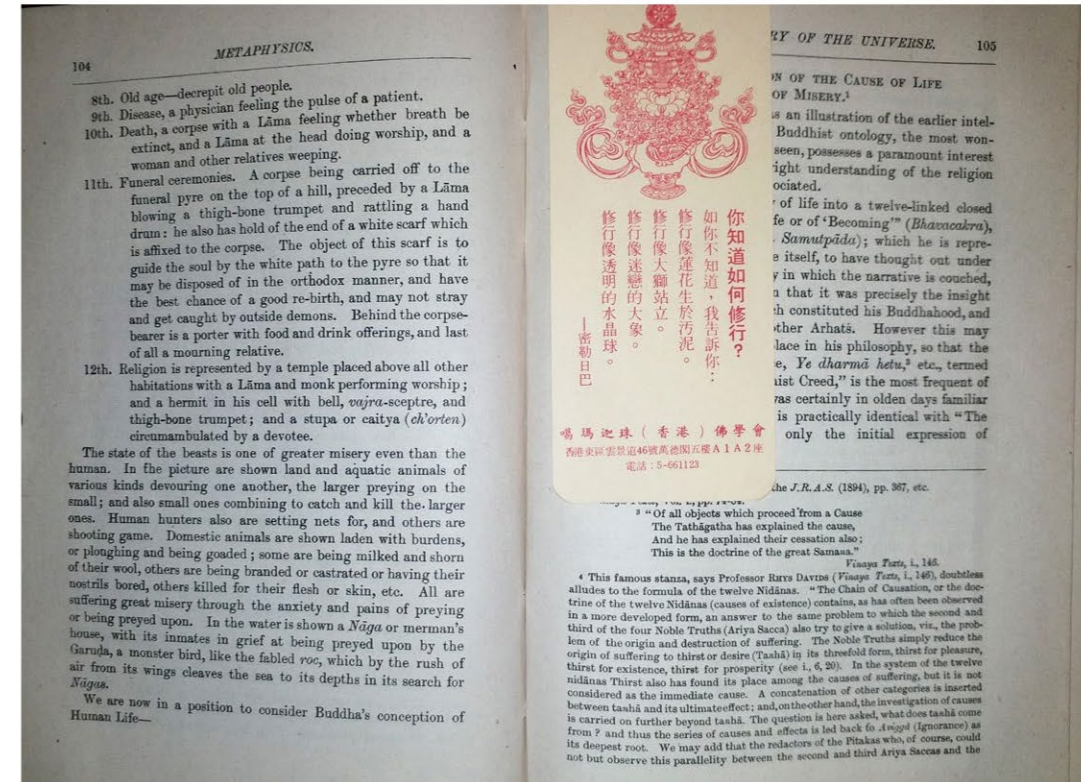


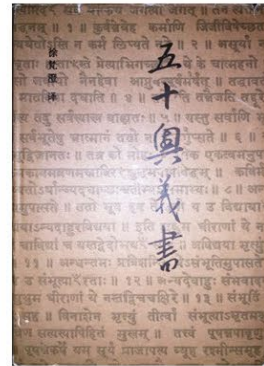
Buddhism & Lamaism of Tibet

L. Austine Waddell, M.B.
Published by
Heritage Publishers
1895, London
1974
Signed 簽署 1977 Srinagar



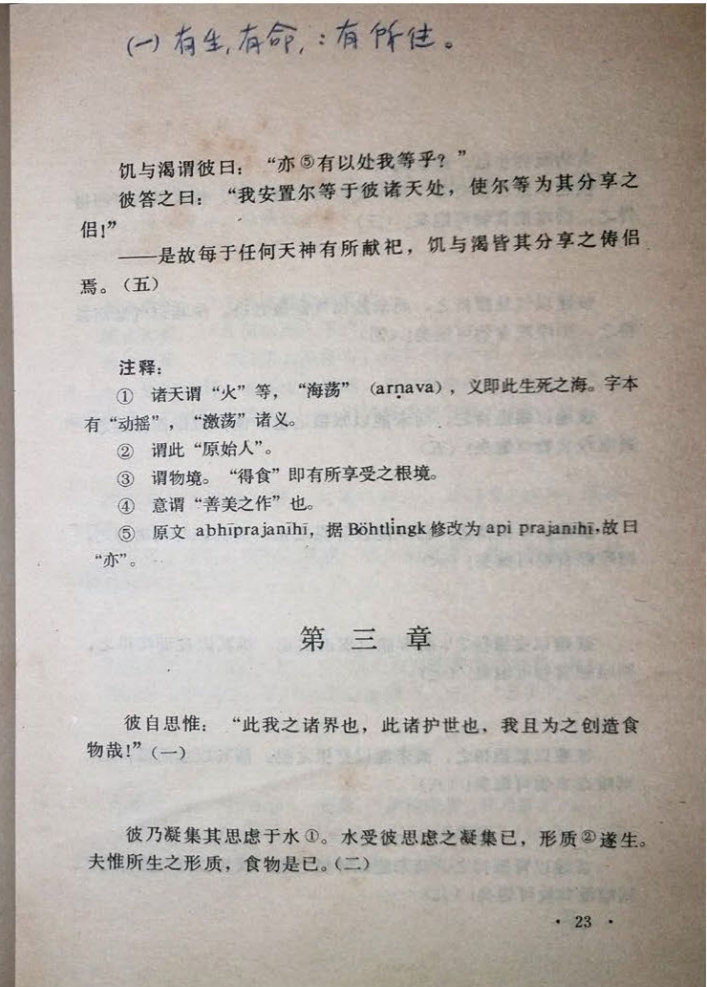
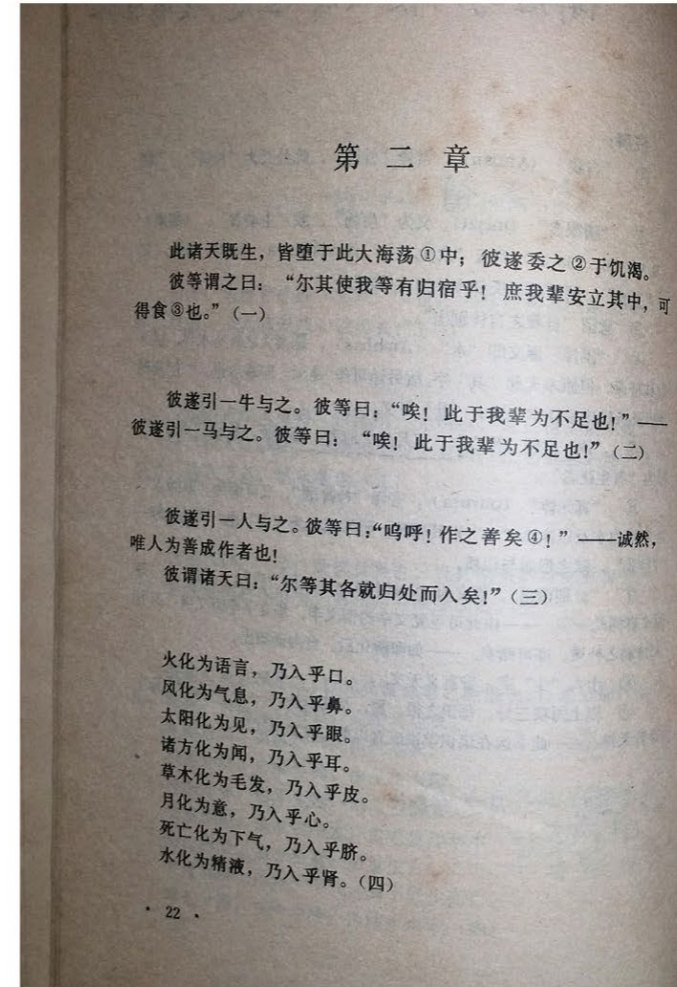
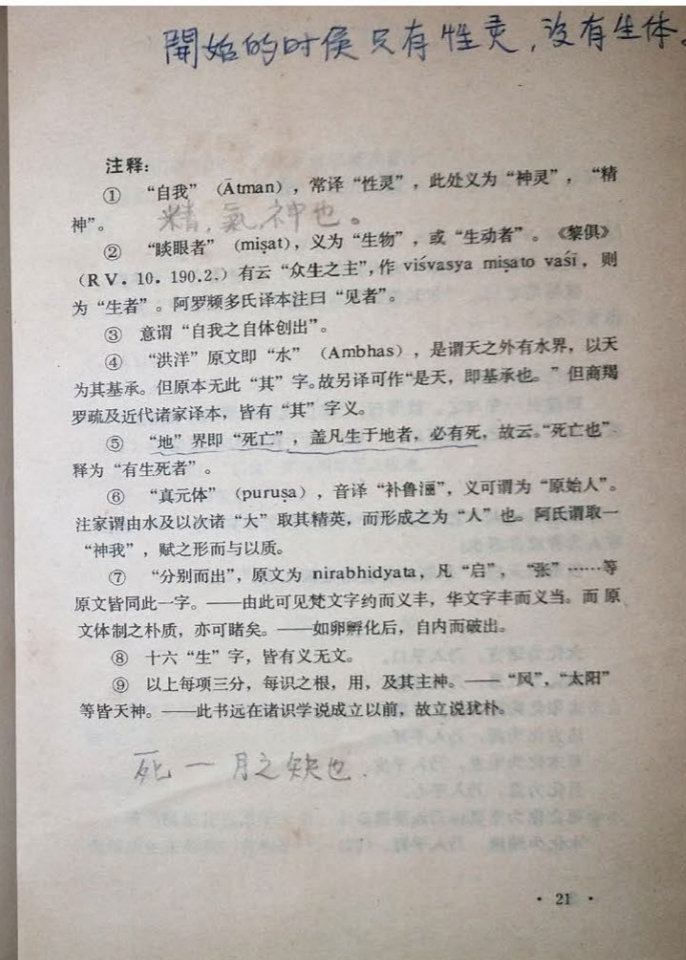
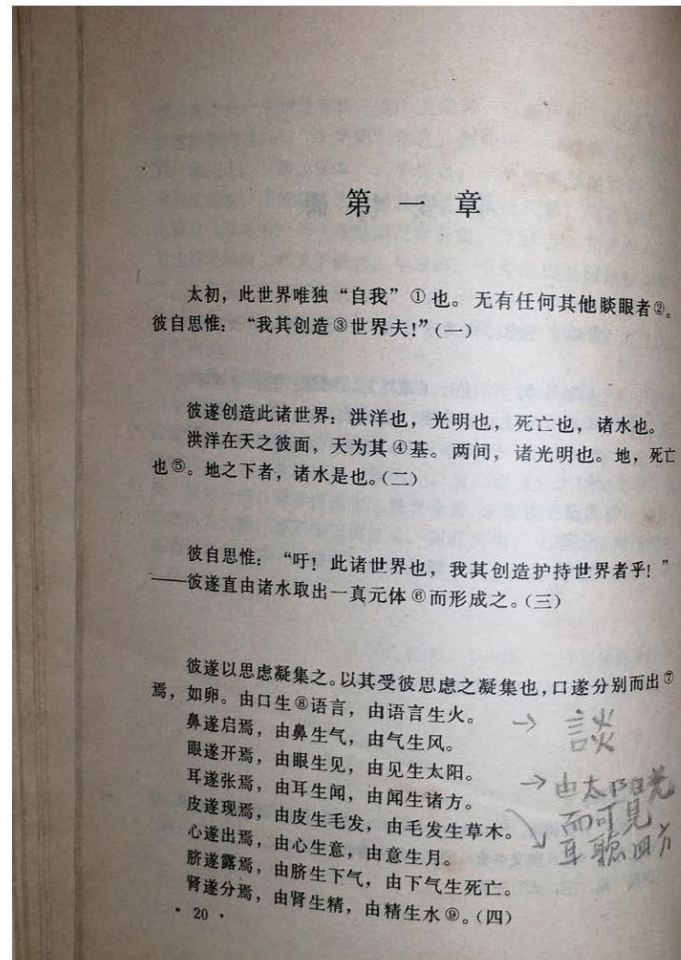
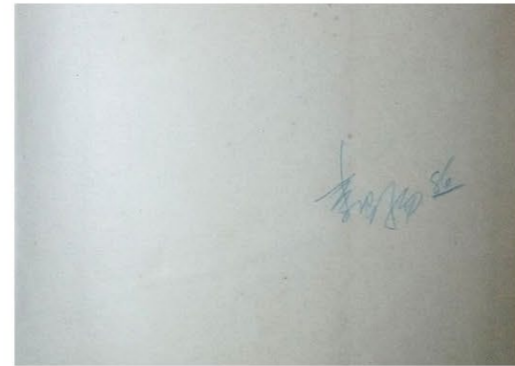
'Do you know how to practice?' buddhist society bookmark cover and back
「你知道如何修行？」
佛學會書籤底面

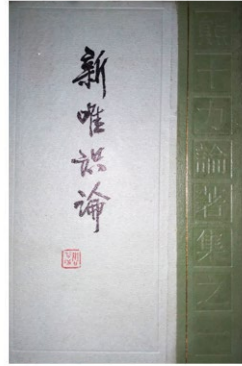




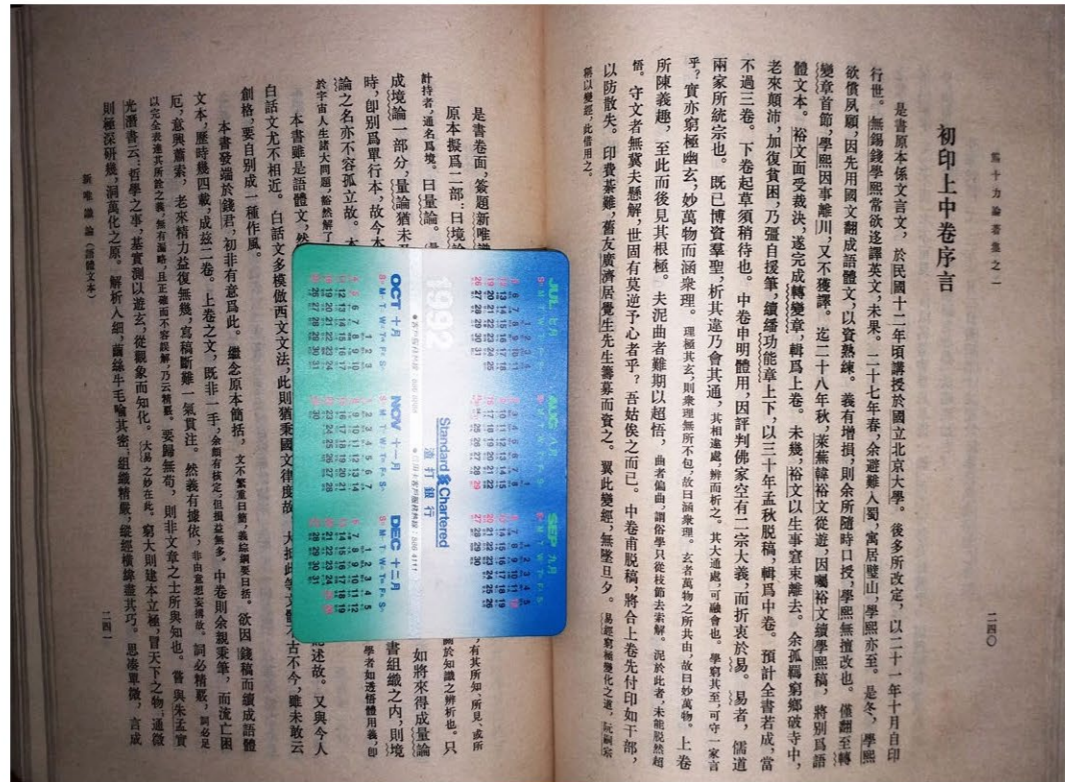
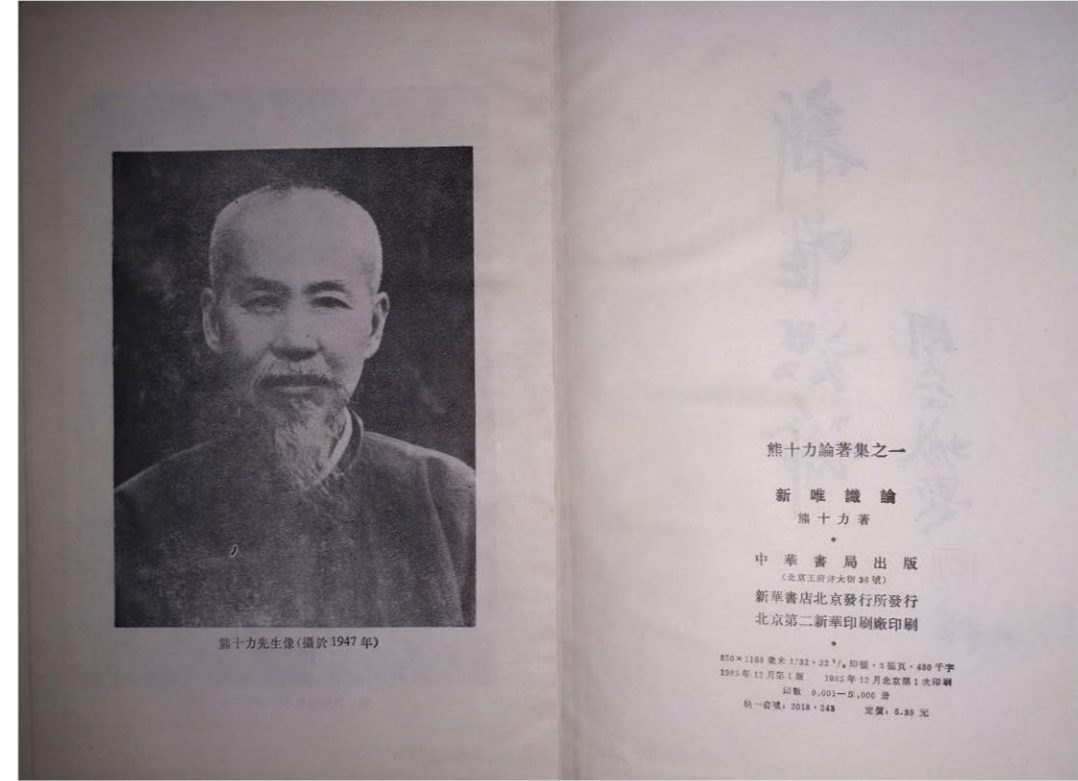
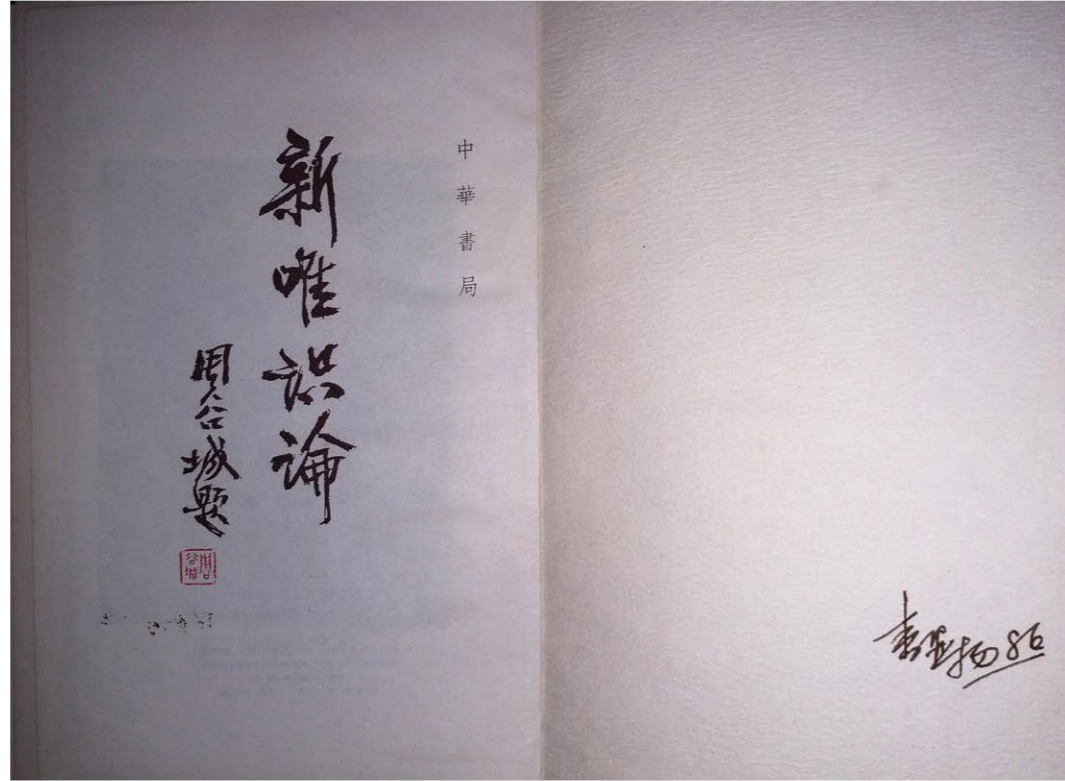
五十奧義書

徐梵澄譯
中國社會科學出版社出版
1984年1月
Signed 簽署 1986

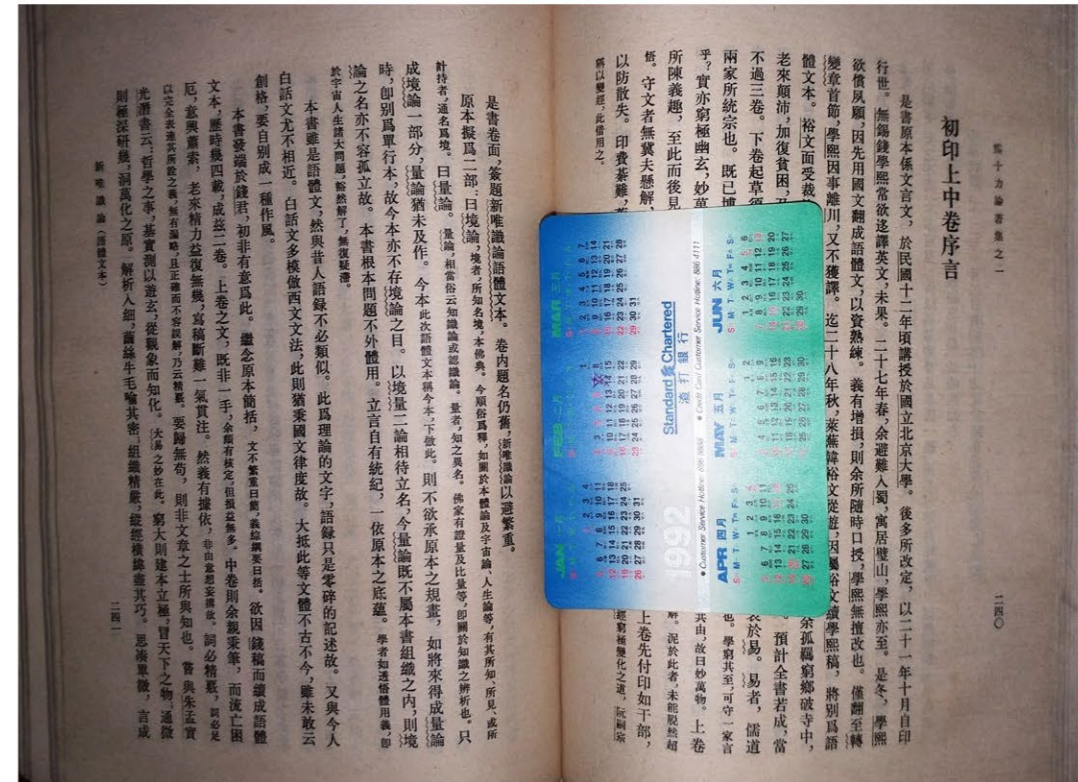




新唯識論
熊十力論著集之一
中華書局出版
1985年12月
Signed 簽署 1986

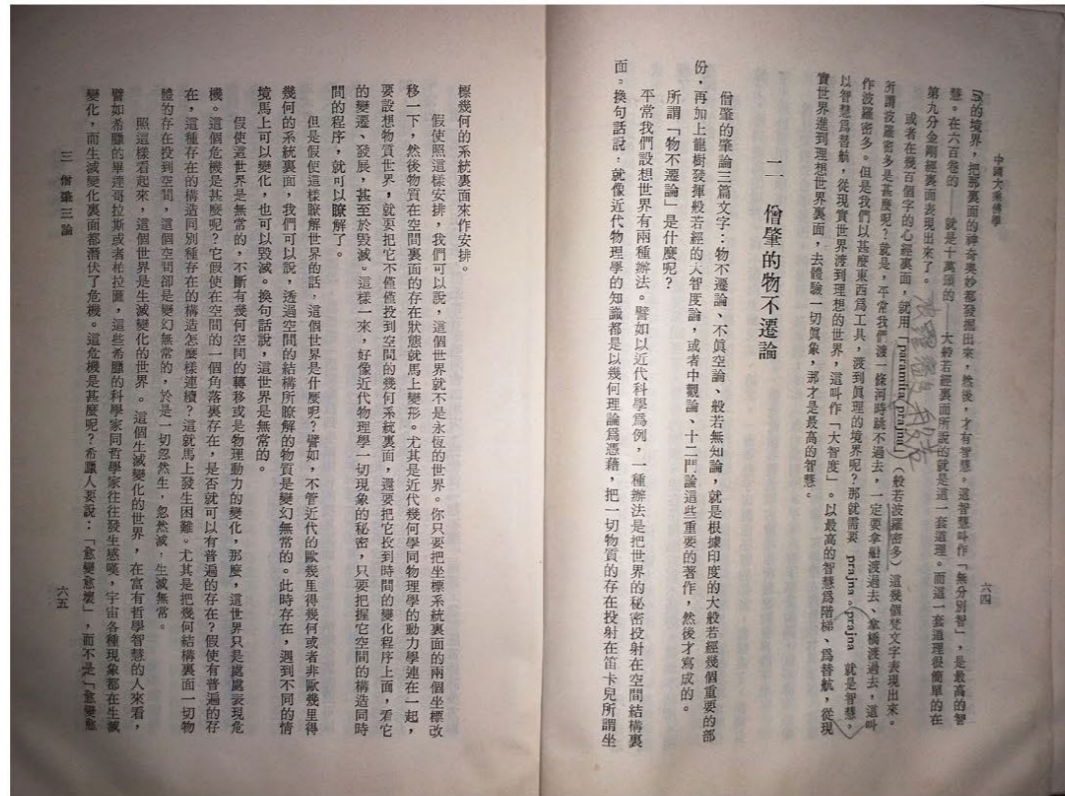
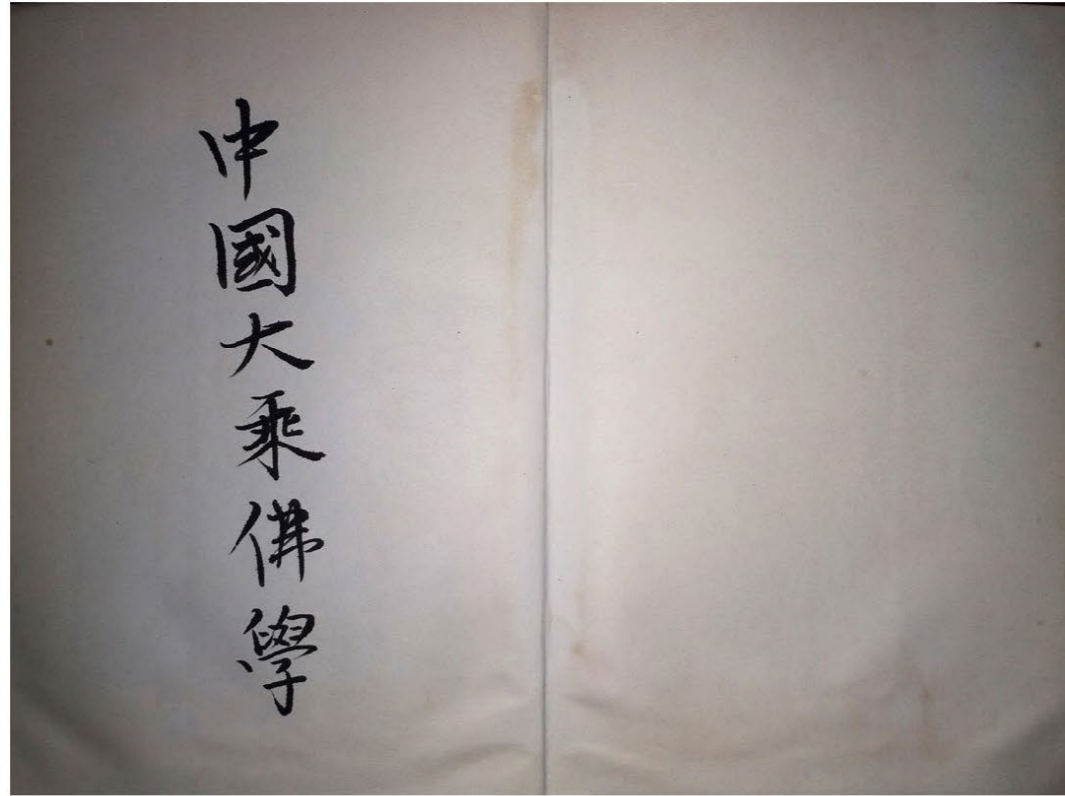


1992 calendar bookmark
cover and back
1992年曆書籤底面

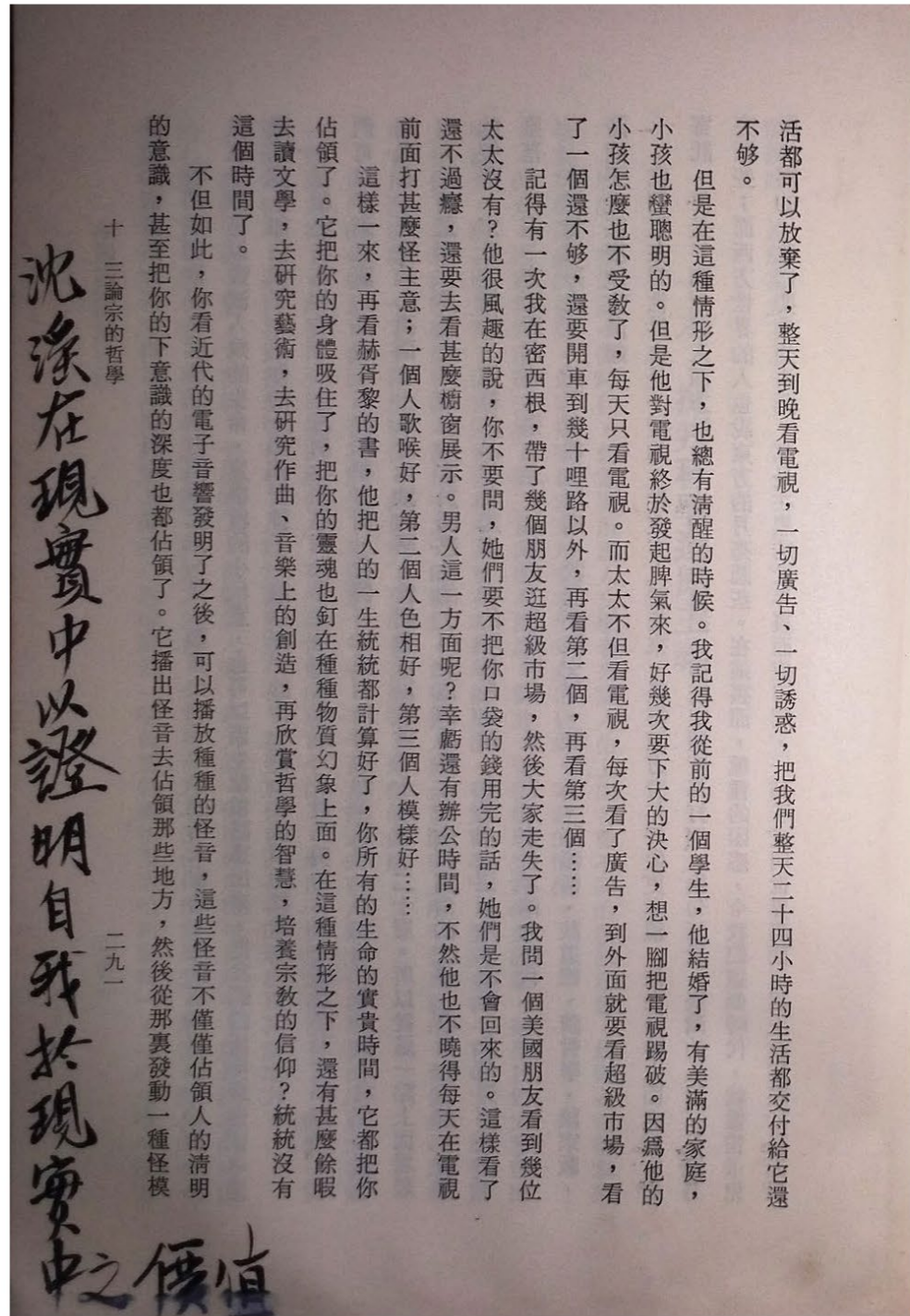




中國大乘佛學
方東美著
黎明文化公司出版
1984年7月



Calligraphy and remarks
書法和備註



活都可以放棄了，整天到晚看電視，一切廣告、一切誘惑，把我們整天二十四小時的生活都交付給它還
不够。

但是在這種情形之下，也總有清醒的時候。我記得我從前的一個學生，他結婚了，有美滿的家庭，
小孩也蠻聰明的。但是他對電視終於發起脾氣來，好幾次要下大的決心，想一腳把電視踢破。因為他的
小孩怎麼也不受教了，每天只看電視。而太太不但看電視，每次看了廣告，到外面就要看超級市場，看
了一個還不够，還要開車到幾十哩路以外，再看第二個，再看第三個……

記得有一次我在密西根，帶了幾個朋友逛超級市場，然後大家走失了。我問一個美國朋友看到幾位
太太沒有？他很風趣的說，你不要問，她們不把你口袋的錢用完的話，她們是不會回來的。這樣看了
還不過癮，還要去甚麼櫥窗展示。男人這一方面呢？幸虧還有辦公時間，不然他也不曉得每天在電視
前面打甚麼怪主意；一個人歌喉好，第二個人色相好，第三個人模樣好……

這樣一來，再看赫胥黎的書，他把人的一生活統都計算好了，你所有的生命的實貴時間，它都把你
佔領了。它把你的身體吸住了，把你的靈魂也釘在種種物質幻象上面。在這種情形之下，還有甚麼餘暇
去讀文學，去研究藝術，去研究作曲、音樂上的創造，再欣賞哲學的智慧，培養宗教的信仰？統統沒有
這個時間了。

不但如此，你看近代的電子音響發明了之後，可以播放種種的怪音，這些怪音不僅僅佔領人的清明
的意識，甚至把你的下意識的深度也都佔領了。它播出怪音去佔領那些地方，然後從那裏發動一種怪模
怪樣的……

十三 論宗的哲學

二九一

沈淦在現實中以證明自我於現實中之價值

中國大乘佛學

六四

四的境界，把那裏面的聲音都發掘出來，然後，才有智慧，這智慧叫作「無分別智」，是最高智慧。在六百卷的——就是十萬卷的——大般若經裏面所說的這一套道理。而這一套道理很簡單的在第九分金剛經裏面表現出來了。

或者在幾百個字的心經裏面，就用 Prajnaparamita (般若波羅蜜多) 這幾個梵文字表現出來。所謂般若波羅蜜多，就是平常我們講「般若」這一個字，一定要拿射過去，拿箭射過去，這叫作般若波羅蜜多。但是我們以甚麼東西為工具，要射到真理的境界呢？那就需要 Prajna, Prajna 就是智慧，以智慧為箭，從現實世界到理想的世界，這叫作「大智度」。以最高的智慧為箭，為箭，從現實世界到理想世界裏面，去體驗一切現象，那才是最高的智慧。

二 僧肇的物不遷論

僧肇的單論二篇文章：物不遷論、不真空論、般若無知論，就是根據印度的大般若經幾個重要的部份，再加上龍樹發揮般若經的大智度論，或者中觀論，十二門論這些重要的著作，然後才寫成的。所謂「物不遷論」是什麼呢？

平常我們說世界有兩種辦法。譬如以近代科學為例，一種辦法是把世界的秘密投射在空間結構裏面，換句話說，就像近代物理學的知識都是以幾何理論為憑藉，把一切物質的存在投射在笛卡兒所謂坐標幾何的系統裏面來作安排。

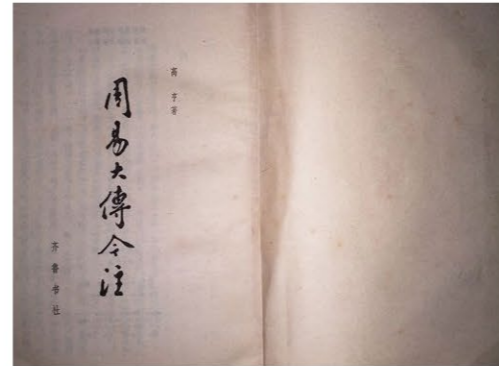
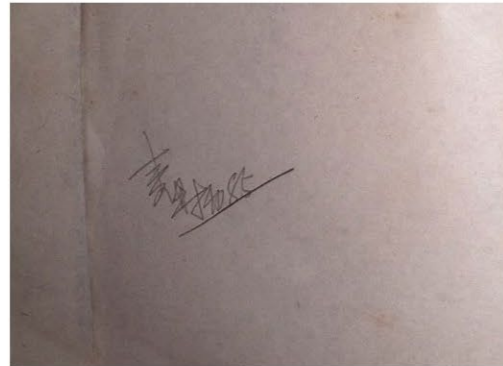
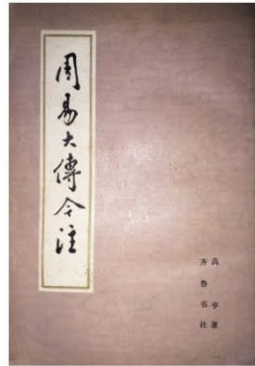
假使照這樣安排，我們可以說，這個世界就不是永恆的世界。你只要把坐標系統裏面的兩個坐標改移一下，然後物質在空間裏面的存在狀態就馬上變形。尤其是近代幾何學問物理學的動力學連在一起，要說想物質世界，就非把它不價值投到空間的幾何系統裏面，還要把它投到時間的變化程序上面，看它的變遷、發展，甚至於毀滅。這樣一來，好像近代物理學一切現象的秘密，只要把握它空間的構造同時間的程序，就可以瞭解了。

但是假使這樣瞭解世界的話，這個世界是什麼呢？譬如，不管近代的幾何幾何或者非歐幾何得幾何的系統裏面，我們可以說，透過空間的結構所瞭解的物質是變幻無常的。此時存在，遇到不同的情境馬上可以變化，也可以毀滅。換句話說，這世界是無常的。

假使這世界是無常的，不斷有幾何空間的轉移或是物理動力的變化，那麼，這世界只是處處發現危機。這個危機是甚麼呢？它假使在空間的一個角落裏存在，是否就可以有普遍的存在？假使有普遍的存在，這種存在的構造同別種存在的構造怎樣連續？這就馬上發生困難。尤其是把幾何結構裏面一切物體的構造投到空間，這個空間卻是變幻無常的，於是，一切忽然生，忽然滅，生滅無常。

照這樣看起來，這個世界是生滅變化的世界。這個生滅變化的世界，在富有哲學智慧的人來看，譬如希臘的畢達哥拉斯或者柏拉圖，這些希臘的科學家同哲學家往往發生感慨，宇宙各種現象都在生滅變化，而生滅變化裏面都潛伏了危機。這危機是甚麼呢？希臘人來說：「愈變愈壞」，而不是「愈變愈好」。

六五



周易大傳今注

高亨著
齊魯書社出版
1979年6月初版 / 1983年8月3版
Signed 簽署 1985

2+2=4
4*2=8
~~6*2=12~~
8*2=16

周易大傳今注卷五
系辭上

系辭上下兩篇乃易經之通論，以論易經之義蘊與功用為主。其中心論點：易經以陽陰兩爻象宇宙事物之剛柔兩性，以八經卦象宇宙之剛柔異性之八類事物，以六十四別卦象宇宙事物之關係，以爻與卦之變化象宇宙事物之變化，以卦爻辭說明具體事物之旨趣與人類行動之吉、凶、悔、吝、厲、咎。所以易經包羅萬象，能指示人去認識宇宙事物之種種矛盾與發展，指出人事之是非、得失、利害、福禍之所在。人能善於運用，可以預見未來，趨吉避凶，興利除害，崇德廣業，得天神之佑助。今按易經本是筮書，卦爻象數本是一種巫術，無豐富之義蘊，對人事亦無指導之功用。系辭作者特誇大其詞，玄秘其說，以神化其書，予以遠高其實之推崇，甚無謂也。但系辭作者闡述宇宙事物之矛盾與發展，往往有精義，具有古朴之辯證法因素，尚屬可貴。此外所論述者，有伏羲畫八卦與古人現象制器之事，則是唯心之歷史觀。又有周易筮法及選擇易經爻辭等，無庸具論。以余觀之，此兩篇長文，結構不甚謹嚴，有文句前後相重者，有

易有太極，是生兩儀，兩儀生四象，四象生八卦，八卦生六十卦，六十卦生萬物。

四象生八卦，八卦生六十卦，六十卦生萬物。

11011

②初六象傳曰：「濡其首，亦不知極也。」九二象傳曰：「九二貞吉，中以行正也。」朱熹曰：「極字未詳，考上下韻亦不叶，或恐是敬字之誤。」王引之曰：「正與極不得為韻，竊疑正當為直，傳寫者誤書作正，而韻遂不諧矣。」亨按朱說近之。余謂極當作敬，形似而誤。敬與正諧韻。說文：「敬，戒也，从人，敬聲。」說文又曰：「警，戒也，从言，敬聲。」是敬警二字同義。亦不知敬也，言其人不知警惕也。朱改極為敬，不甚確切。王改正為直，正直形不相近，無由致誤，其說非也。

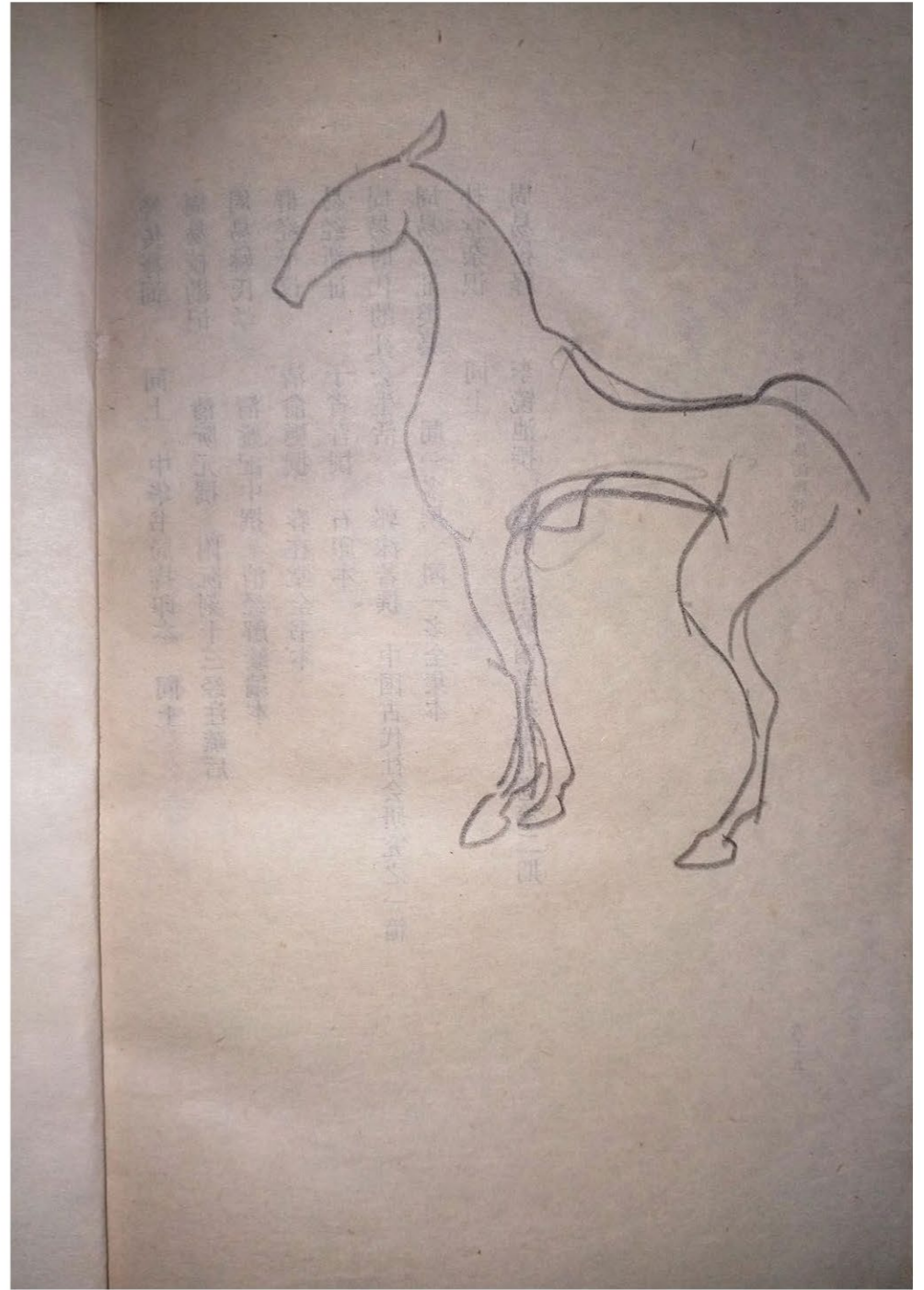
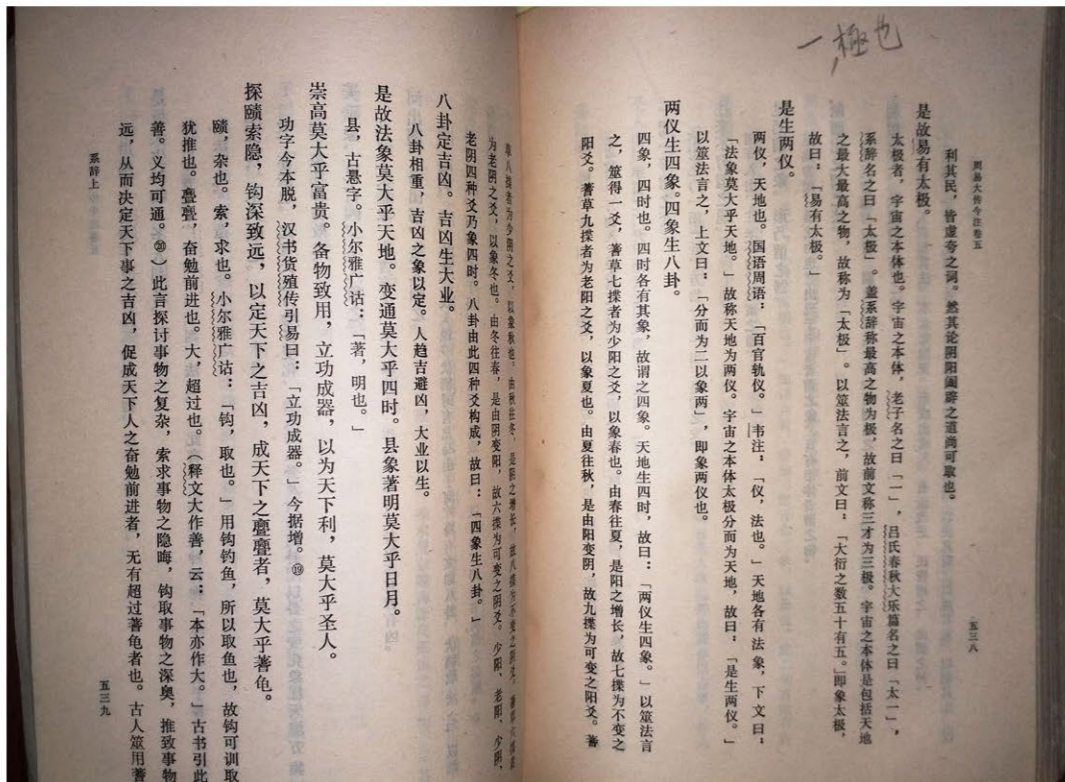
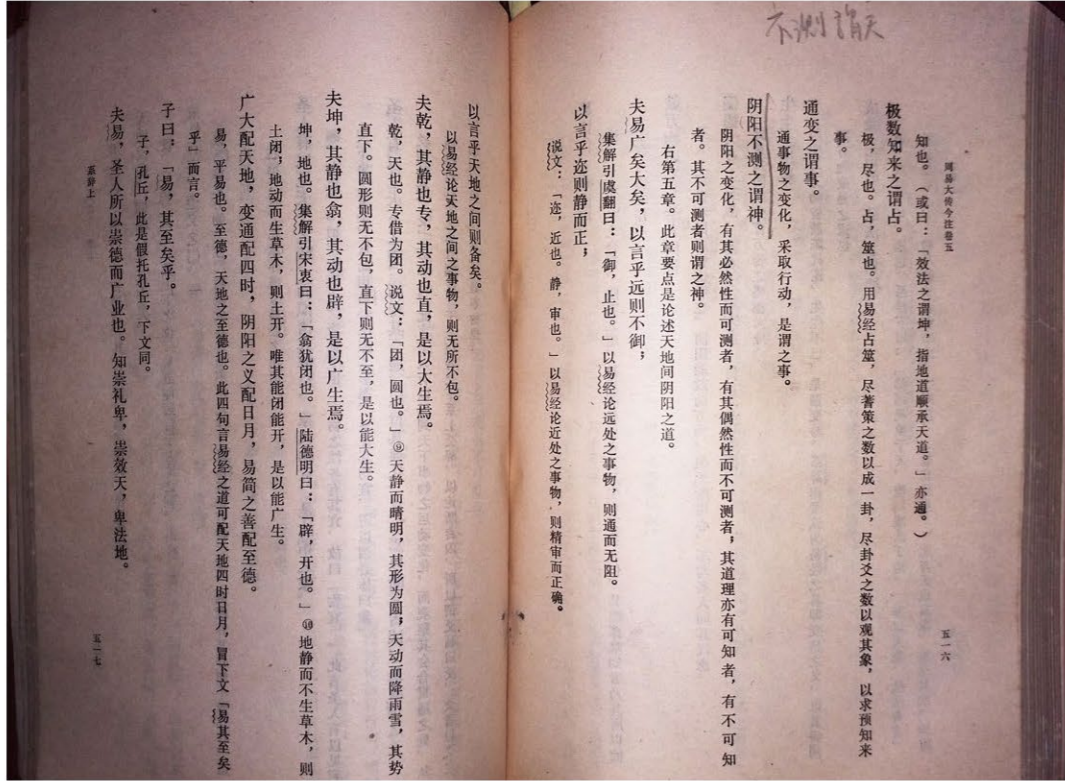
③九四：「震用伐鬼方，三年，有賞于大國。」震當是人名，周君或周臣也。既濟九三曰：「高宗伐鬼方，三年克之。」兩爻辭所記為一事，甚明。則震當與殷高宗同時。高宗名武丁。竹書紀年：「殷……武丁三十二年伐鬼方，次于荆（非荆楚之荆）；三十四年王師克鬼方。」又：「武乙三十五年周公季歷伐西落鬼戎，俘二十翟王。」（《后漢書·西羌傳》李注引古本竹書紀年文同）依竹書紀年兩事相距一百余年，則震非季歷也。王應麟困學紀聞卷一引竹書紀年：「武丁三十五年周王季伐西落鬼戎。」以証易經此文。按季歷不可能與武丁同時，王引竹書紀年恐有誤字，其說亦非。

形而上謂之道，形而下謂之器。形而上者謂之天，形而下者謂之地。

一陰一陽之謂道。一陰一陽，矛盾對立，互相轉化，是謂規律。繼之者，善也。陰陽交替，來者繼往者，來者為善，後者繼前者，後者為善。成之者，性也。陰成於陽，陽成於陰，是其本性。仁者見之謂之仁，知者見之謂之知，知讀為智。陰陽之道，復雜而多變化。人面臨具體現象，往往有不同之認識，仁者見之則謂之仁，智者見之則謂之智。百姓日用而不知，百姓指庶民。百姓日日利用此陰陽之道，但對之無所認識。故君子之道鮮矣。釋文引馬、鄭、王肅云：「鮮，少也。」君子之道，認識全面之道也。仁者智者之道，認識片面之道也。百姓之道，無所認識之道也。君子之人少，故君子之道亦少矣。（卑視百姓。美化君子。）

君子。藏諸用，顯諸仁，「之于」之合音。陰陽之道，其顯明易見者乃其生育萬物之仁，其隱藏難知者乃其所以能生育萬物之作用。鼓萬物而不與聖人同仇。聖人為濟世利民而忧虑者也。陰陽能鼓動萬物，但無所用心，不與聖人同其忧虑。盛德大業至矣哉。富有之謂大業。日新之謂盛德。此贊揚陰陽生育萬物之盛德大業。生生之謂易。陰陽與萬物皆新陳代謝，生生不已，是謂變易。系辭作者認為易經之易即變易之義，以其講陰陽萬物變易之道也。成象之謂乾。效法之謂坤。乾，天也。坤，地也。系辭下曰：「仰則觀象于天，俯則觀法于地。」亦以天象、地法并言。禮記曲禮上：「效馬效羊者右牽之。」鄭注：「效猶呈見。」此言天成其象，地呈其法，均可效法。

Handwriting remarks 手寫備註



Remarks and horse pencil drawing 備註和繪馬鉛筆草稿



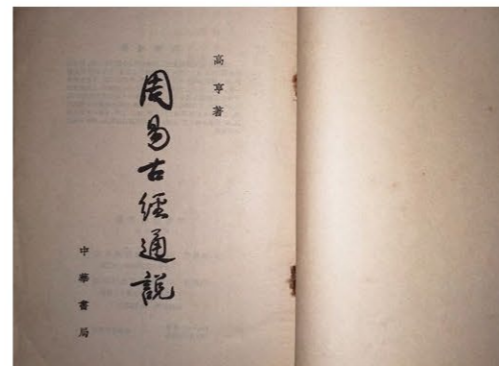
周易古經通說

高亨著

中華書局香港分局出版

1963年1月初版／

1974年1月重印



周易古經通說

一三〇

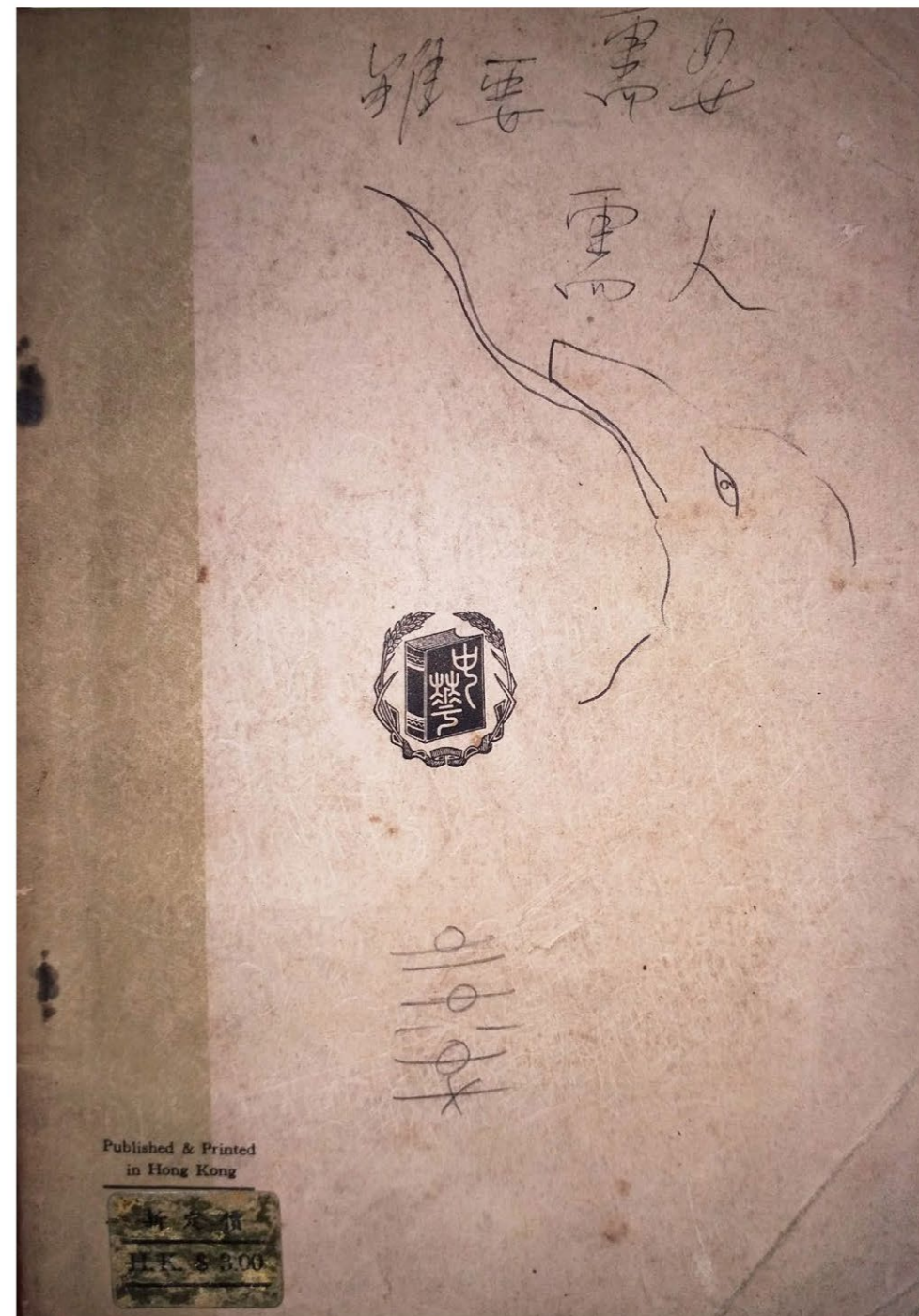
撰四策。以六與九與四相乘，正得二百一十六策；周易坤卦六爻皆六，據筮法，每爻皆六撰著草，每撰四策。以六與六與四相乘，正得一百四十四策。兩數相加，正得三百六十策。其算式如下：

6爻 × 9撰 × 4策 = 216策…………… 坤卦策數
6爻 × 6撰 × 4策 = 144策…………… 兩卦總策數
216策 + 144策 = 360策…………… 兩卦總策數

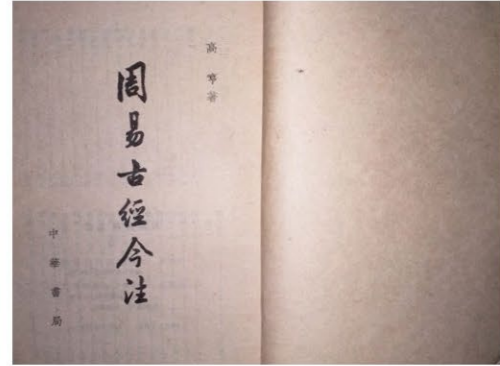
繫辭傳上又云：『二篇之策萬有一千五百二十，當萬物之數也。』周易古經上下兩篇共六十四卦，每卦六爻，共三百八十四爻。陽爻為九者與陰爻為六者各居其半，即各為一百九十二爻。據筮法，陽爻為九者九撰著草，每撰四策；以一九二與九與四相乘，得六千九百一十二策；陰爻為六者六撰著草，每撰四策，以一九二與六與四相乘，得四千六百零八策。兩數相加，正得一萬一千五百二十策。其算式如下：

64卦 × 6爻 = 384爻…………… 全書陽爻陰爻皆此數
384爻 × 2 = 768爻…………… 全書陽爻策數
192爻 × 9撰 × 4策 = 6912策…………… 全書陰爻策數
192爻 × 6撰 × 4策 = 4608策…………… 全書總策數
6912策 + 4608策 = 11520策…………… 全書總策數

以上所述，如非略通古代筮法，即難於理解。其例二。
至於左傳、國語所記筮事，有遇某卦者，有遇某卦之某卦者，有遇卦之八者，如非略通古代筮法，更不能洞曉，復案前文，可證吾言不誣，不須申說矣。

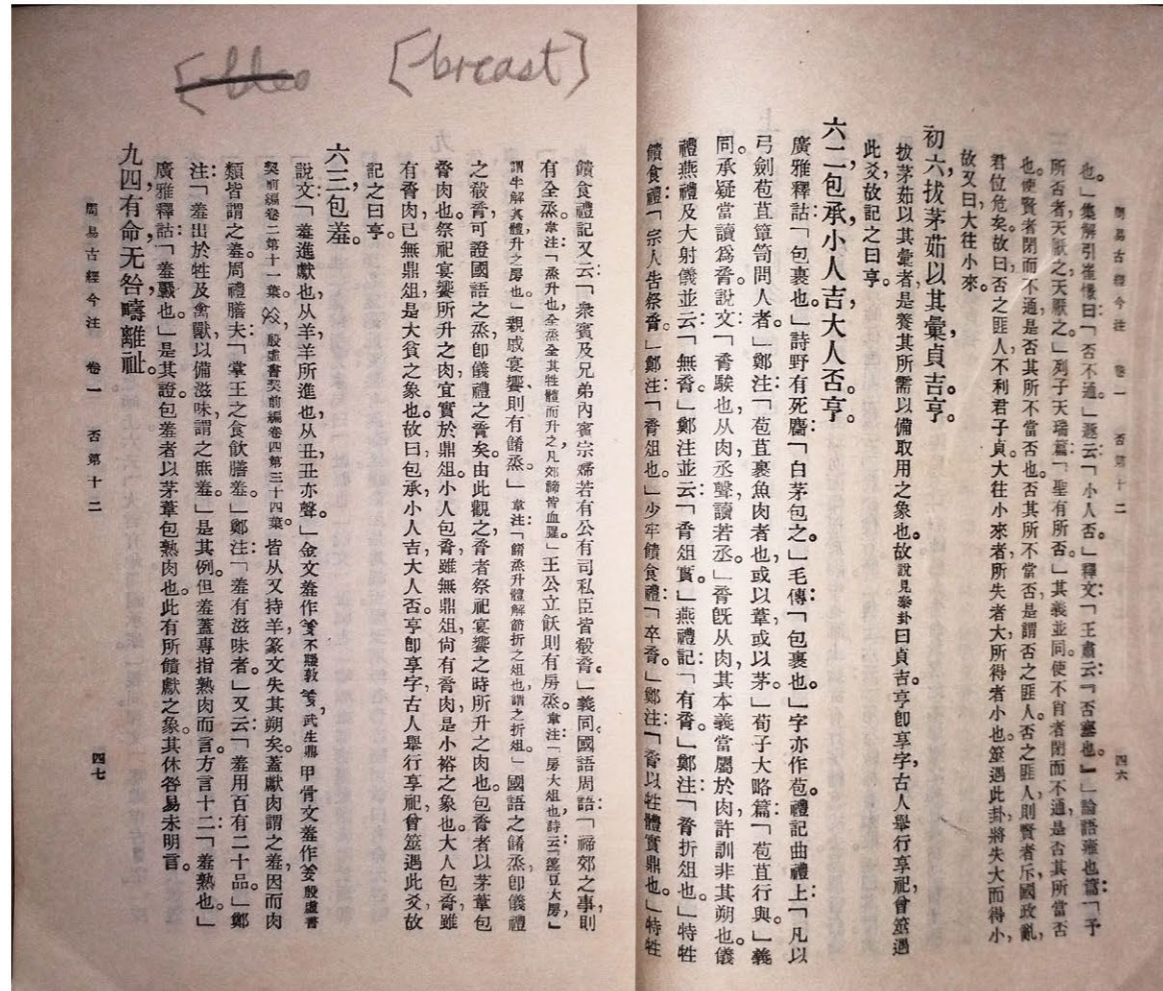
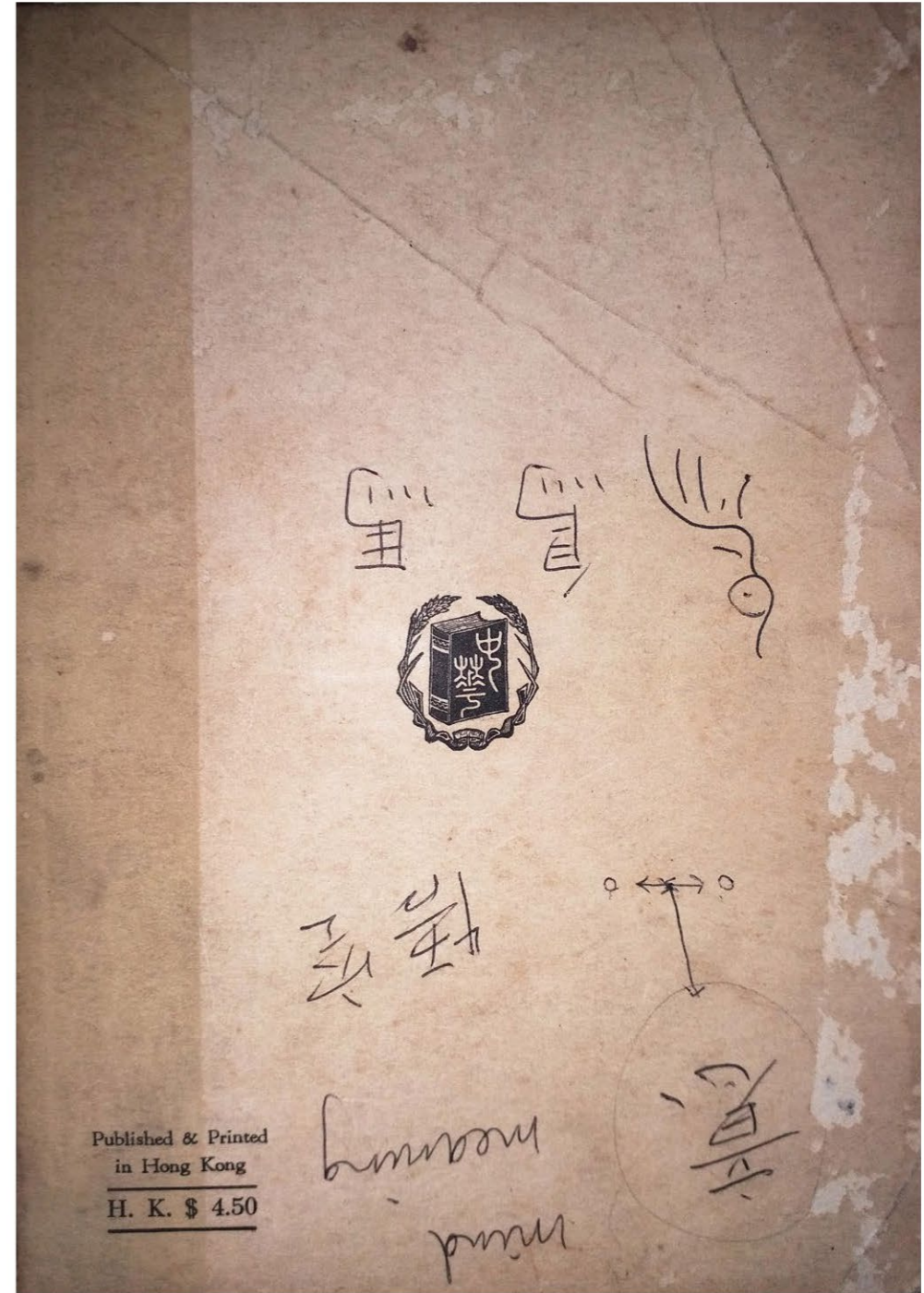
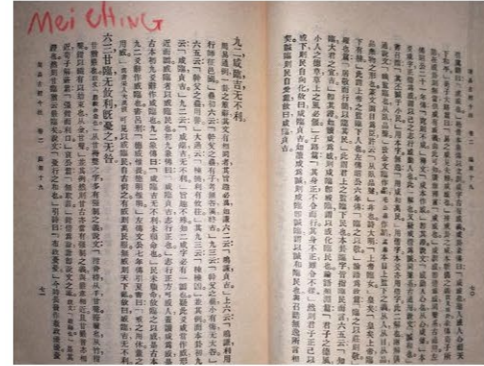


Text and drawing 文字和草稿



周易古經今注

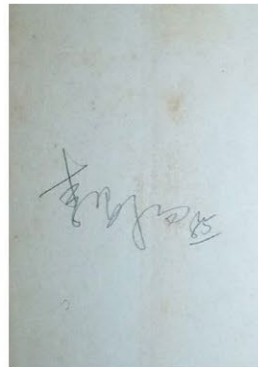
高亨著
中華書局香港分局出版
1963年3月初版/
1975年1月重印



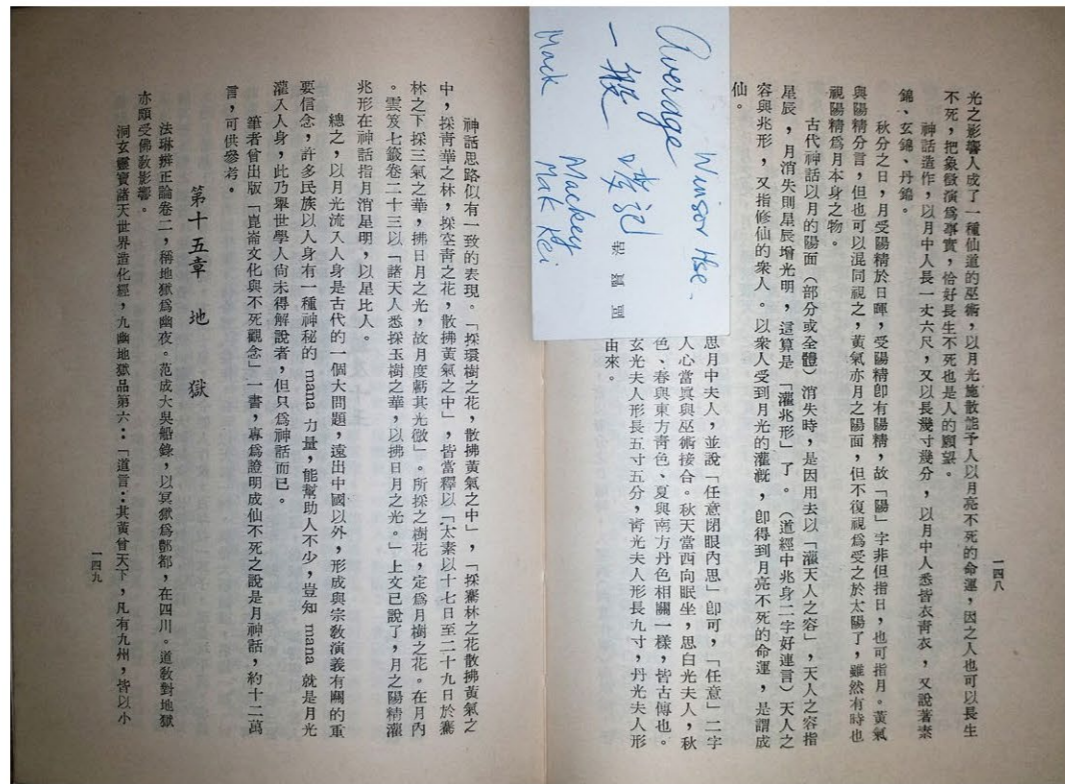
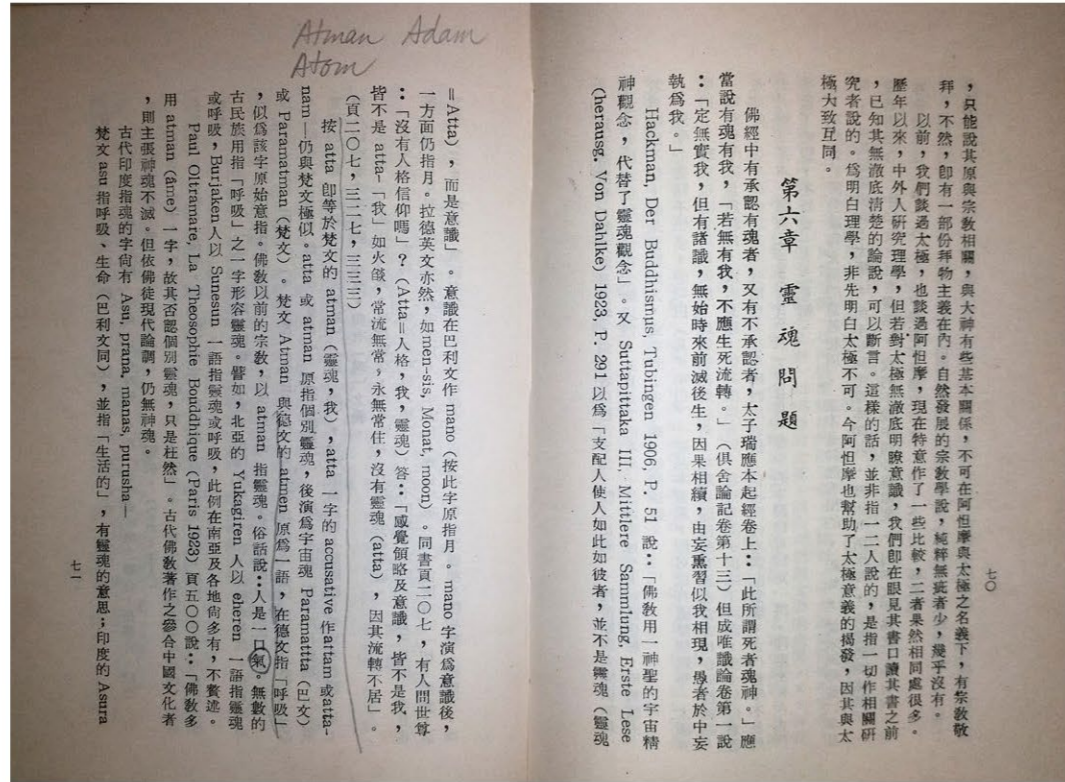


儒佛道之信仰研究

杜而未著
臺灣學生書局出版
1977年6月初版/
1983年3月3版
Signed 簽署 1985



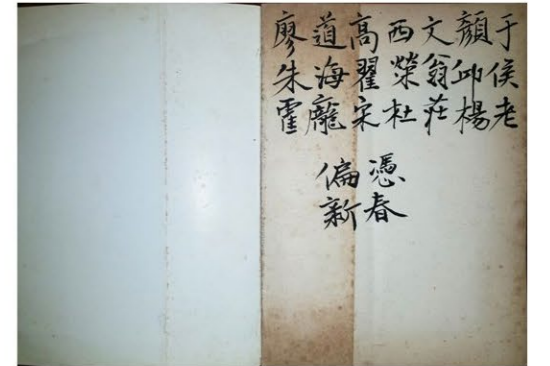
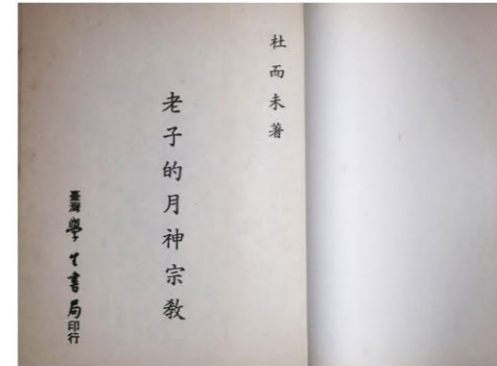
Handwriting remarks and namecard bookmark
手寫備註和名片書籤

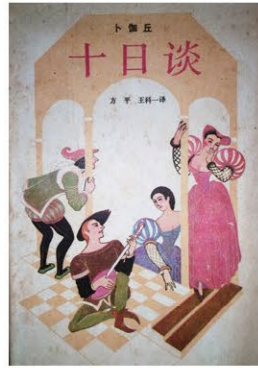


老子的月神宗教

杜而未著
臺灣學生書局出版
1984年5月再版

Chinese calligraphy and ink painting of Lao Tzu
書法和水墨老子繪像





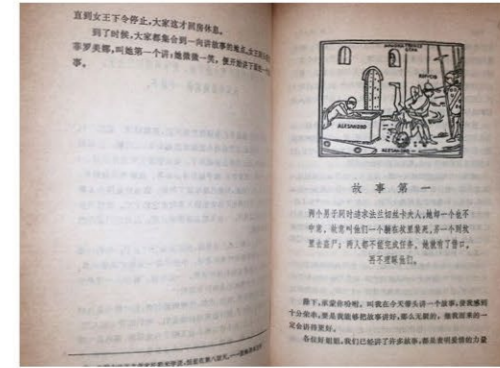
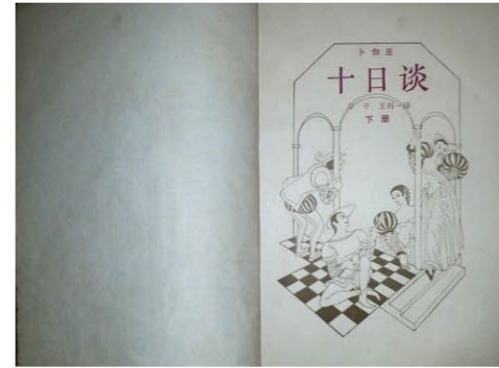
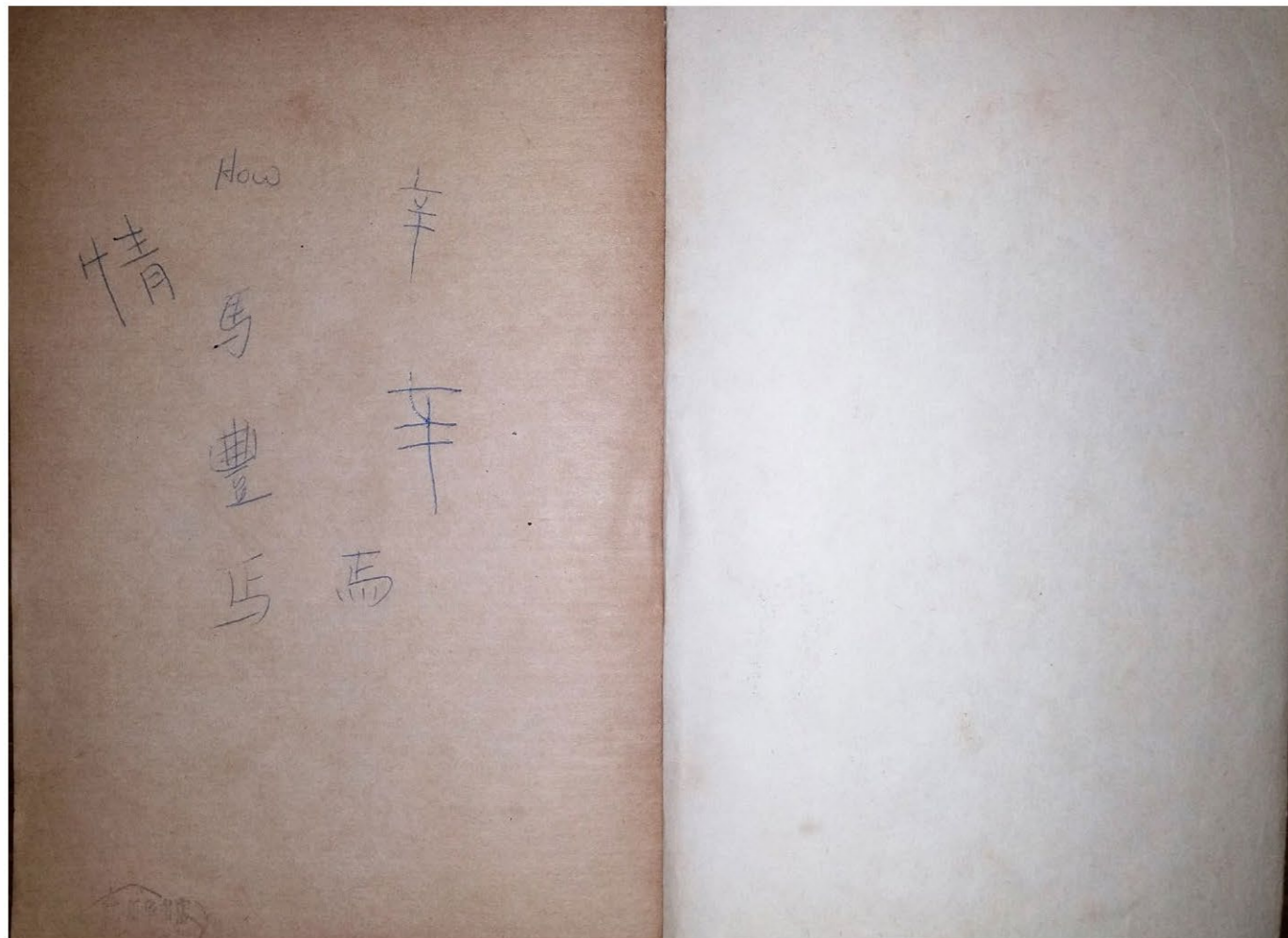
十日談 (上下冊)

〔意〕卜伽丘著

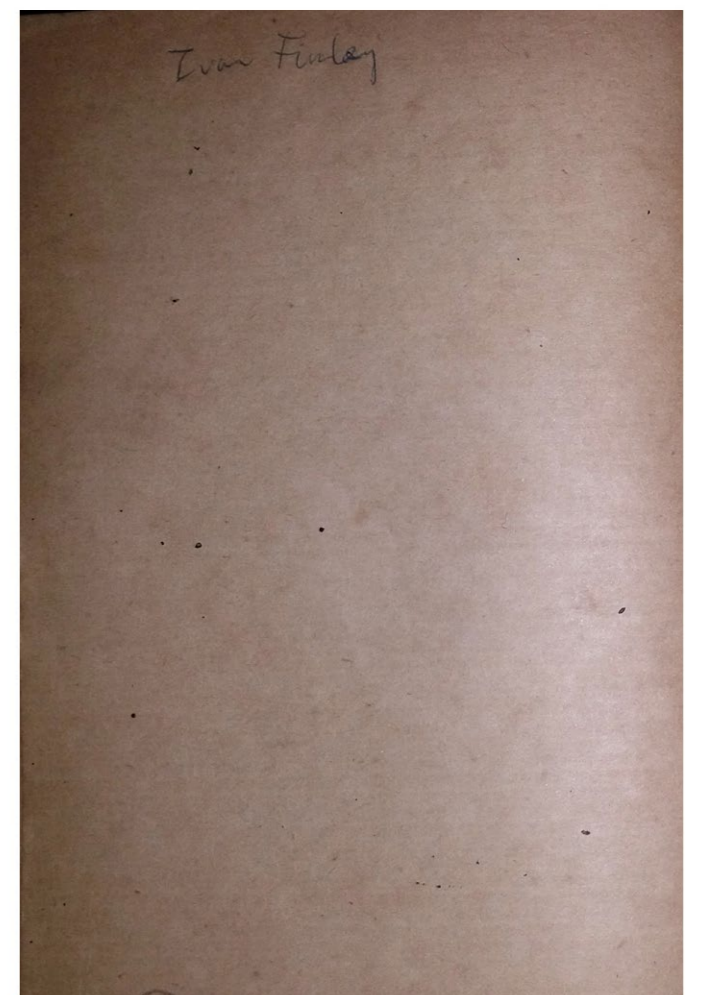
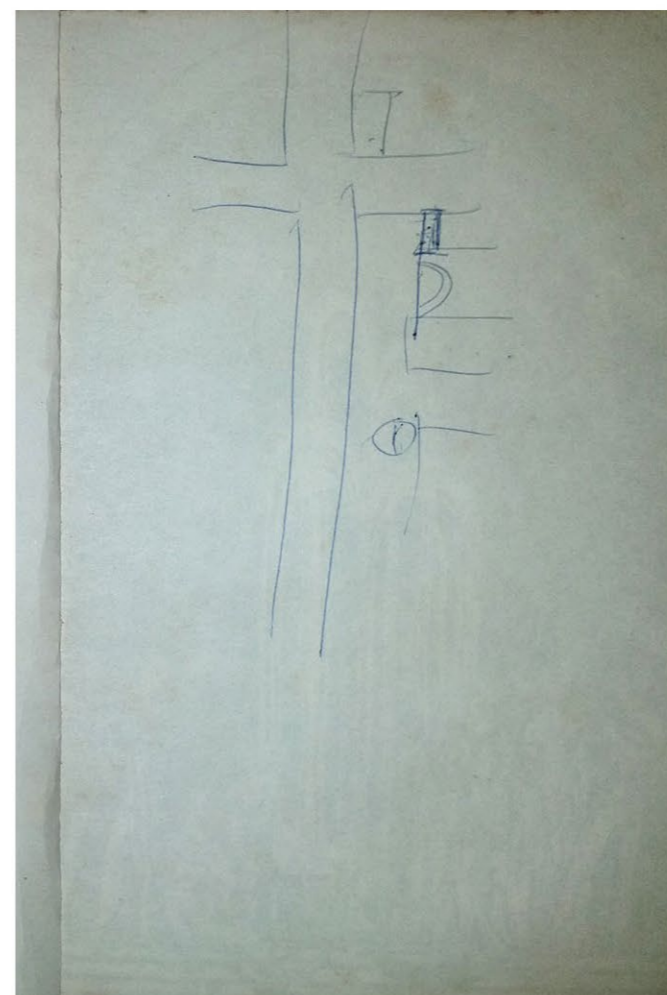
方平、王科一譯

上海譯文出版社出版

1989年4月新2版 / 1991年11月5版



Text and drawing 文字和草稿



**K.H. Found Book:
Ah MAK**

阿麥 / 小克藏書

1

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The horror of life
it doesn't promise you
anything except death

It's terrible
you know what
is all about.

You ~~leave~~ leave
without a trace

You come into the
if they tell
that you are having fun

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