

# K.H. Found Book: Ah MAK

阿麥 / 小克藏書

2

Full list of ah MAK 64 books from K.H. Archive  
小克保存阿麥64本總書目

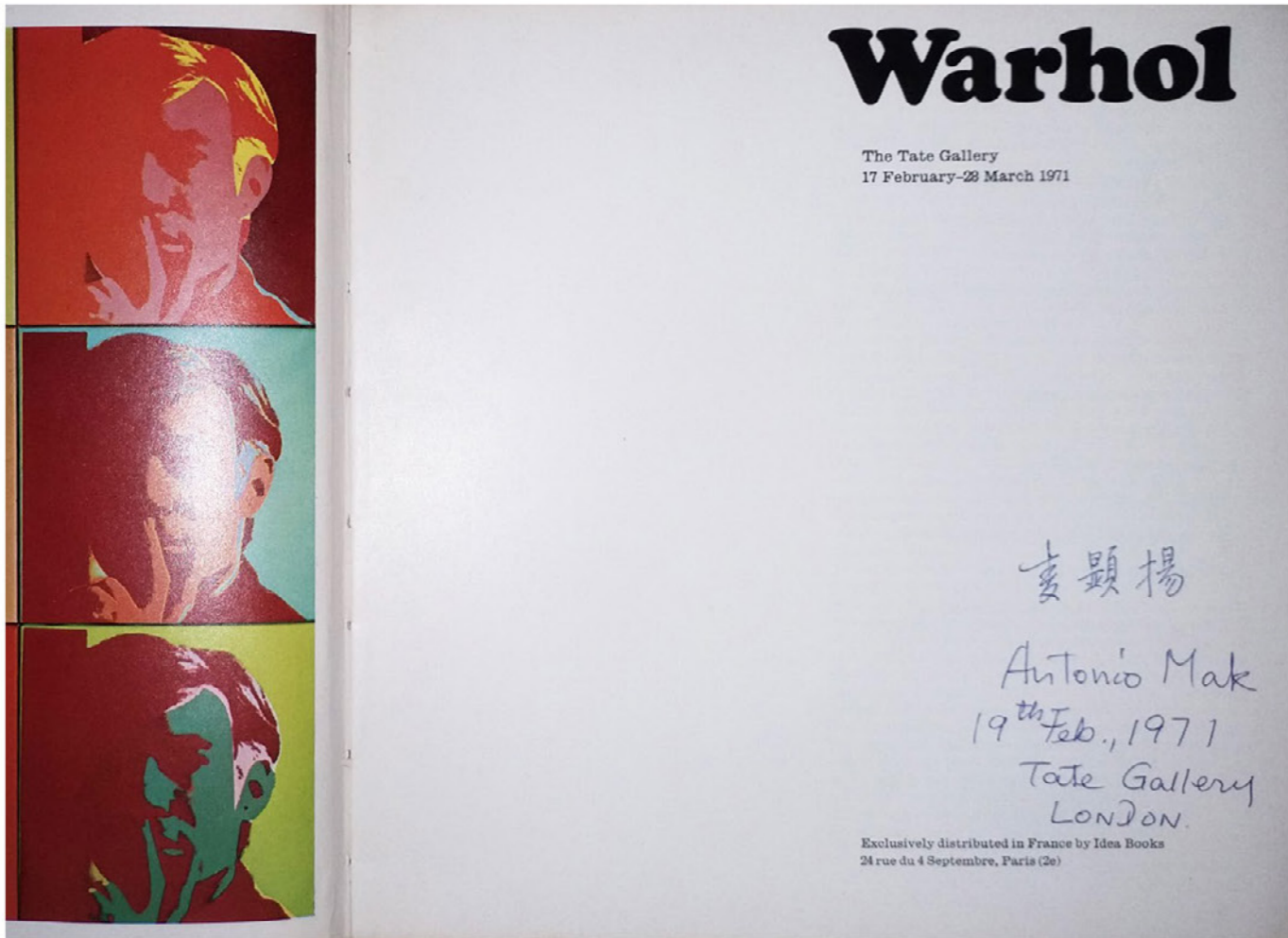
The priority referring to the arrangement of K.H.'s bookshelf,  
it may be imitated the sequence of found ah MAK books  
書序參照小克的書架，這可能是模擬當時發現阿麥書的排法



**Warhol**

Published by  
The Tate Gallery  
1971

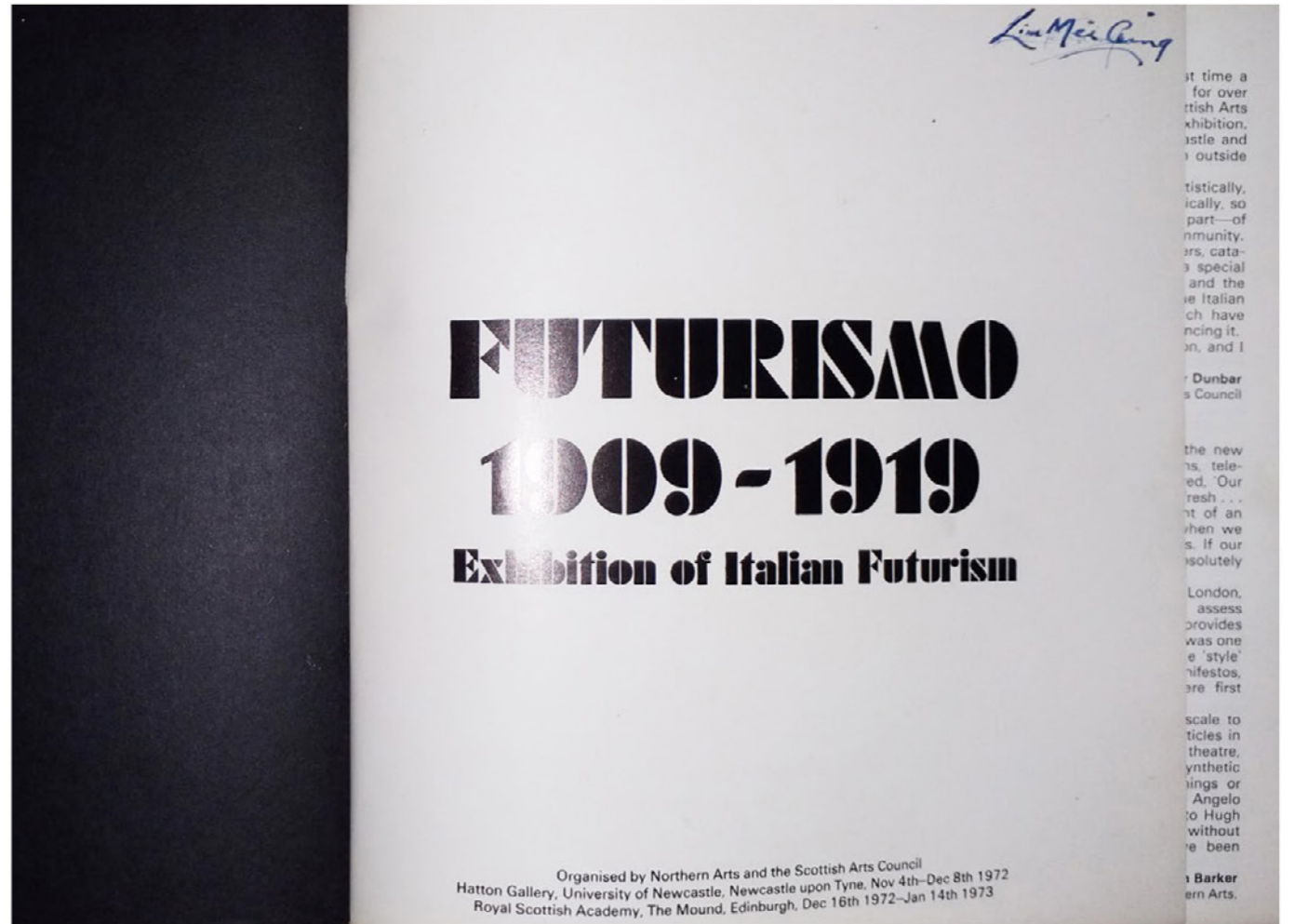
Signed 簽署 1970.2.19



**Futurismo 1909-1919**

Exhibition of Italian Futurism  
Published by  
Northern Arts Council  
1973

Signed 簽署 Lim Mei Ching







### Picasso's Picassos

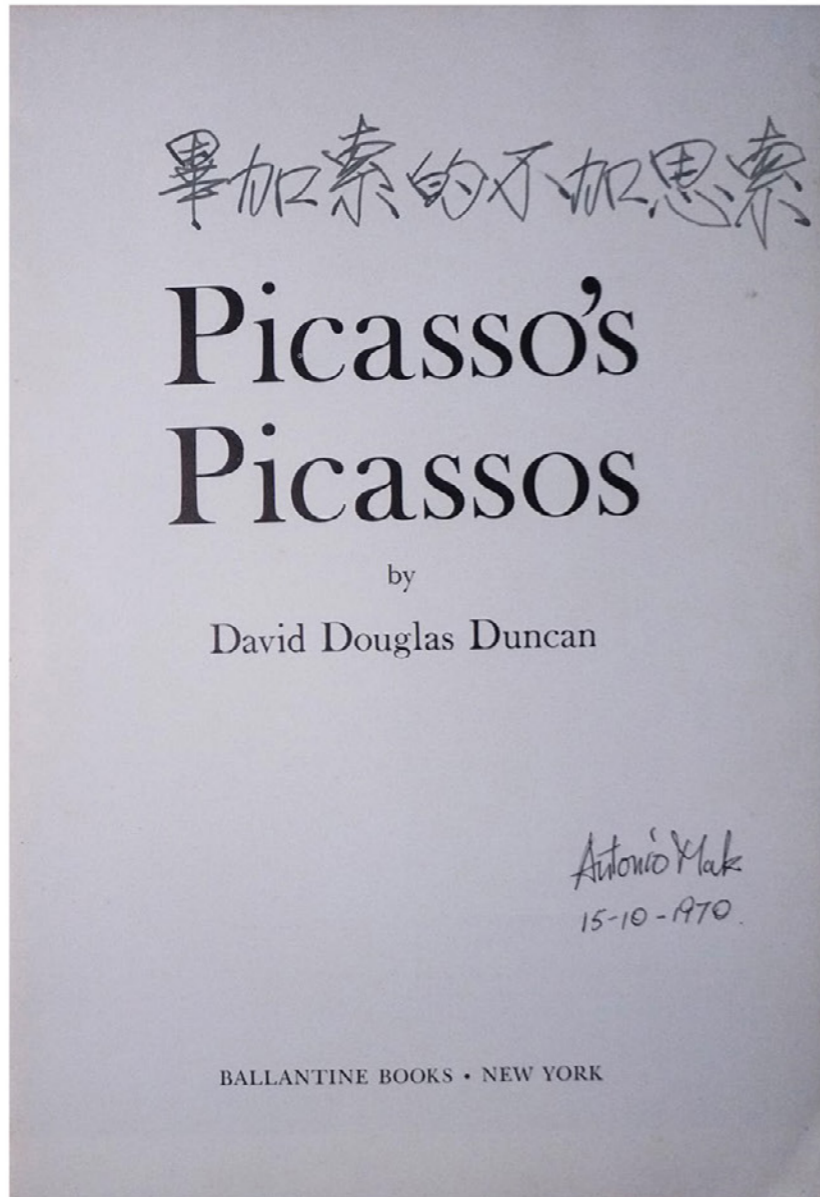
By David Douglas Duncan

Published by

Ballantine Books

1968

Signed 簽署 1970.10.15



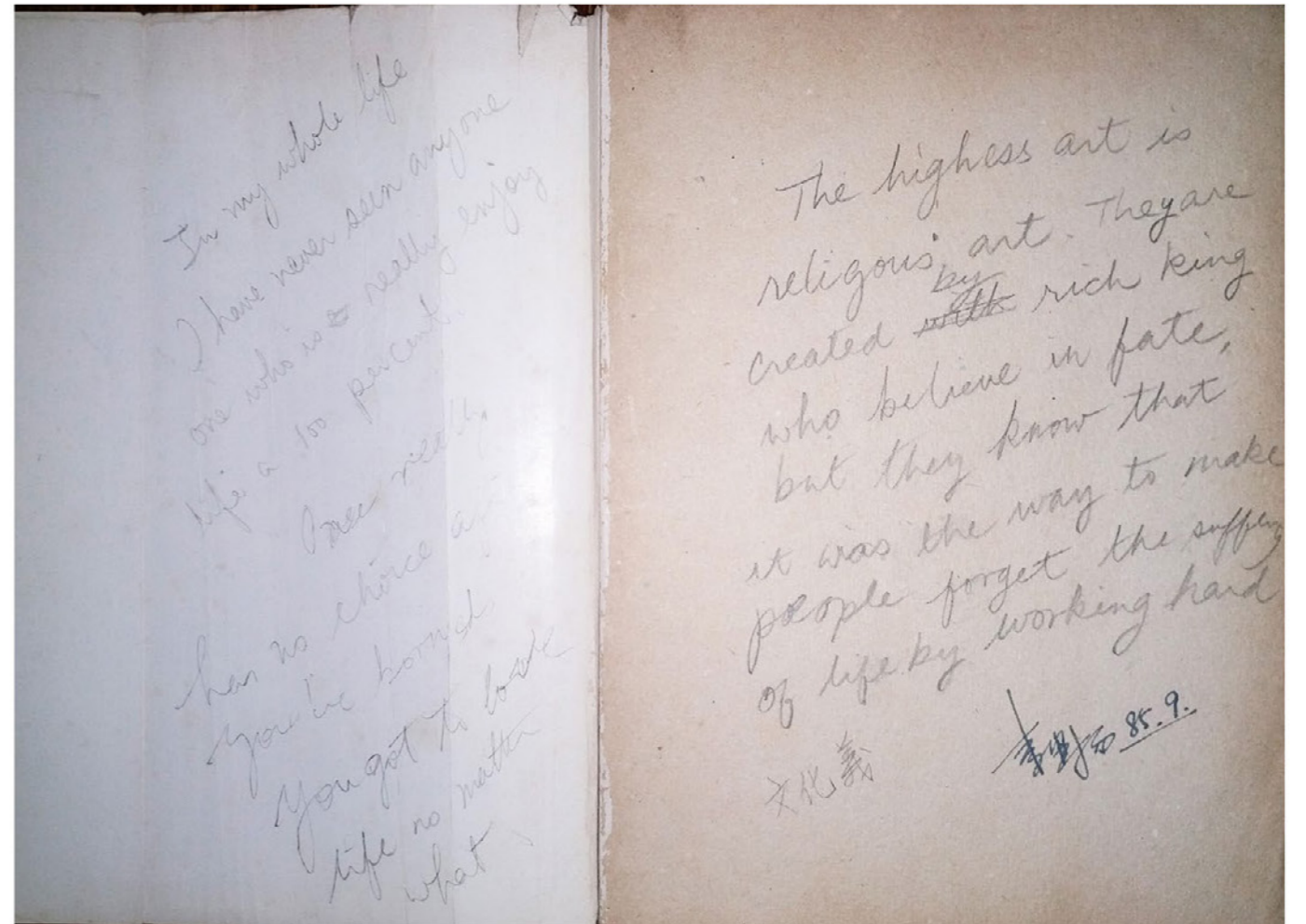
### 華嚴寺

山西雲岡石窟文物保管所編

文物出版社出版

1980年12月

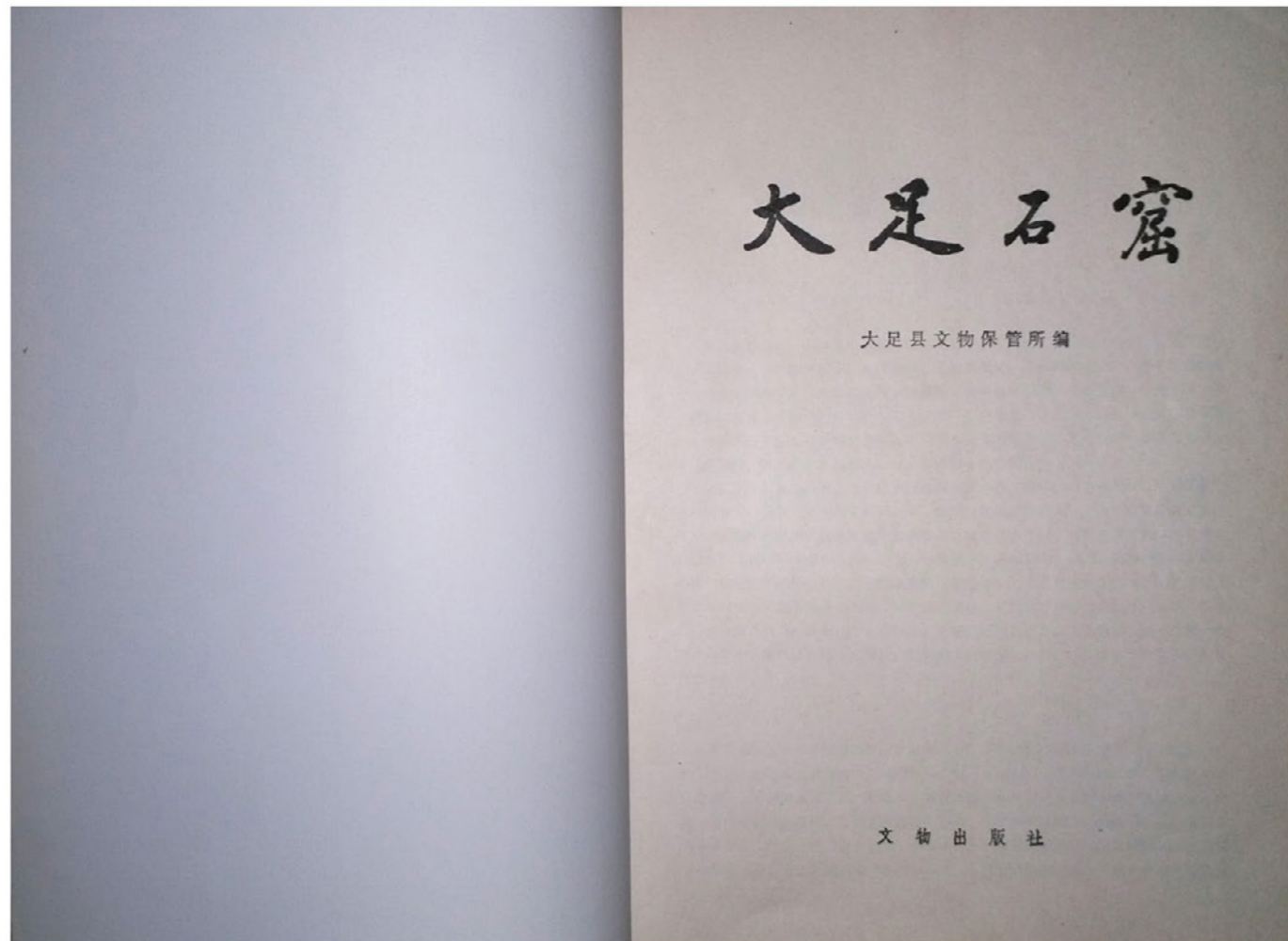
Signed 簽署 1985.9







大足石窟  
大足縣文物保管所編  
文物出版社出版  
1984年6月



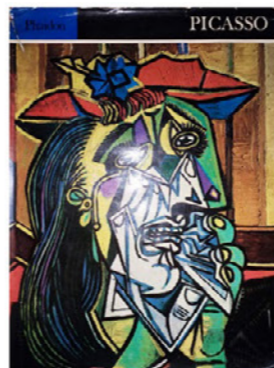
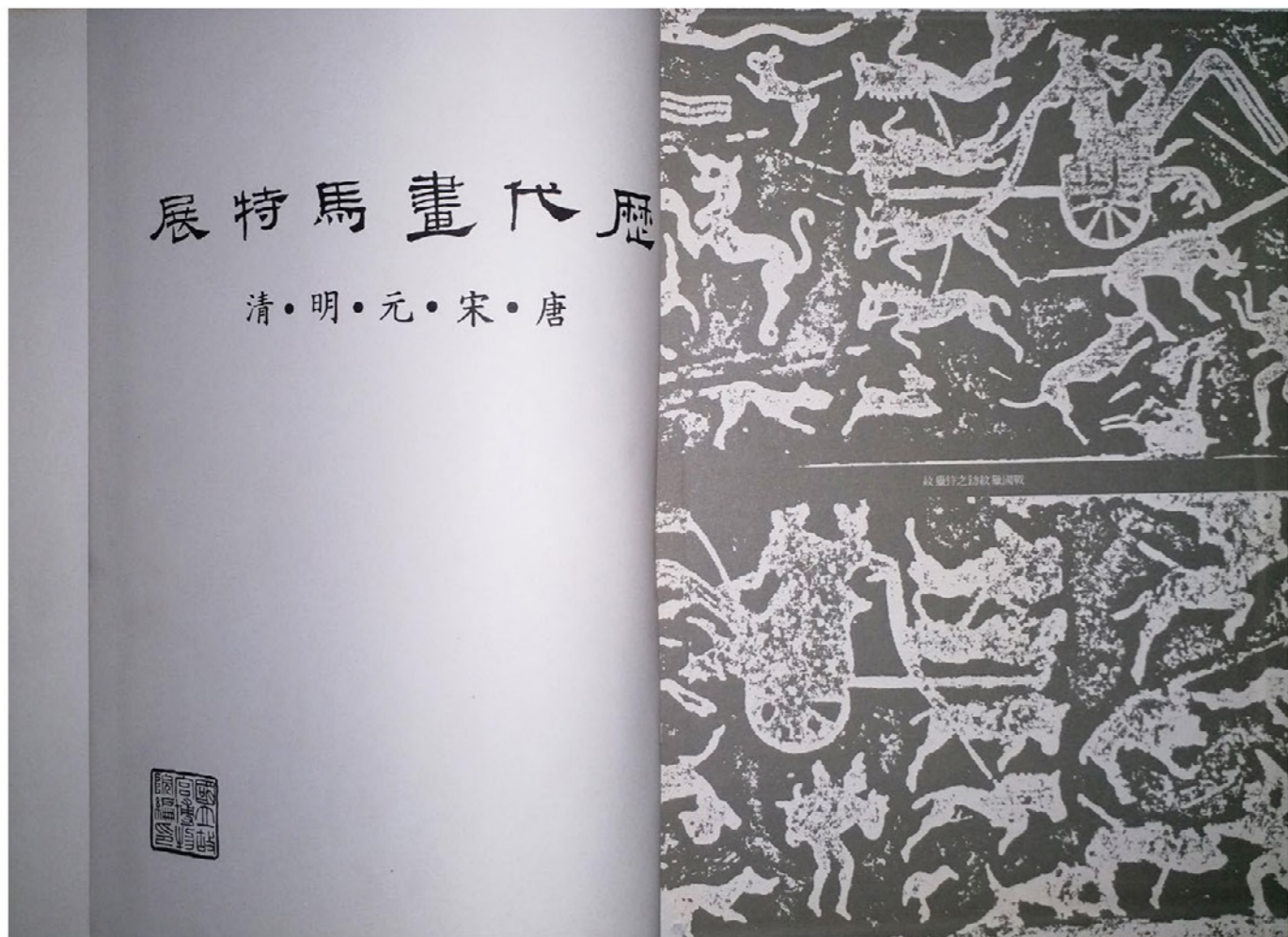
誠品閱讀人文持刊  
eslitebookreview 10  
誠品股份有限公司出版  
1993年6月5日



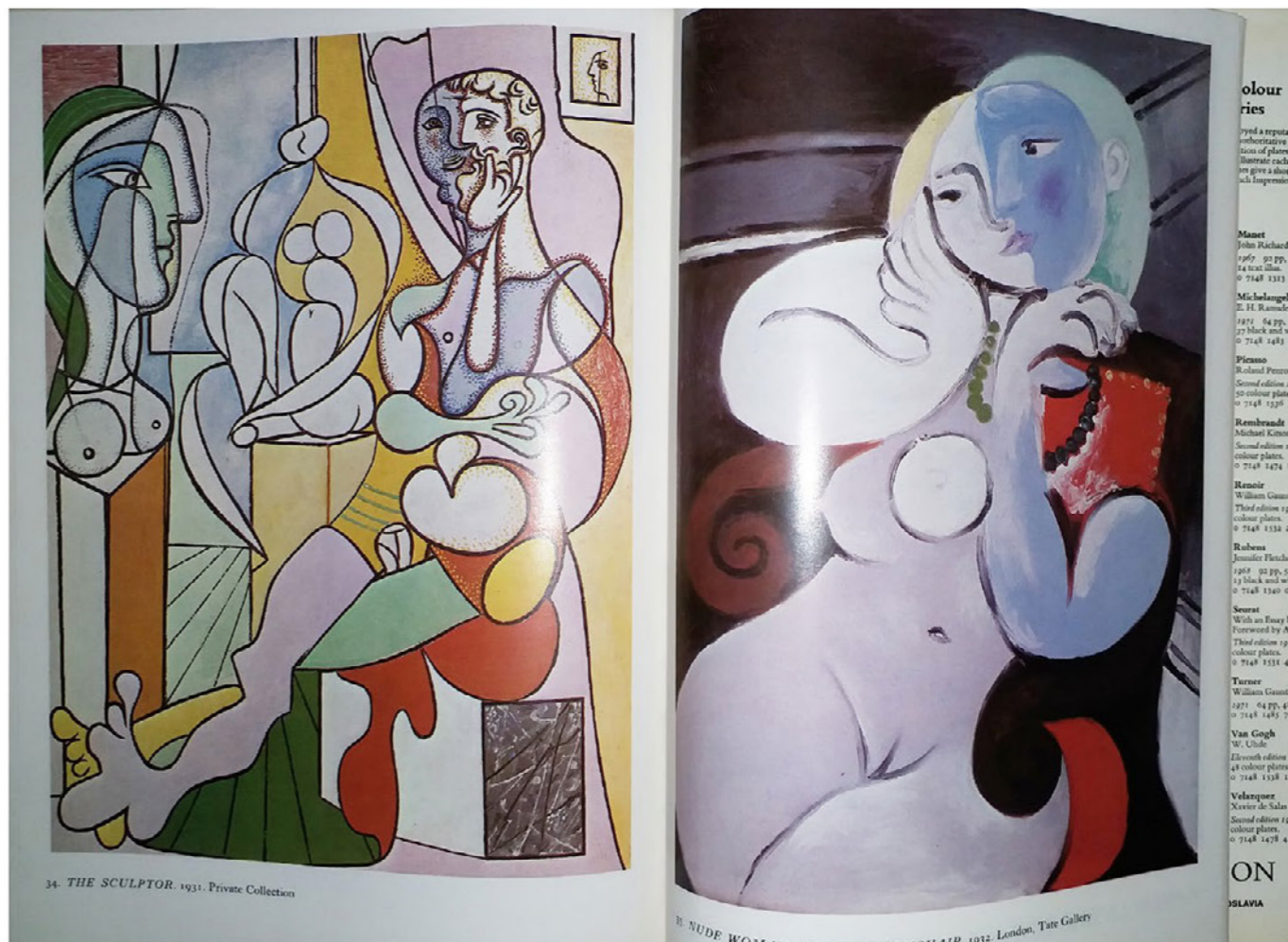




**歷代畫馬特展**  
**Special Exhibition Of Horse Painting**  
 國立故宮博物館編  
 國立故宮博物館出版  
 1978年5月

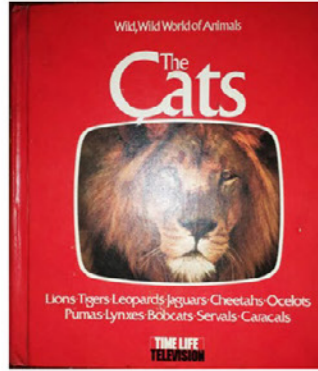


**Picasso**  
 Published by  
 Phaidon Press Ltd.  
 1971  
 Second impression 1974

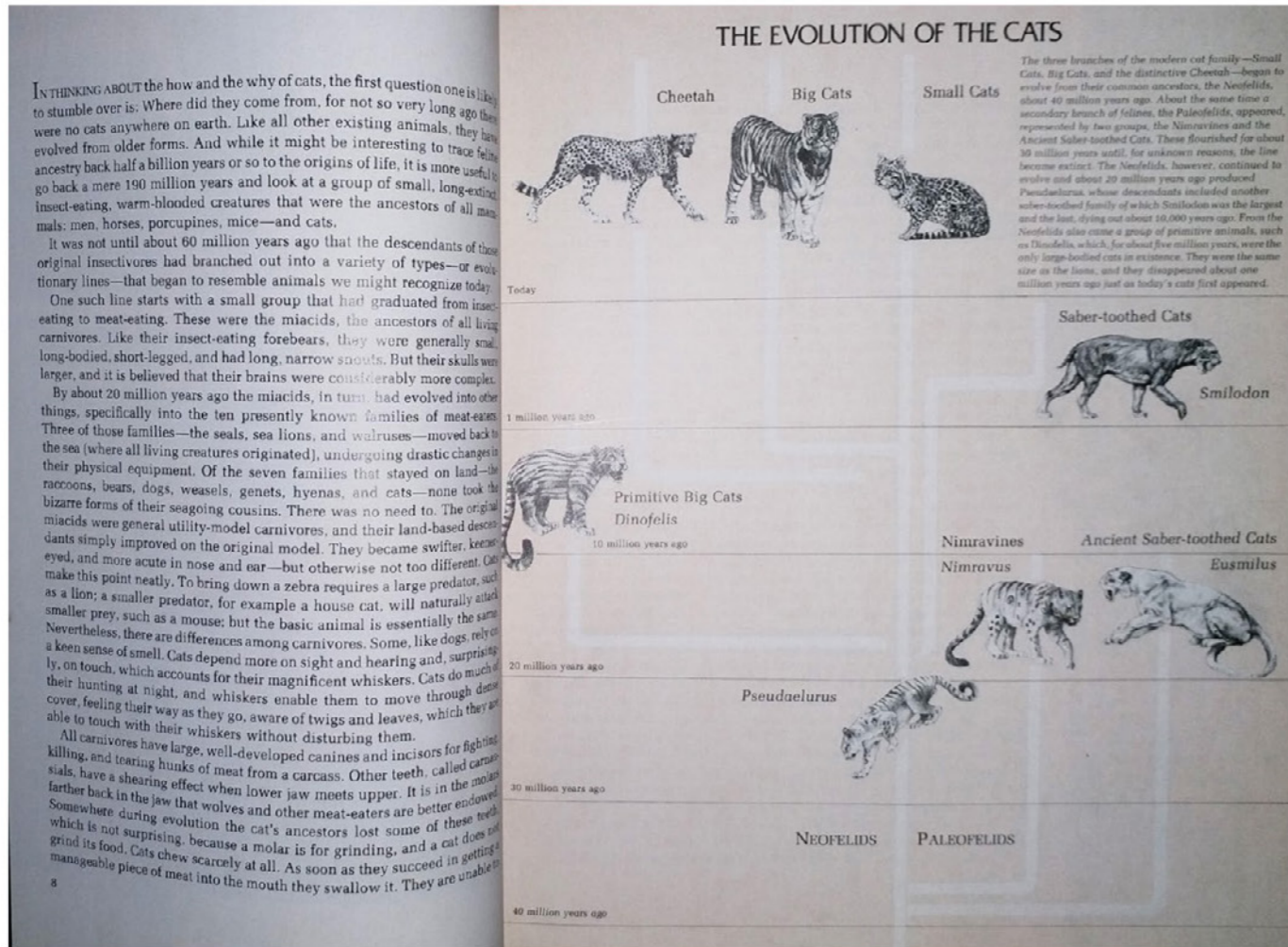


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 E. H. Rieu  
 1871 64 pp, 16  
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 0 7148 1483 0  
 Picasso  
 Richard P  
 Second edition 19  
 50 colour plates,  
 0 7148 1326 3  
 Rembrandt  
 Michael Kilton  
 Second edition 199  
 colour plates,  
 0 7148 1474 1  
 Renoir  
 William Gaunt  
 Third edition 1977  
 colour plates,  
 0 7148 1332 2  
 Rubens  
 Jennifer Fletcher  
 1968 95 pp, 20  
 13 black and white  
 0 7148 1340 0  
 Seurat  
 With an Essay by  
 Foreword by An  
 Third edition 1977  
 colour plates,  
 0 7148 1511 4  
 Turner  
 William Gaunt  
 1971 64 pp, 48  
 0 7148 1485 7  
 Van Gogh  
 W. Urie  
 Eleventh edition 19  
 48 colour plates,  
 0 7148 1538 2  
 Velazquez  
 Xavier de Salas  
 Second edition 1977  
 colour plates,  
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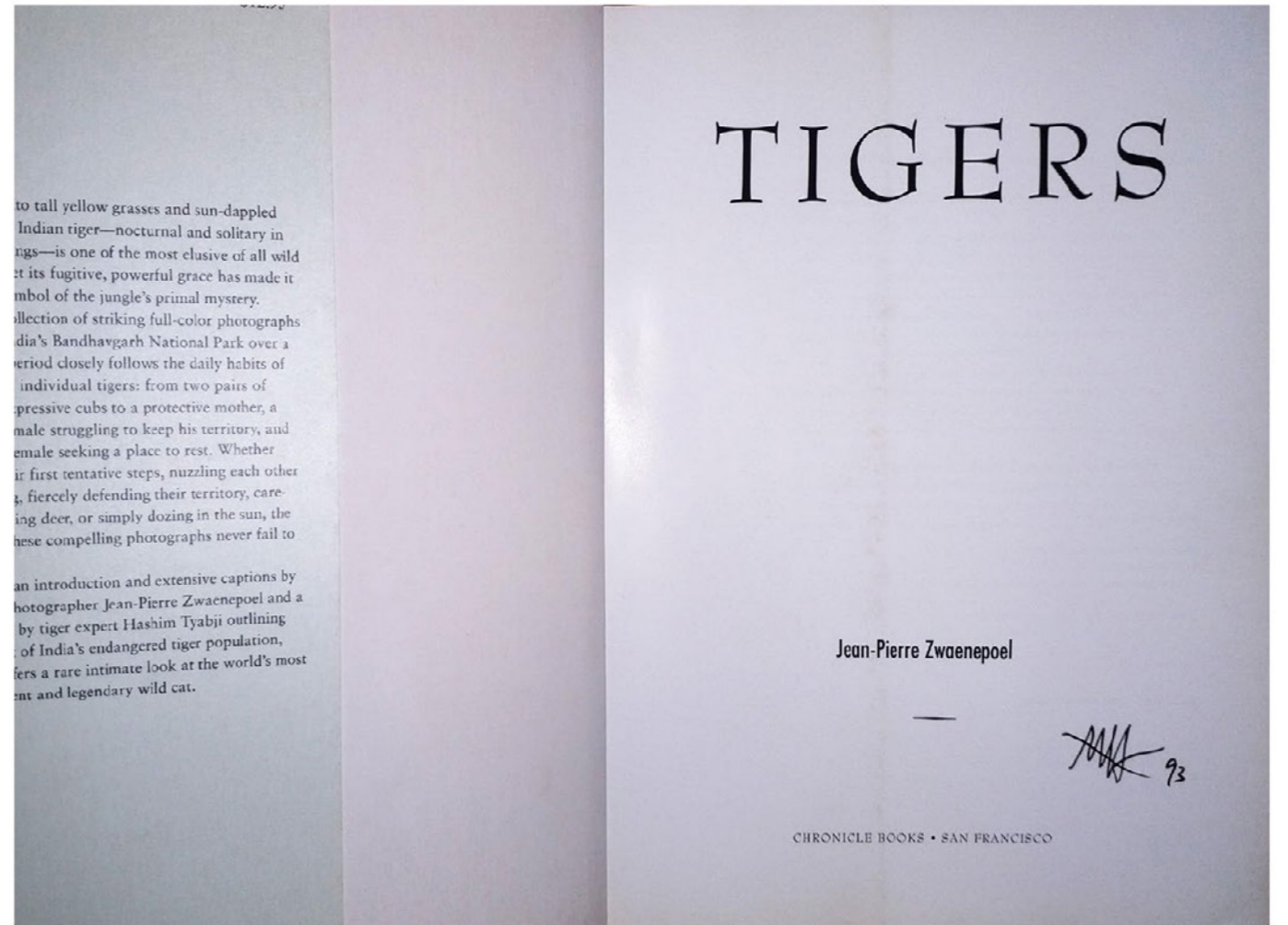




**The Cats**  
 Wild, Wild World of Animals  
 Published by  
 Time-Life Films  
 1976



**Tigers**  
 By Jean-Pierre Zwaenepoel  
 Published by  
 Chronicle Books  
 1992  
 Signed 簽署 1993







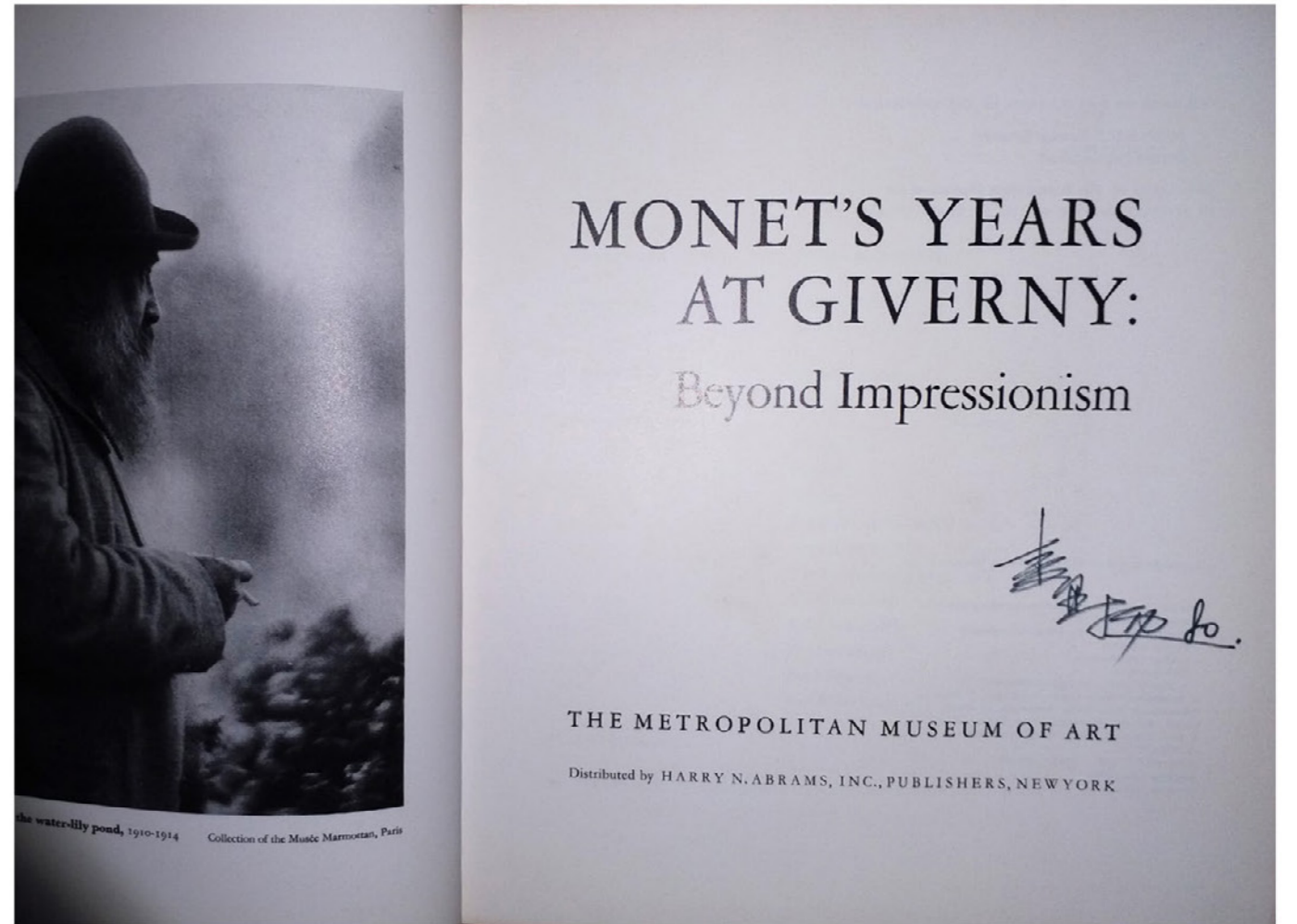
### Frank Frazetta Book Two

By Frank Frazetta  
Published by  
Peacock Press / Bantam Books  
1977

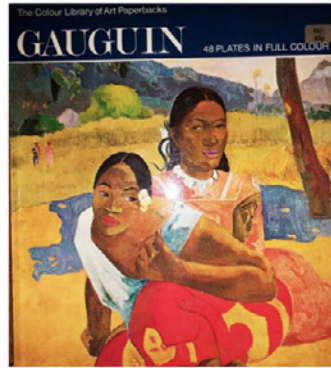


### Monet's Years at Giverny:

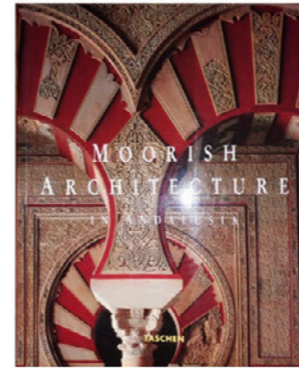
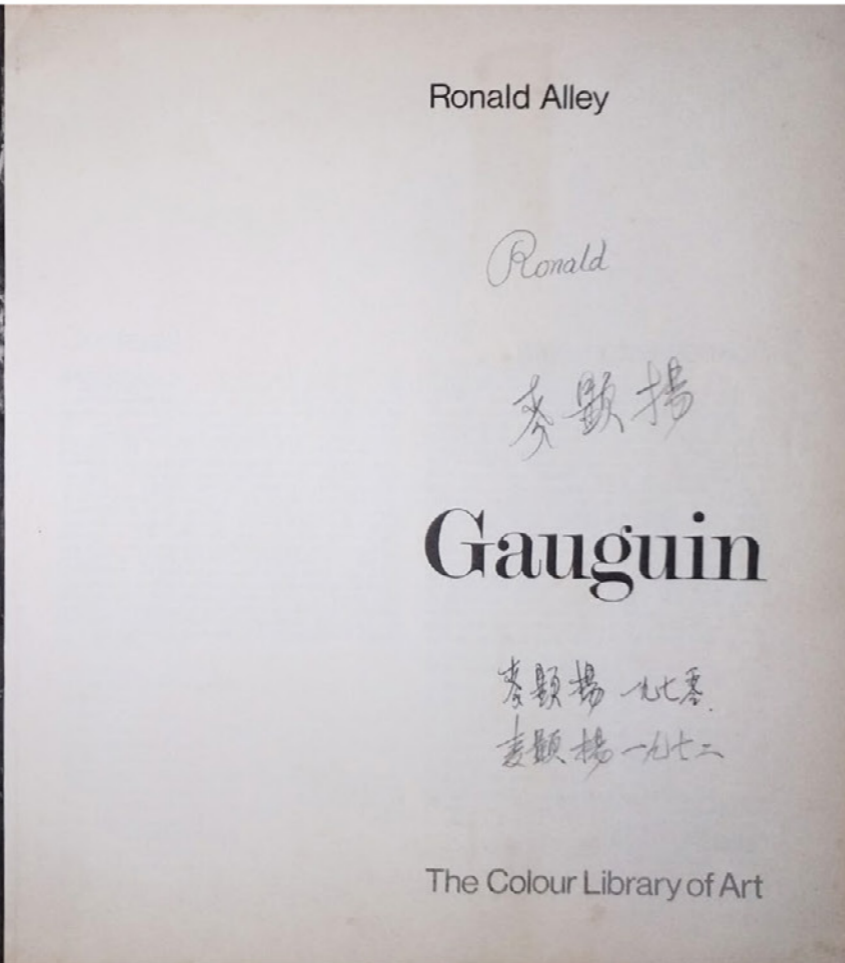
Beyond Impressionism  
Published by  
Metropolitan Museum of Art  
1978  
Signed 簽署 1980



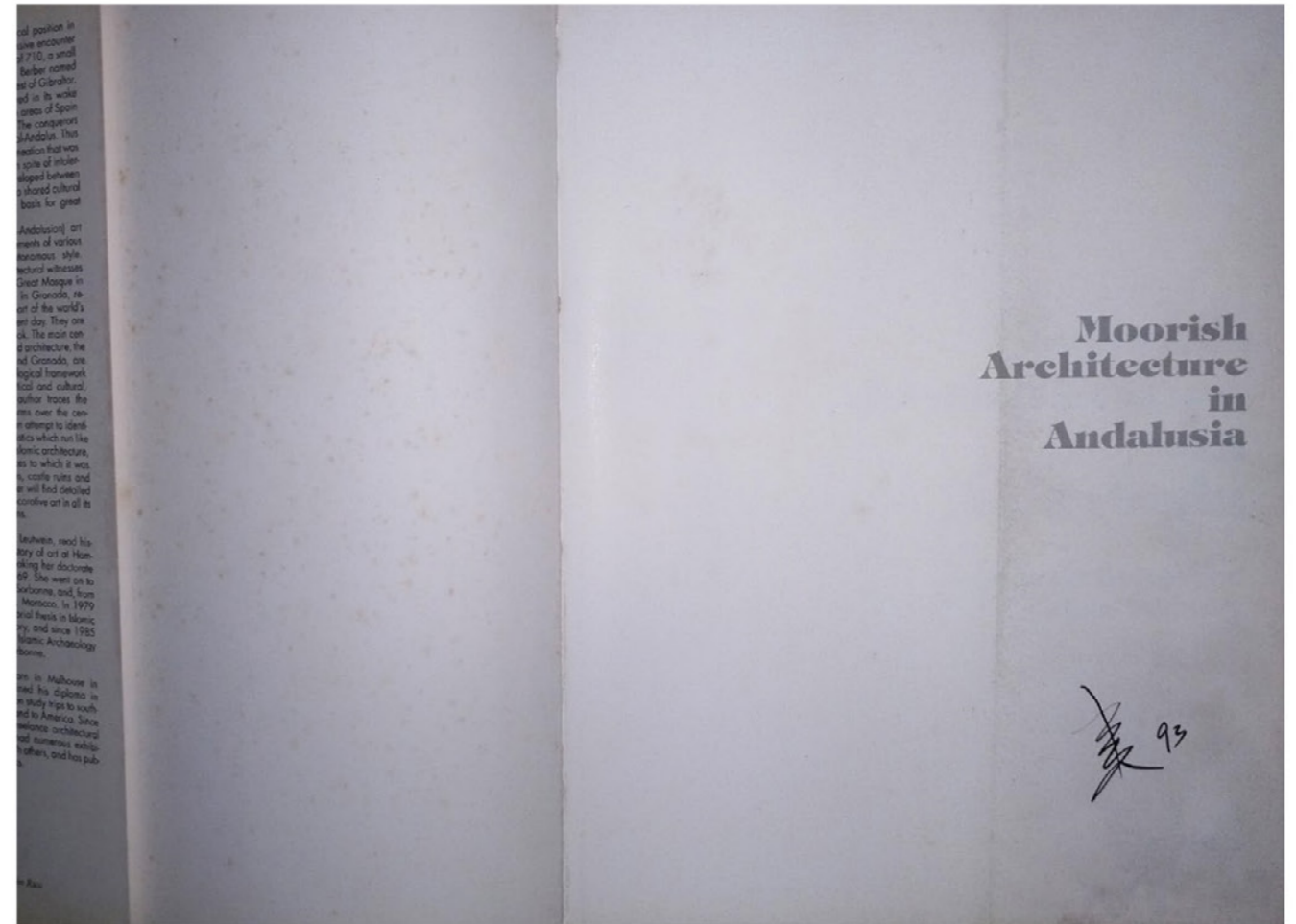




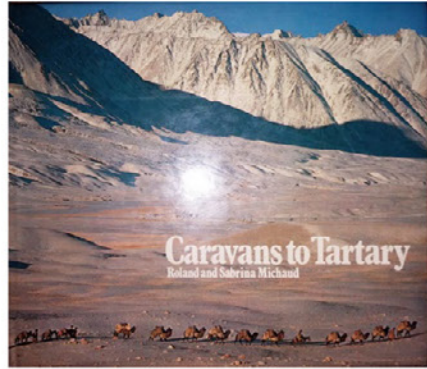
**Gauguin**  
The Color Library of Art  
By Ronald Alley  
Published by  
Hamlyn Publishing Group  
1961 / Revised 1968 / Paperback edition 1970  
Signed 簽署 1970, 1972



**Moorish Architecture in Andalusia**  
By Marianne Barrucandl, Achim Bednorz  
Published by  
Taschent  
1978  
Signed 簽署 1993

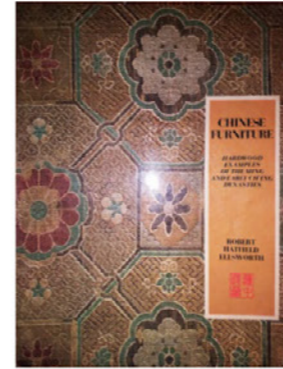
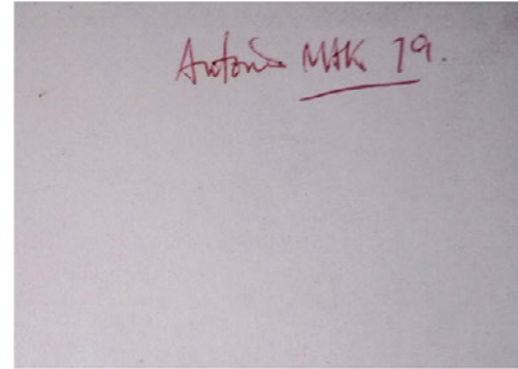






**Caravans to Tartary**

By Roland and Sabrina Michaud  
English translation  
Thames and Hudson Ltd.  
1978, London  
Signed 簽署 1979

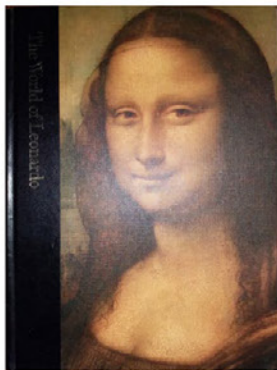


**Chinese Furniture**

Hardwood Examples of the Ming and Early Ch'ing Dynasty  
By Robert Hatfield Ellsworth  
Published by  
Win. Collins & Sons, Ltd.  
1971, London and Glasgow







### The World of Leonardo 1452-1519

By Robert Wallace  
Published by  
Time Inc.  
1966, 1971  
Reprinted 1972

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ng approaching dread.  
ght his use of *sfumato*  
finitely thin glazes are  
his finest (page 141).  
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n of the earth on the  
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lorplate on page 140  
ho are weary of the



interest in the *Battle of*  
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ould repair the paint-  
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situation by Charles  
Milan for Louis XII  
Leonardo—Louis had  
irst seeing it, he had

A year or so after he finished the *Mona Lisa*, Leonardo was at work on *Leda and the Swan*. The finest representation of this lost work is a pen-and-ink drawing by Raphael (detail above), presumed to be almost a direct copy of the panel painting by Leonardo. Raphael, when he reached his artistic maturity only a few years after making this copy, used the stance of the Leda figure for one of his philosophers in his Vatican fresco *School of Athens*.

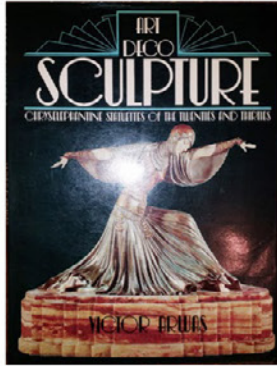


### The People of Kau

Photographs, Text and Layout by  
Leni Riefenstahl  
Published by  
Collins St James's Place  
1976, London







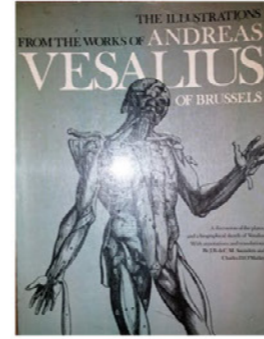
### Art Deco Sculpture:

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



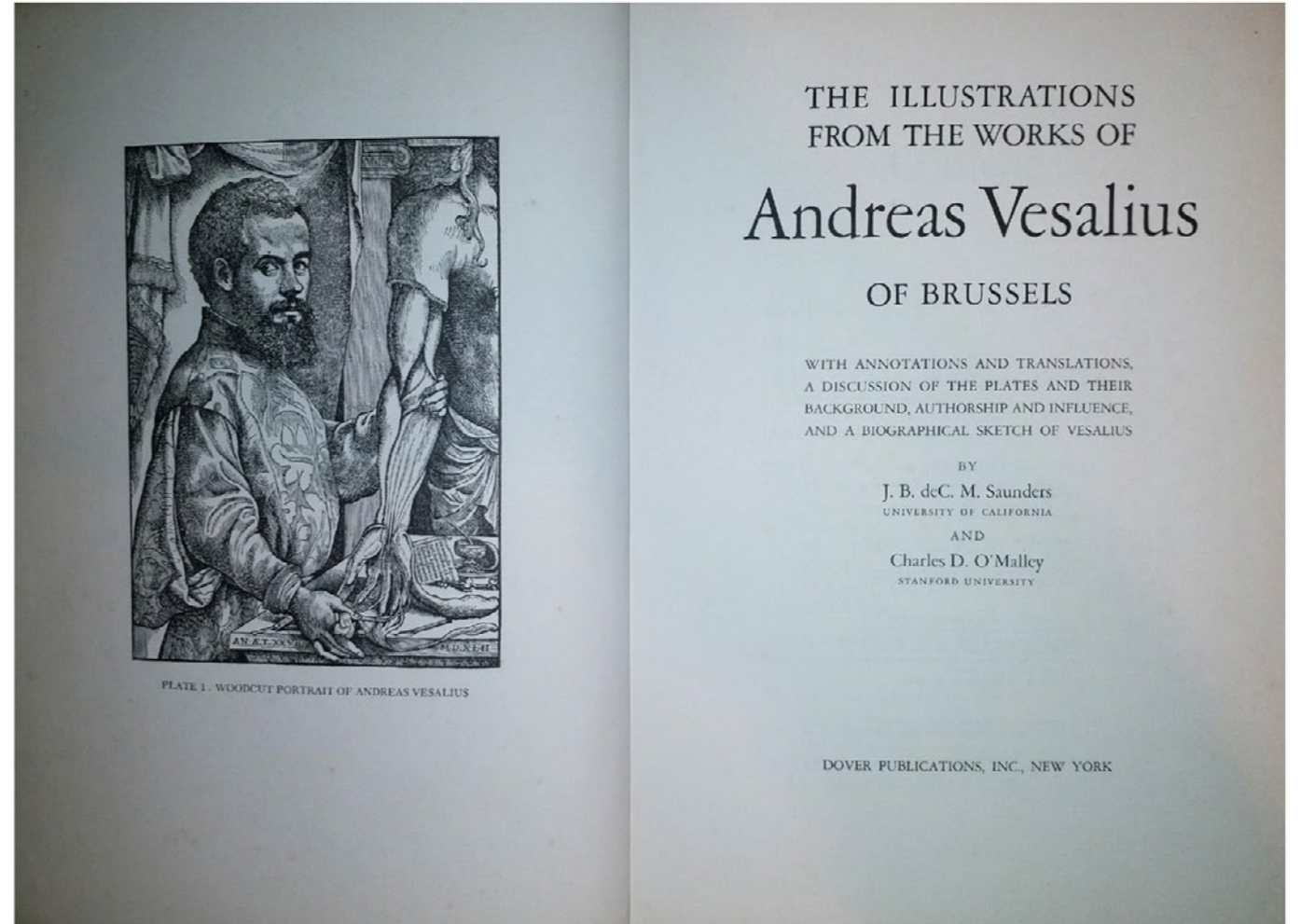
CHIPARUS Dancer with Lamp: cold-painted bronze and ivory, onyx base. 14.2 in. 36 cm (Collection of Fulvia and Adolpho Leimer, São Paulo)

Opposite  
D. CHAROL Dancer in Green: cold-painted bronze and ivory, bronze and onyx base. 15.75 in. 40 cm



### The Illustrations from the Works of Andreas Vesalius of Brussels

Published by  
Dover Publications Inc.  
1950  
Dover first edition 1973



## THE ILLUSTRATIONS FROM THE WORKS OF Andreas Vesalius OF BRUSSELS

WITH ANNOTATIONS AND TRANSLATIONS,  
A DISCUSSION OF THE PLATES AND THEIR  
BACKGROUND, AUTHORSHIP AND INFLUENCE,  
AND A BIOGRAPHICAL SKETCH OF VESALIUS

BY  
J. B. deC. M. Saunders  
UNIVERSITY OF CALIFORNIA  
AND  
Charles D. O'Malley  
STANFORD UNIVERSITY



PLATE 1. WOODCUT PORTRAIT OF ANDREAS VESALIUS

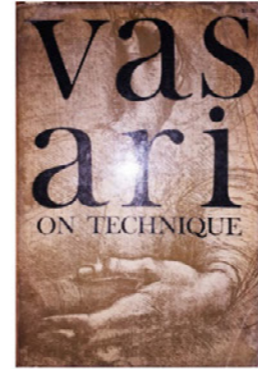
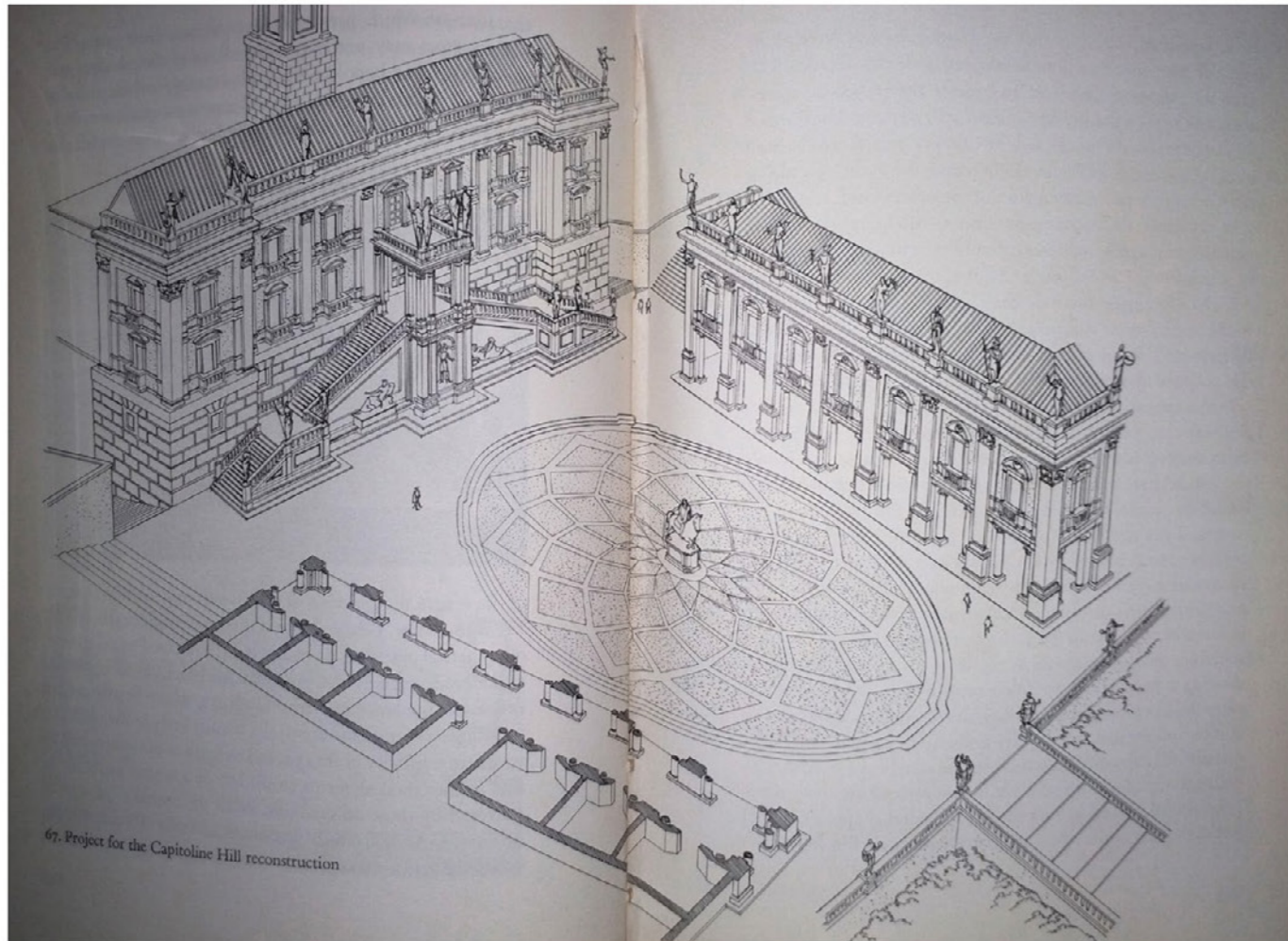
DOVER PUBLICATIONS, INC., NEW YORK





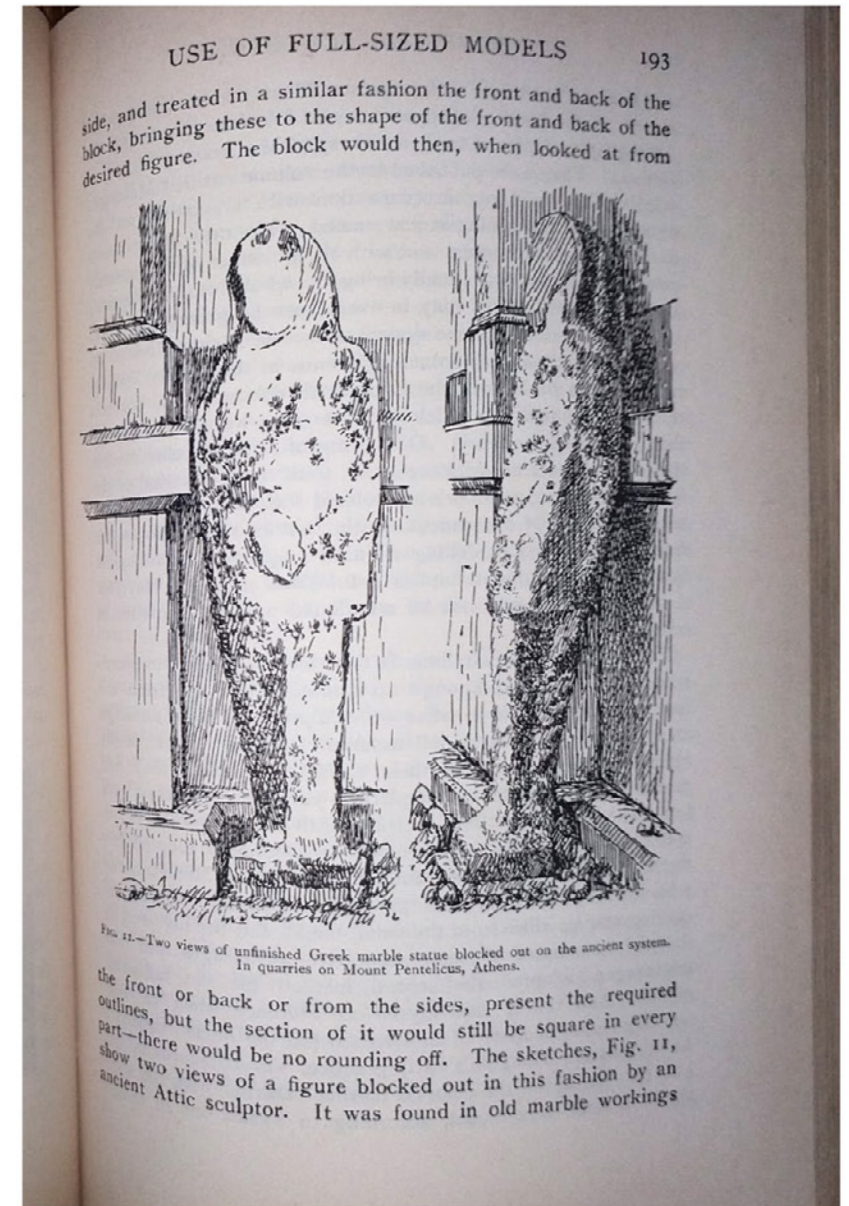
### The Architecture of Michelangelo

By James S. Ackerman  
Published by  
Pelican Books  
A. Zwemmer edition 1961  
1970



### Vasari on Technique

By Giorgio Vasari  
Published by  
Pelican Books  
1907  
Reprint 1970



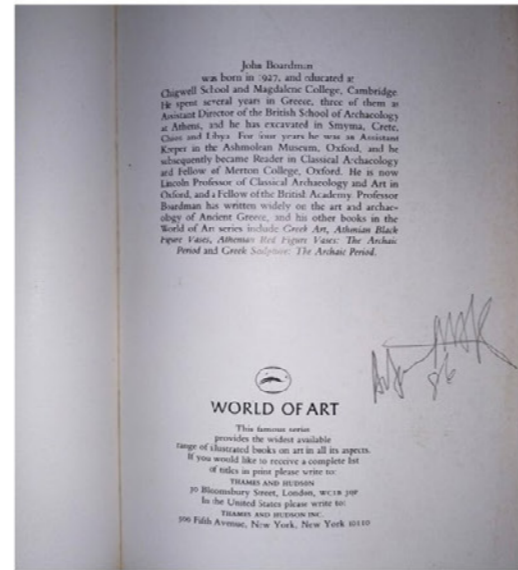




**Greek Sculpture**  
The Classical Period

**John Boardman**  
Published by  
Thames & Hudson  
1985

Signed 簽署 1986

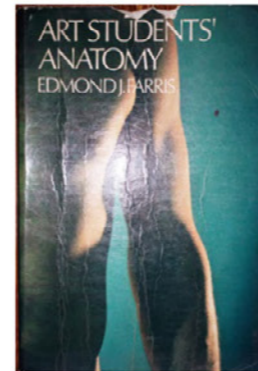


96.4 South frieze slab XL (112-5)



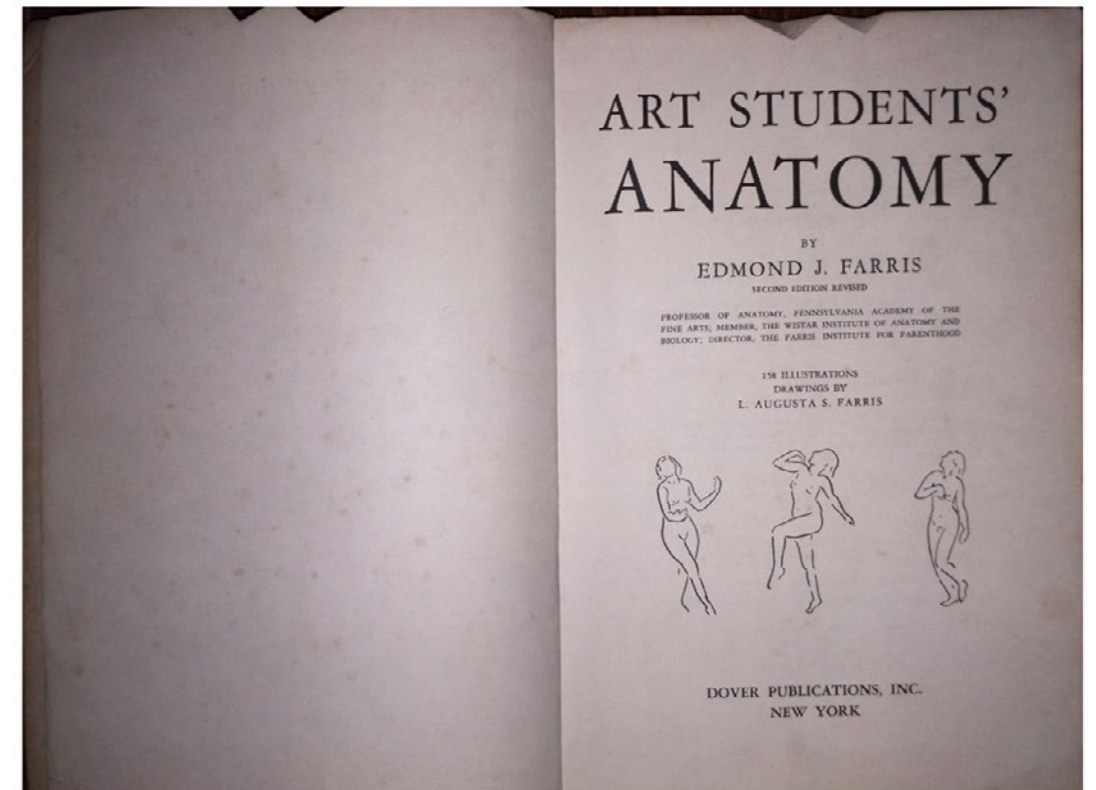
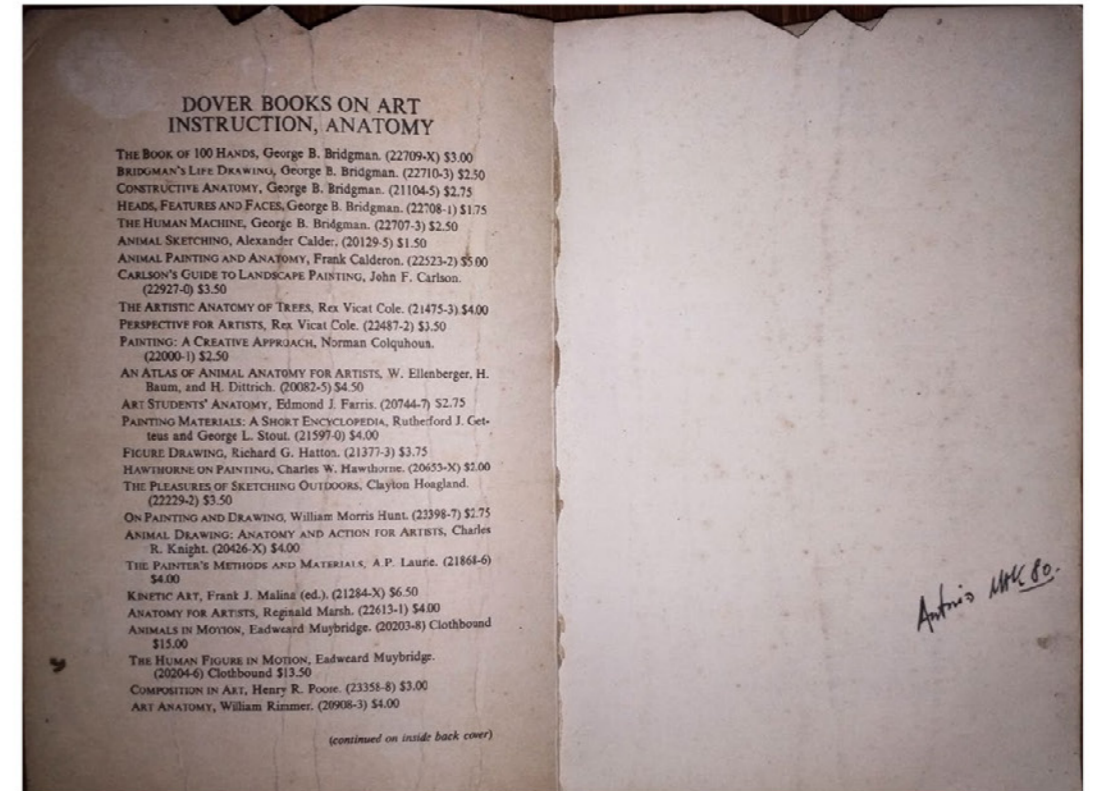
96.10 Parthenon.  
North frieze slab XXIX

96.11 Parthenon.  
North frieze slab XVII

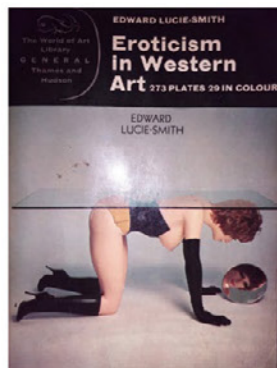


**Art Students' Anatomy**

**Edmond J. Farris**  
Published by  
Dover Publications  
1935, 1944  
Dover first edition 1961  
Signed 簽署 1980







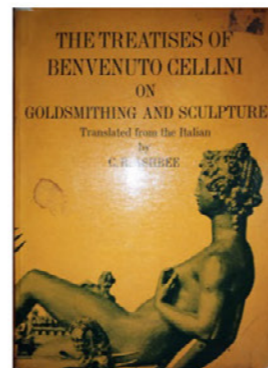
### Eroticism in Western

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



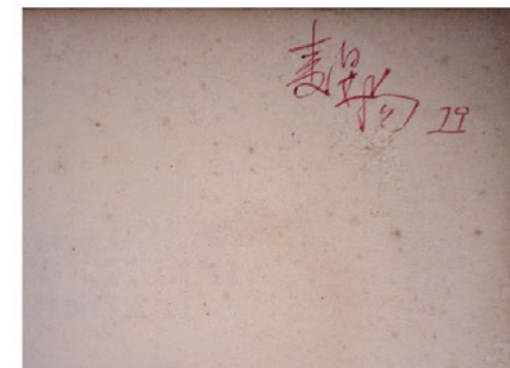
40 HIERONYMUS BOSCH, *The Garden of Earthly Delights*, c. 1500. Central panel

41 HIERONYMUS BOSCH, *The Garden of Earthly Delights*, c. 1500. Detail of central panel



### The Treatises of Benvenuto Cellini on Goldsmithing and Sculpture

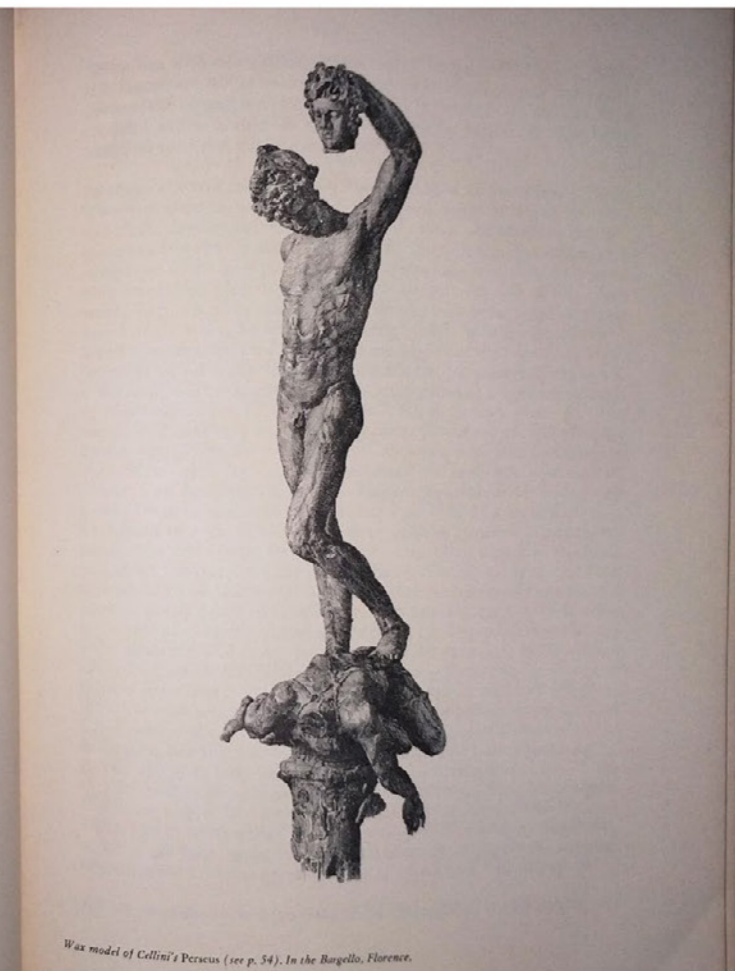
Translated by C. R. Ashbee  
 Published by  
 Dover Publications, Inc.  
 1967  
 Signed 簽署 1979



stipend of 1000 scudi annually, & gave me into the bargain a castle that is in Paris called 'Petit Nello,' wherein I served him four entire years. And forasmuch as there was great war in these parts, I begged grace of his Majesty to let me travel to Italy, which favour he accorded me, though none too willingly. In the end I left with his good will, and remained his creditor for 700 ducats of gold of my salary, & in addition all the stock and material for the great works I had been engaged on, the which amounted to about 15,000 scudi.

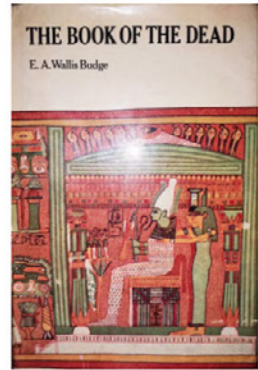
In my castle, \* which I left under the guard of my two pupils, Pagolo Romano and Ascanio Napoletano, I left several great and small vases made of my own silver, not to mention a large vase all embossed with figures. This one I had made with the King's silver, & the others, as I have said, were made from my silver, & therefore mine. And over and above all this I left behind all the flower of the studies of my twenty years in Rome, and all the rich furniture of my house, which was such as to be worthy of hosting any noble lord or gentleman. The Bishop of Paira, who was a friend of mine, did I thus entertain, and bring away from the hostel where he was staying, during a long sojourn in Paris; & to many others too, in like manner, I gave abundant hospitality. I affirm that I came to Italy for no other purpose than to keep my six poor nephews, sons of my own sister; and I gave aid to all of them as soon as I was again among them. Before departing from Italy I went to seek out my lord the illustrious Duke Cosimo de Medici in order to pay him my respects, and ask his permission to return again to France. This amiable prince gave me as warm a greeting as could possibly be imagined, & intreated of me to make him a model for a statue of Perseus with the head of Medusa in his hand, telling me that he wished to erect the statue under one of the arches in the great loggia of the Piazza. This raised a mighty zeal for glory within me, & I said to myself: 'So is a work of yours to stand between one of Michael Angelo & one of Donatello, both of them men who surpassed the ancients in genius? What greater treasure could I desire than the honour of being set between these two mighty men?' And forasmuch as I knew that my studies in this art had by no means been slight, I promised myself that my work should hold its own beside theirs. In lightness of heart and full of energy I set me to a model of a Perseus about the height of a cubit, such as his excellency had commissioned; and when I had done it I took it to him, and he marvelled at it & said: 'Benvenuto, if you had the courage to do this thing in great as admirably as you have done it in little, I trow for a certainty that it would be the loveliest work in the Piazza.' These words moved me greatly, and in part with confidence for what I had already done, in part with great ambition for what I had still in mind to do, I said to the

\* See Cellini's *Autobiography*, Symonds' translation.



Wax model of Cellini's Perseus (see p. 34). In the Bargello, Florence.

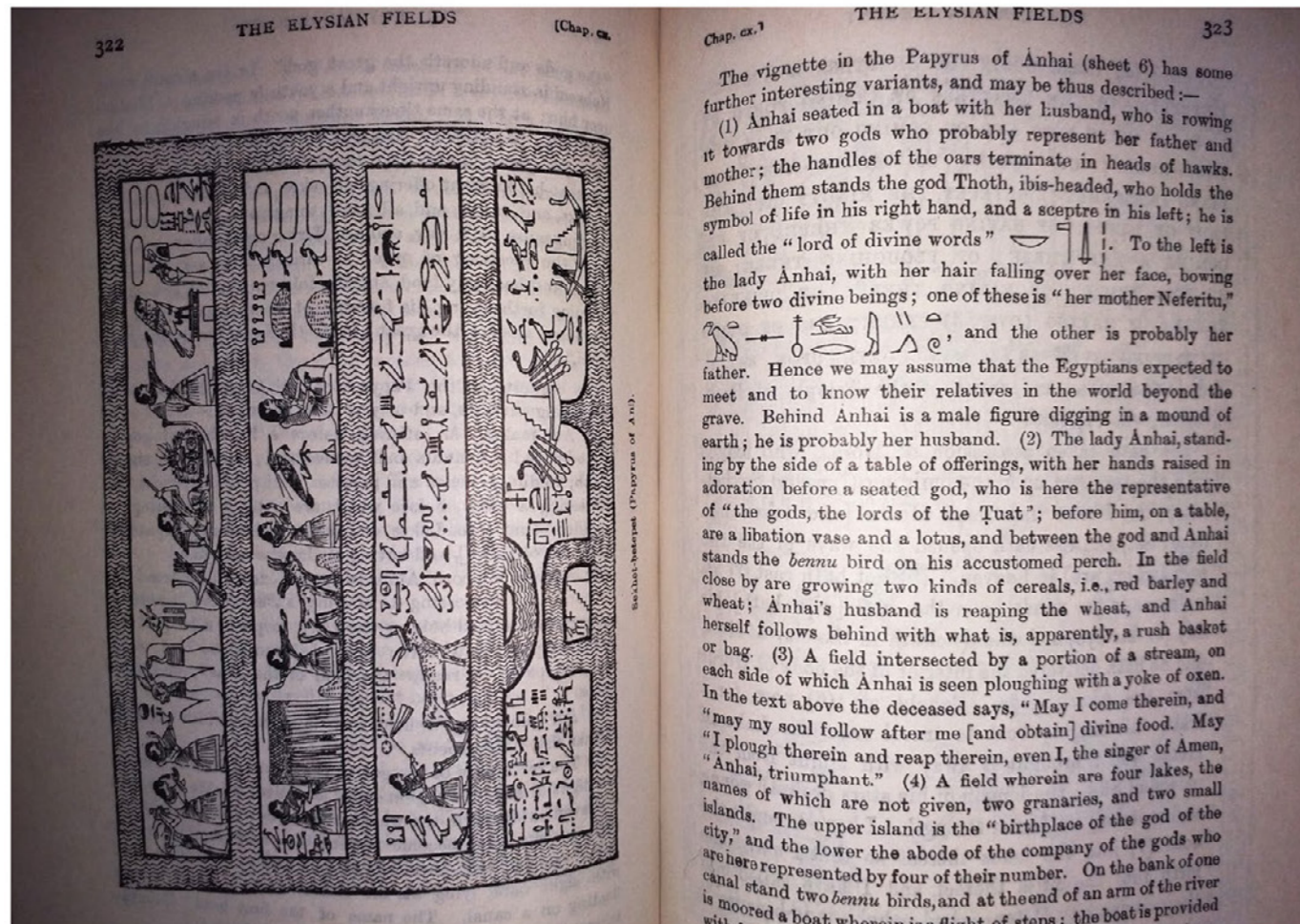




### The Book of The Dead

E. A. Wallis Budge

Published by  
Routledge & Kegan Paul  
Great Britain 1899 / United States 1969  
1974

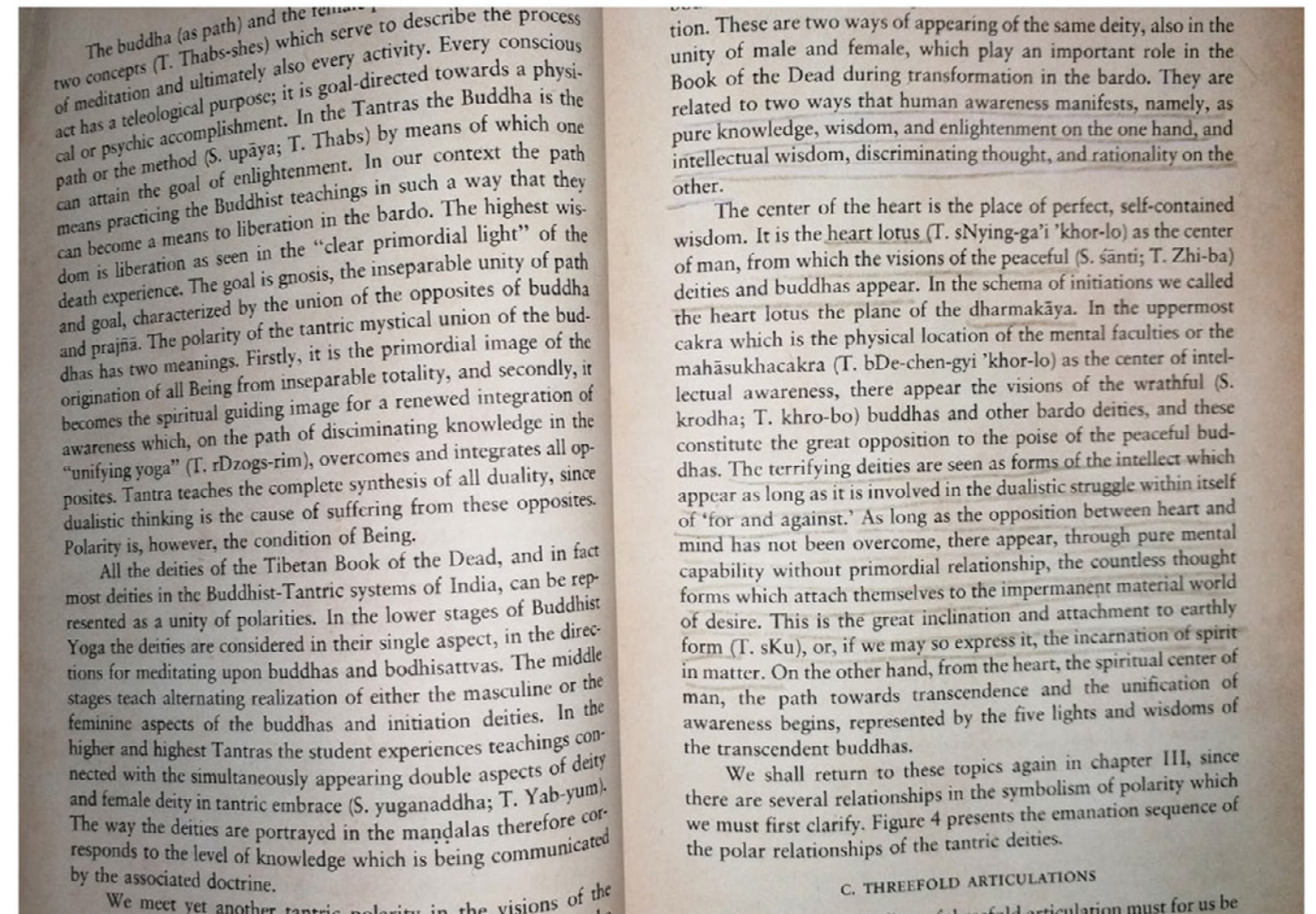
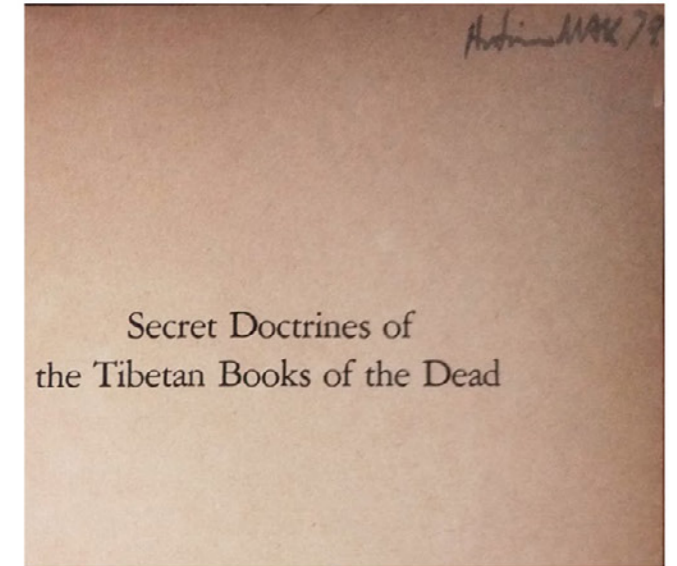


### Secret Doctrines of the Tibetan Books of the Dead

Detlef Ingo Lauf, Translated by Graham Parkes

Published by  
Shambhala  
1977

Signed 簽署 1979

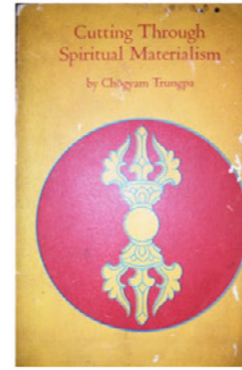
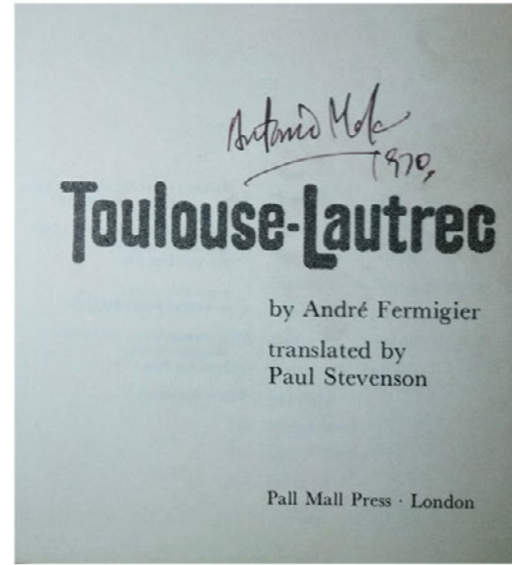






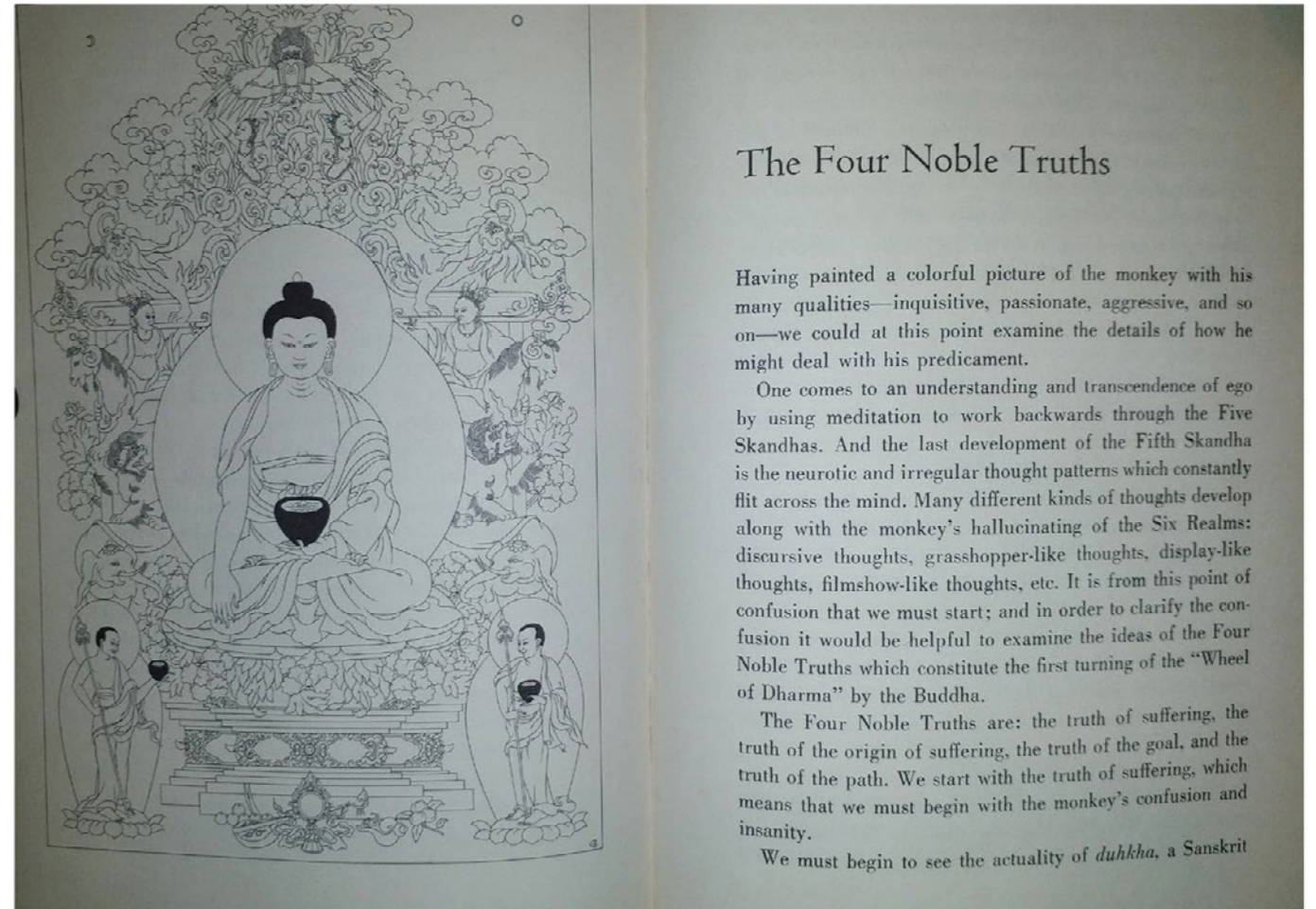
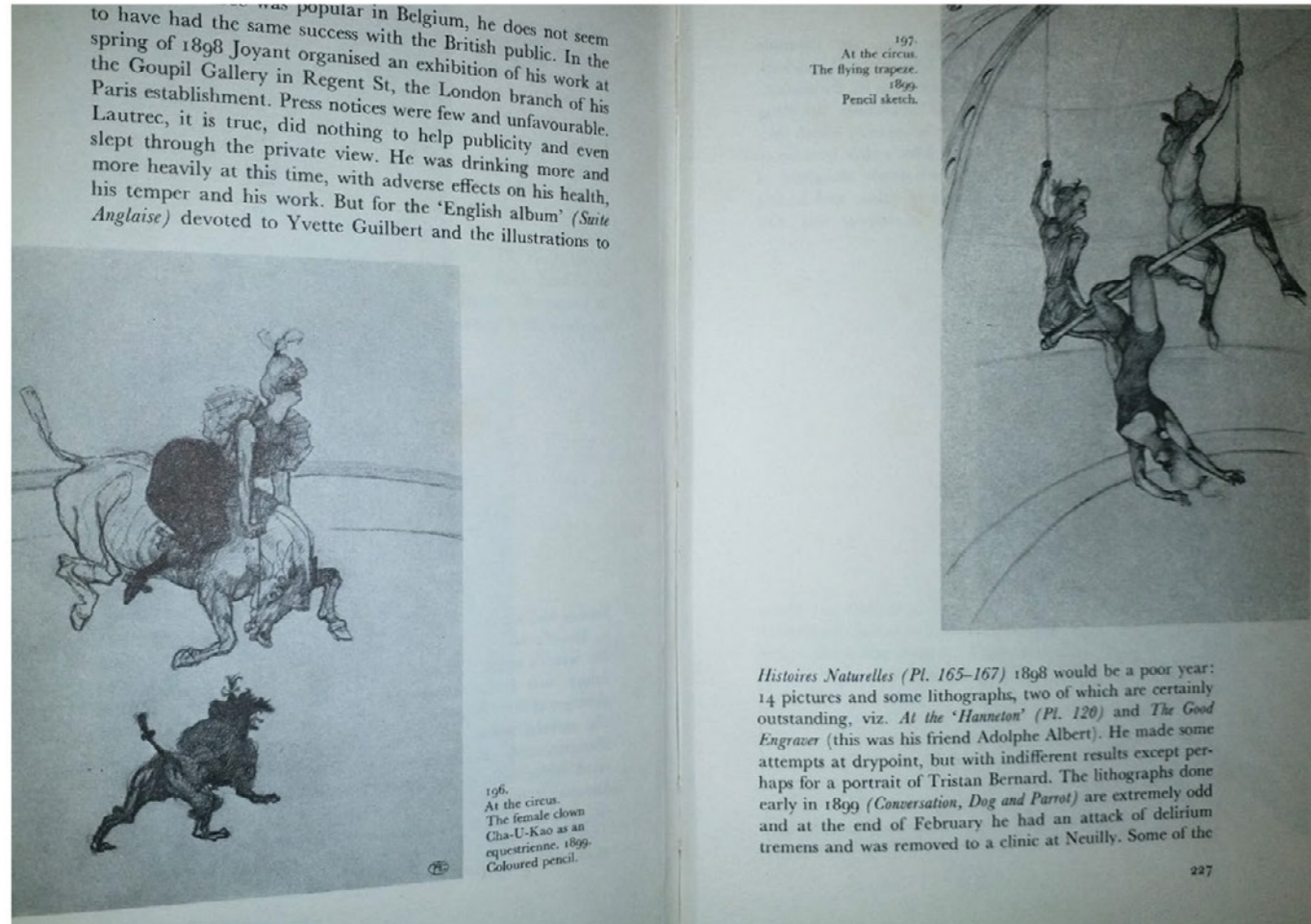
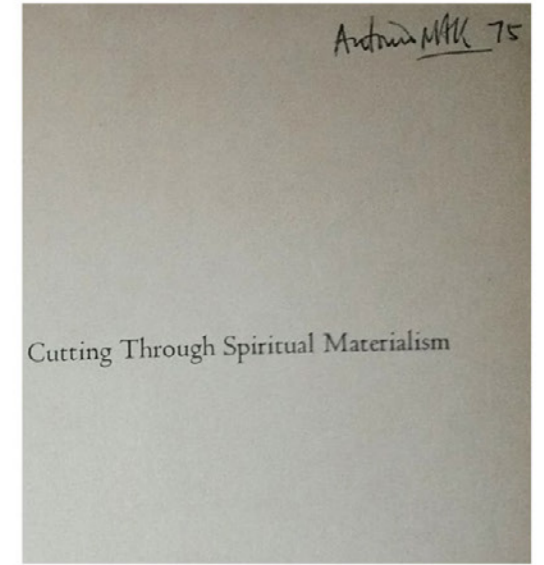
### Toulouse-Lautrec

By André Fermigier, translated by Paul Stevenson  
Published by  
Pall Mall Press  
1969, London  
Signed 簽署 1970

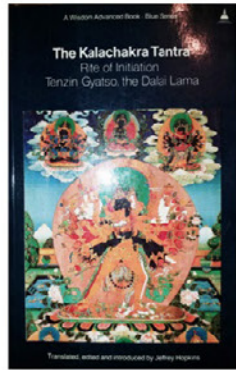


### Cutting Through Spiritual Materialism

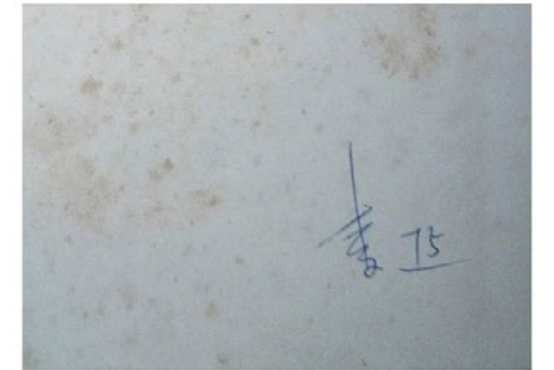
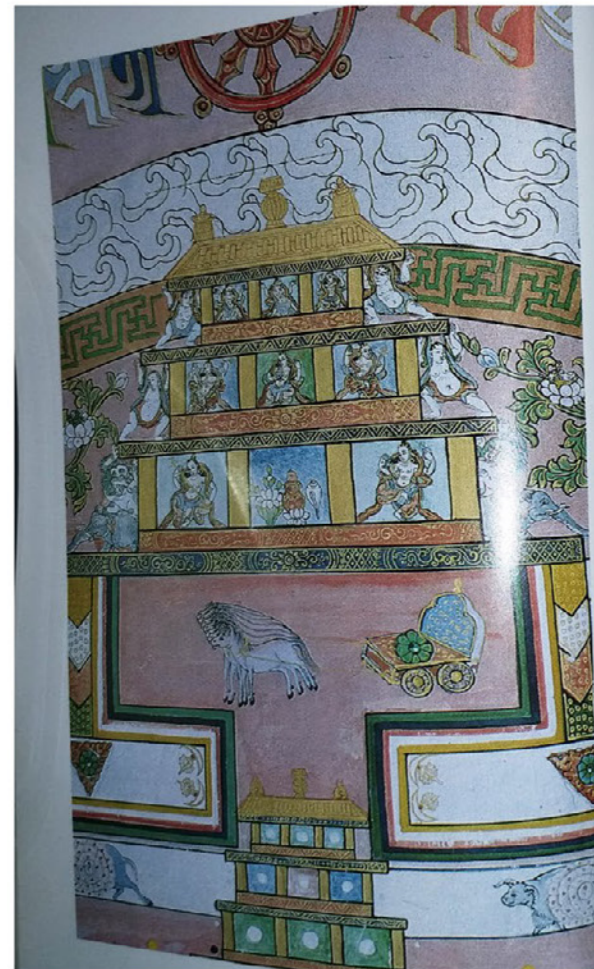
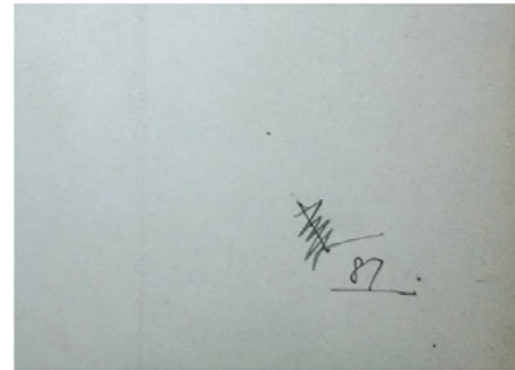
By Chögyam Trungpa  
Edited by John Baker and Marvin Casper  
Published by  
Watkins Books  
1973  
Signed 簽署 1975



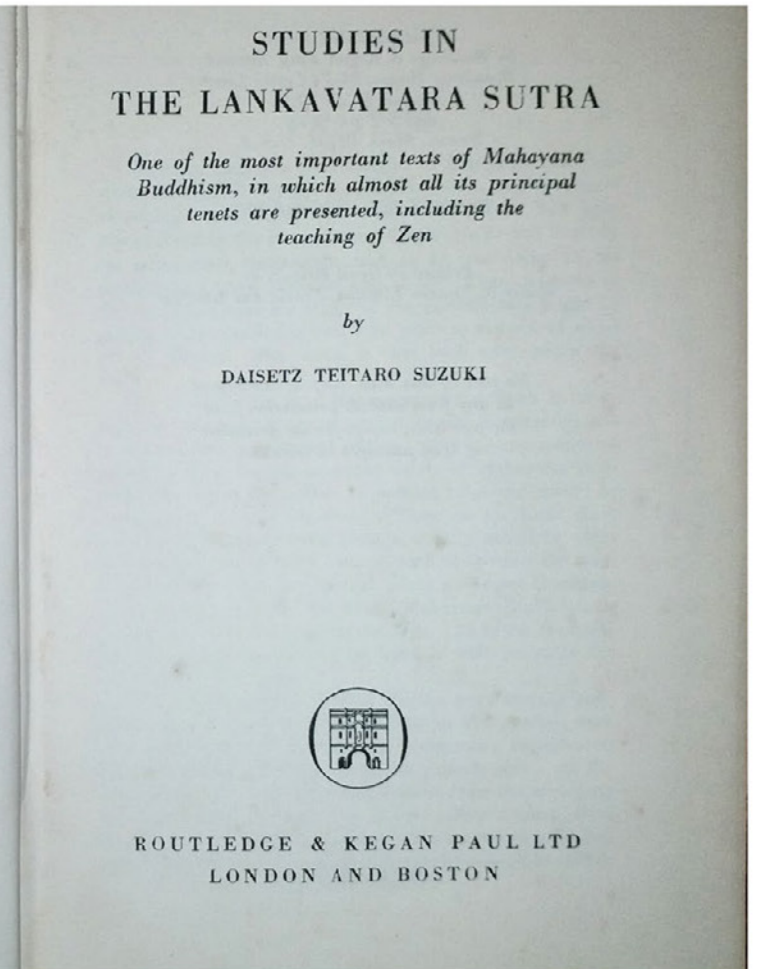
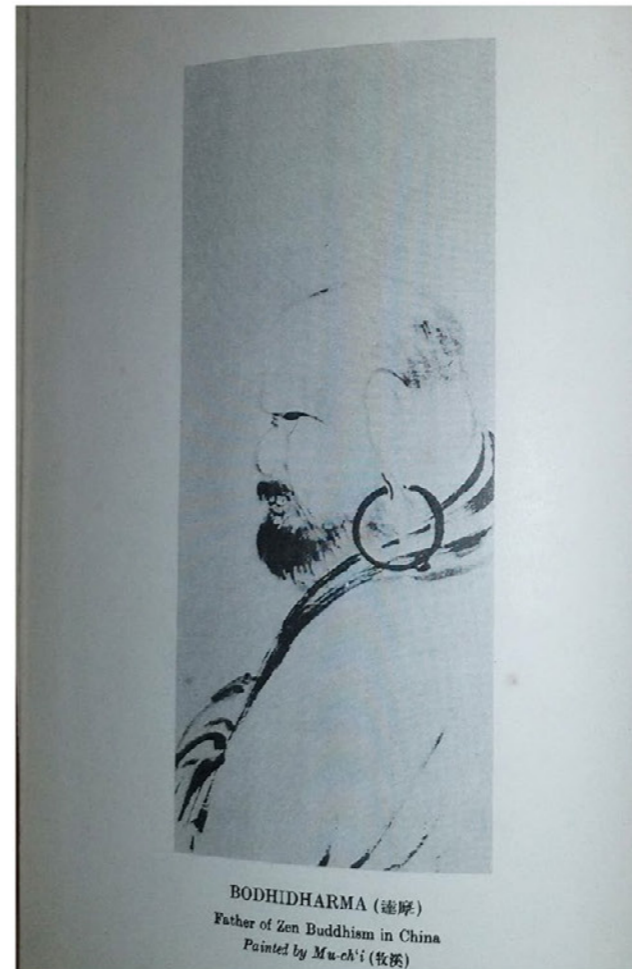




**The Kalachakra Tantra**  
Rite of Initiation for the Stage of Generation  
Tenzin Gyatso, the Dalai Lama  
Translated, edited and introduced by Jeffrey Hopkins  
Published by Wisdom Publications  
1985  
Signed 簽署 1987



**Studies in The Lankavatara Sutra 楞伽經之研究**  
By Daisetz Teitaro Suzuki  
Published by Routledge & Kegan Paul Ltd.  
1930  
Reprinted 1957, 1968 and 1972  
Signed 簽署 1975







### 楞伽大義今釋

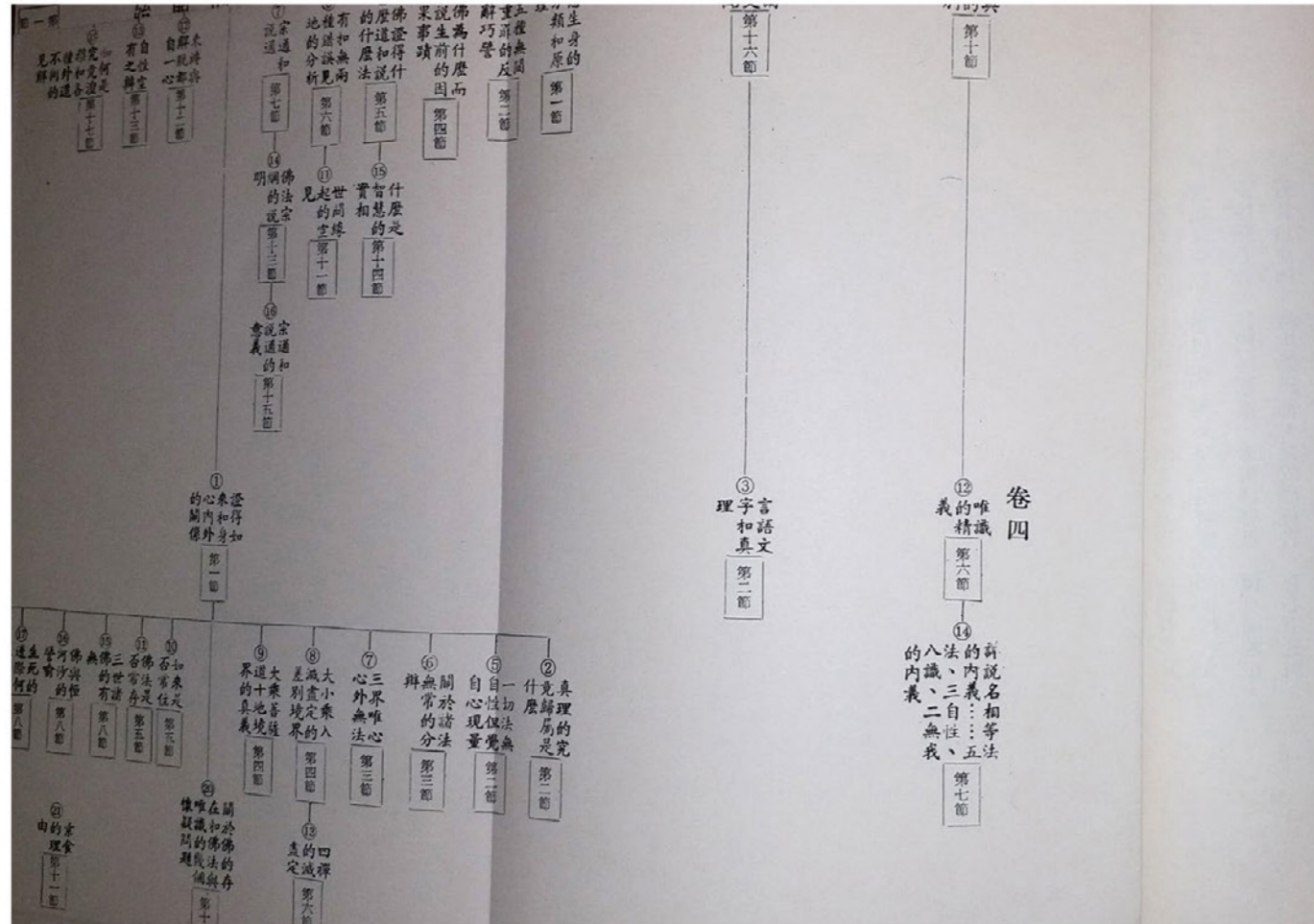
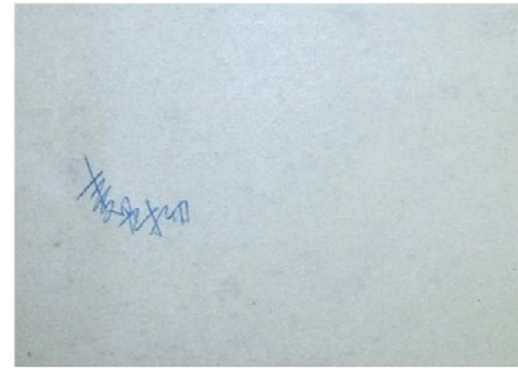
南懷瑾先生述著

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

Signed 簽署



### Buddhism & Lamaism of Tibet

L. Austine Waddell, M.B.

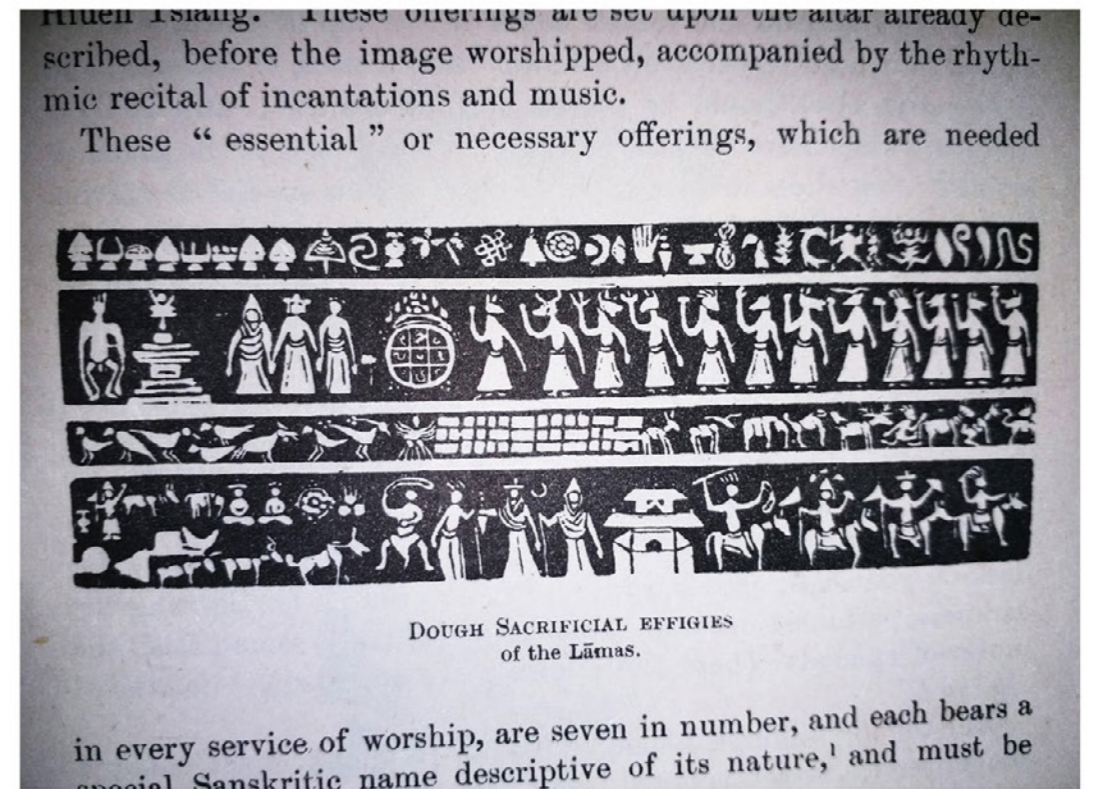
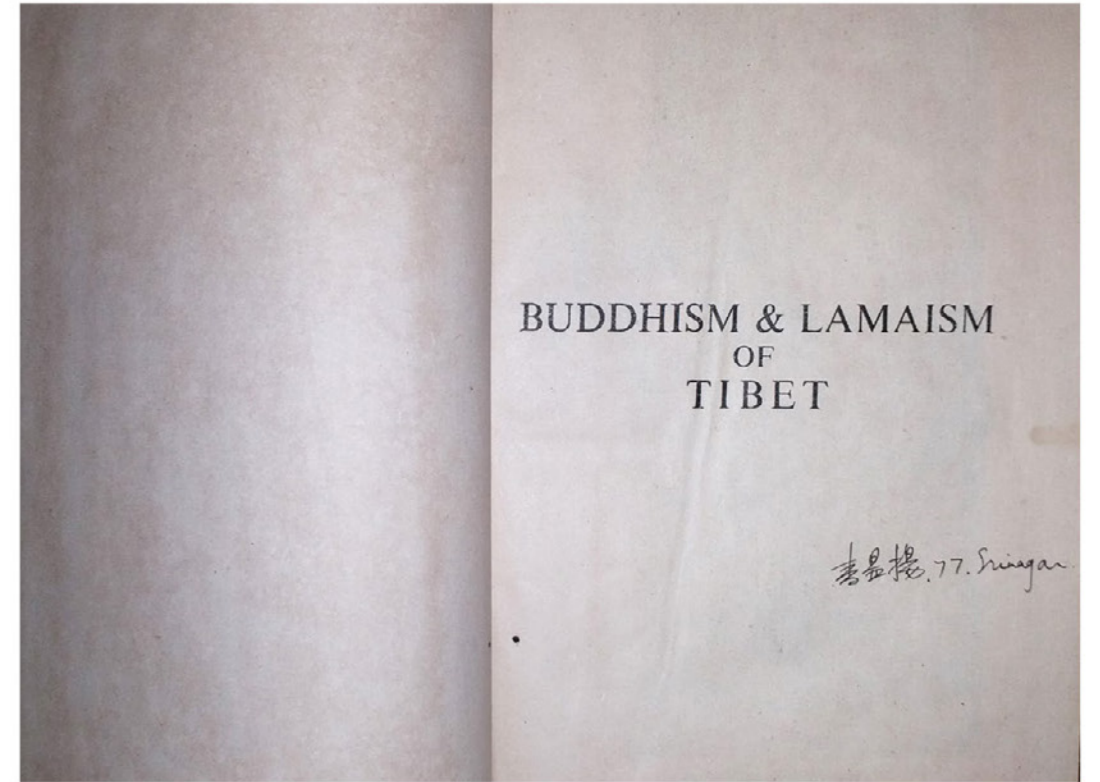
Published by

Heritage Publishers

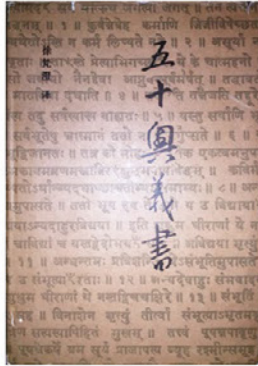
1895, London

1974

Signed 簽署 1977 Srinagar

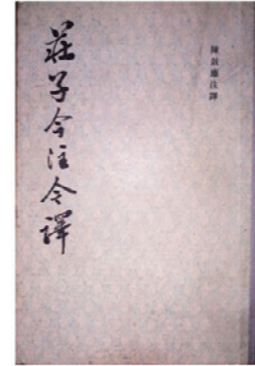
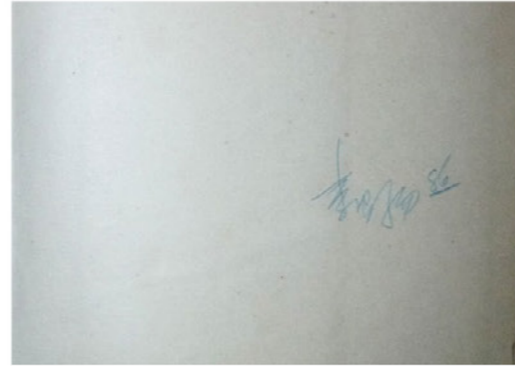




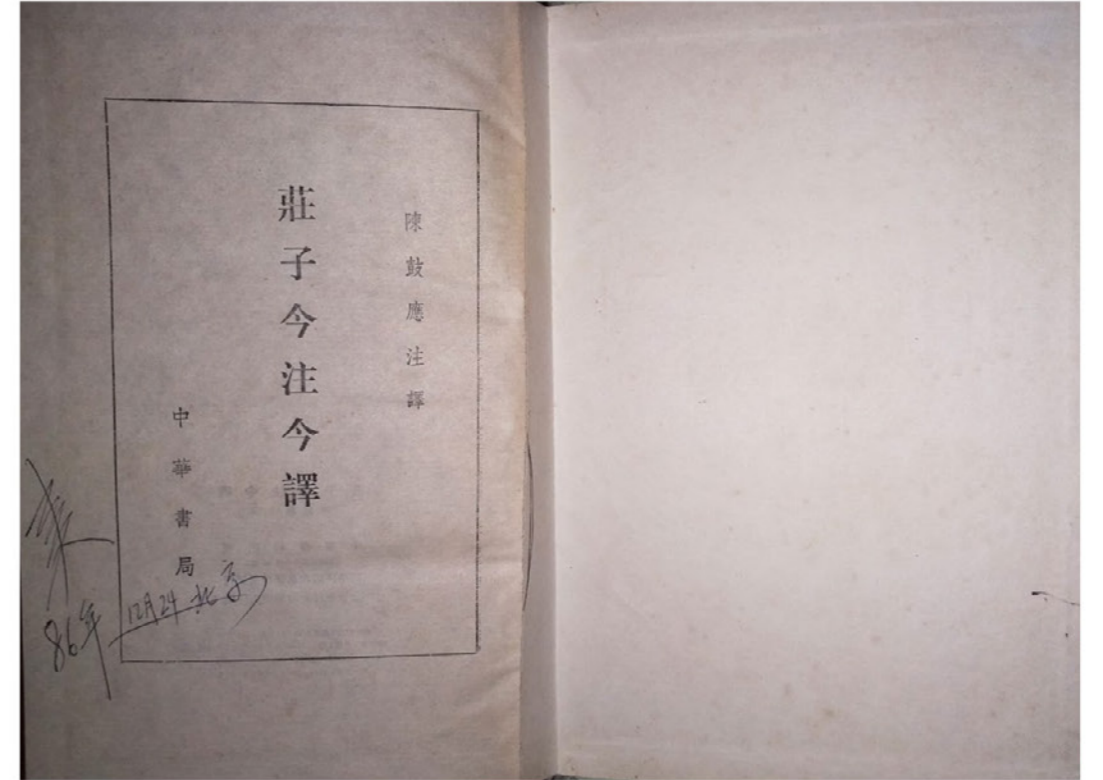


### 五十奧義書

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



莊子今注今譯  
陳鼓應注譯  
中華書局出版  
1983年4月初版/  
1985年9月北京2版  
Signed 簽署 1986.12.24 北京



**注释:**

- ① 水为五大之一，即表五大。
- ② 可谓“有质之形体”；稻麦等粮食是也。
- ③ “下气”即消食气，意谓食物入口至排泄而出，皆有气运转之。
- ④ “获得”，字根 av→āvayat (过去为因式)，字同于“消食”(annam āvayat)；
- ⑤ “气”为 vāyu，即“风”。
- ⑥ “依食物而生者”，谓之 annāyu。——凡此皆文字游戏。阿氏译为“吁！此为食物获得者，亦即生命气息也……”
- ⑦ 原字为 abhyapānitam，义是“排泄”，“泄气”，即“消化”也。
- ⑧ “囟”，vidṛtti，原义是颅顶骨中合之缝。是即“彼”之入处，“彼”之喜乐处云。
- ⑨ 三境与三处相应。醒境，则此心灵之居处为眼。梦境，则其居处为意。无梦熟眠之境，则为心内之空。——说此节《奥义书》时，则以手指右眼，指喉，指心，曰：“此……此……此……”。——另说三处为父身，母身，己身。
- ⑩ 此语殊晦，商羯罗所未释。原文为：kimihānyam vāvadiṣat 是中性与阳性宾词，似不相合。或当作 vāvadiṣam，或当作 anyad。而动词亦非显了。vāvadiṣat 自字根 vad 而得，而非非常式。故有改为 vāvadiṣyat 者，又有析而改为 vāva diṣet 者。(改“说”为“见”)。要其义为：“此处有何者欲说谁某耶？”或“此处如何(或“何故”)而欲说谁某耶？”或“此处而欲说谁某乎？”

改“说”字为“见”字，则义为“见此处有何指他物者否？”阿氏则谓“彼既生矣，唯思念言说‘自然’及其所造物；在此物质界中，尚有何者当为彼所言说或理论者耶？”下谓“此后，彼乃见彼神灵体”云。

⑪ “神灵体”(Puruṣa)，即“(神)人”。“大梵所遮漫者”brahmatatam，或作 brahmatataman，则义是“至真大梵”，“究

极之真元”。

要之，此节义为彼见无非“自我”者，是即神灵体，是即所创生之人，是即大梵，是即性灵，是即“彼”矣。

⑫ “见此者”，原字 Idan-dra，音译伊檀陀罗。

### 第四章

唯然！人中此①始为胎藏。为其精液者，是集自诸体之真元力。在其自身，彼固承载一自我矣。当其注之于女子也，则使之生出，是彼之第一生也。(一)

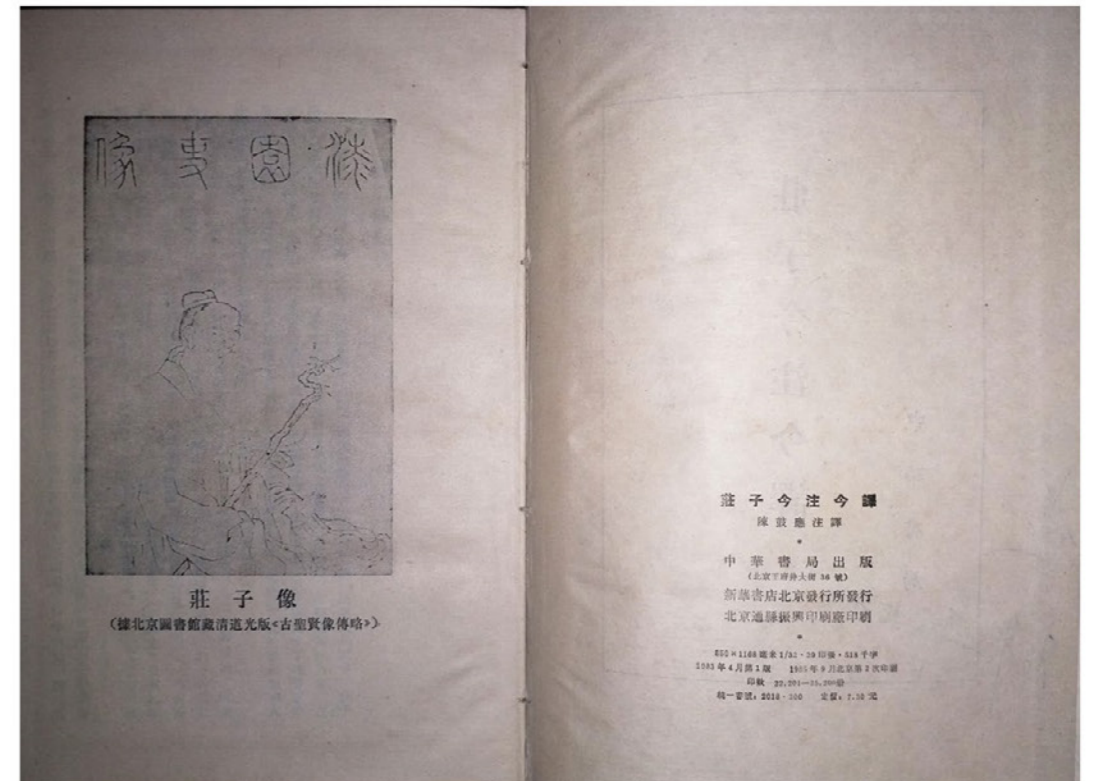
是则入乎女子之自体存在，如其一体焉。是故彼于女子无伤。于此外来彼之自我，女子乃孕育之。(二)

以其孕育之也，故女子必得养焉。孕育之而为胎。男子则养子于产生之前，亦从而养之于后。其养子于产生之前亦从而养之于后也，彼实遂成其自我，为此诸世人之持续也。盖此诸人世之持续也如是。是彼之第二生也。(三)

此则立以代(其父之)自我而为福德业。而彼别一自我，所作已办，年寿已尽，则逝矣。其舍离斯世也，重复转生，是彼之第三生也。

是故仙人作如是言(《黎俱章陀》(R.V.)4.27.1.): (四)

Rebirth

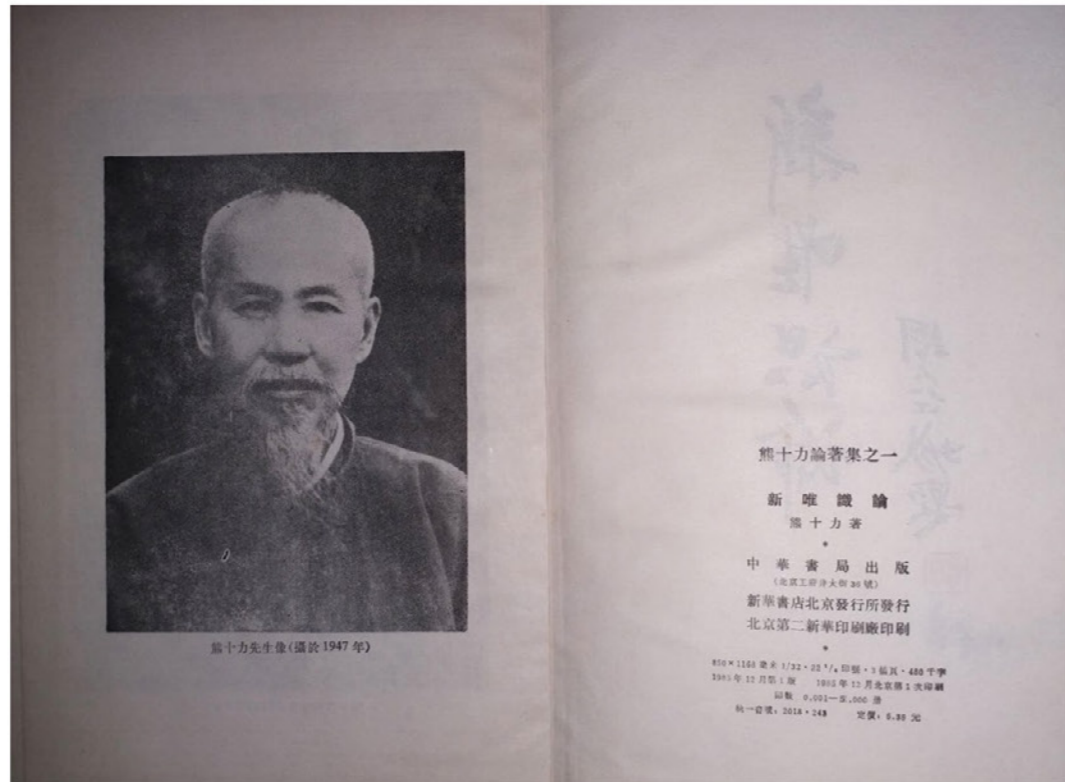
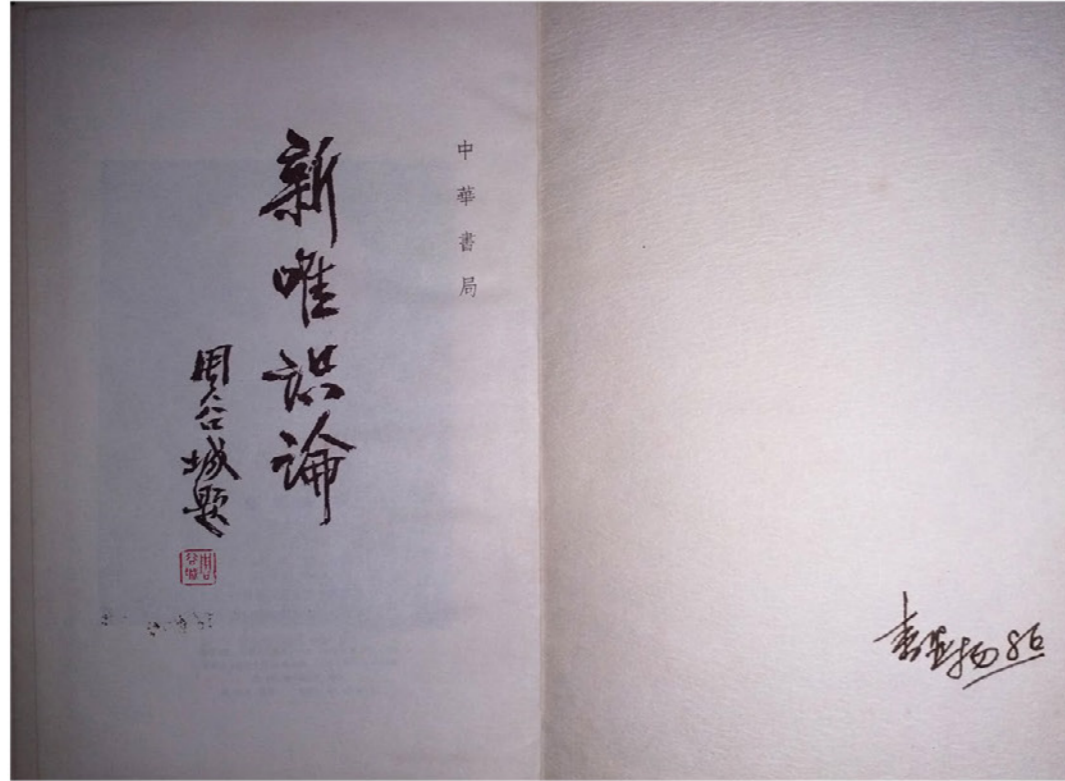


莊子今注今譯  
陳鼓應注譯  
中華書局出版  
《北京中研院大書 34 號》  
新華書店北京發行所發行  
北京通縣張興印刷廠印刷  
832 × 1168 毫米 1/24 · 39 印張 · 518 千字  
1983 年 4 月第 1 版 1985 年 9 月北京第 2 次印刷  
印數 22,001—51,000 冊  
統一書號: 2018 · 100 定價: 1.30 元

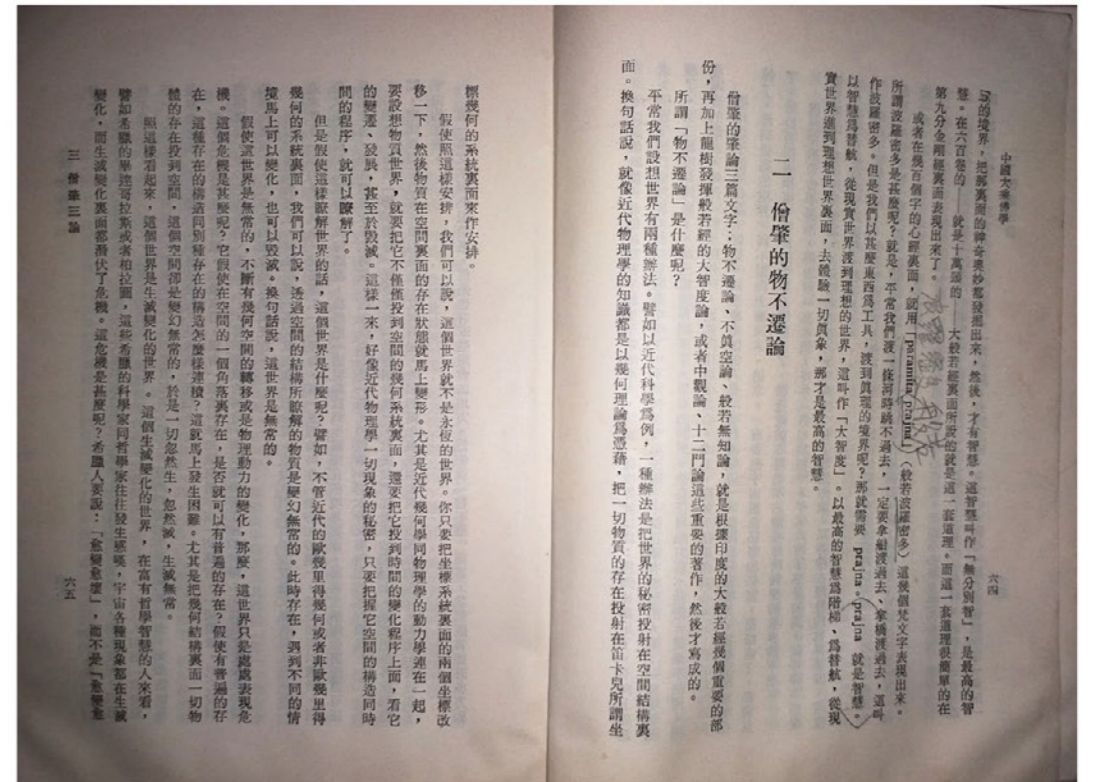
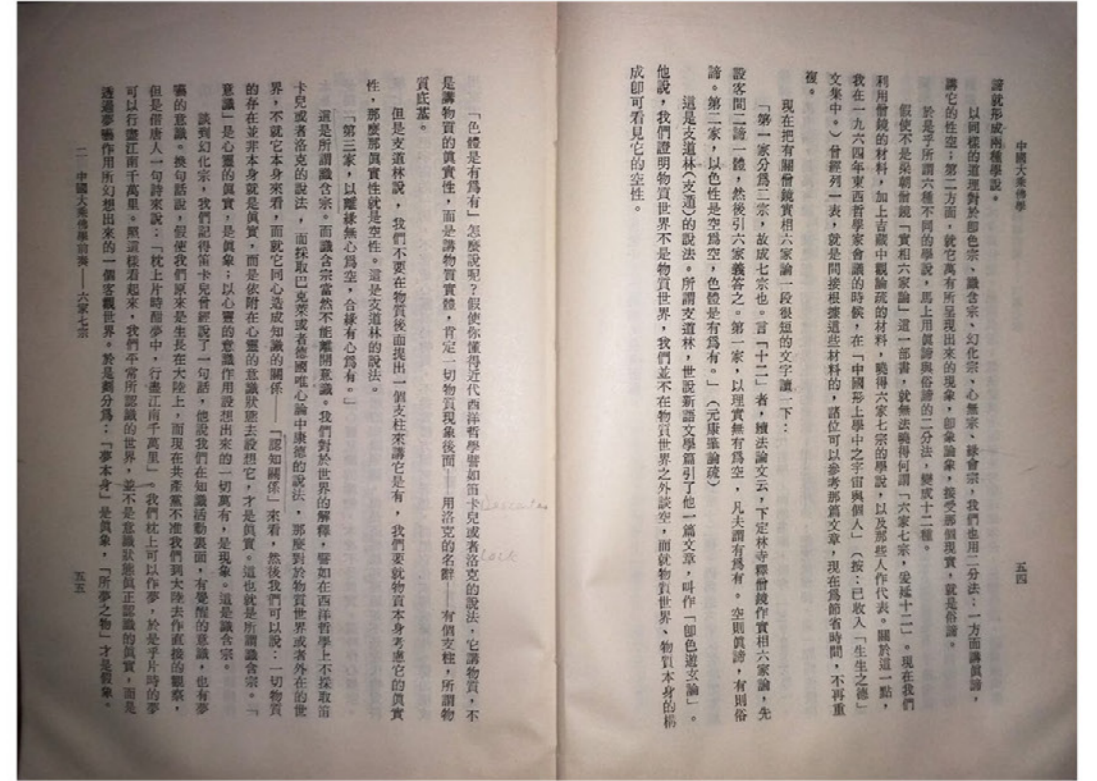




新唯識論  
熊十力論著集之一  
中華書局出版  
1985年12月  
Signed 簽署 1986



中國大乘佛學  
方東美著  
黎明文化公司出版  
1984年7月

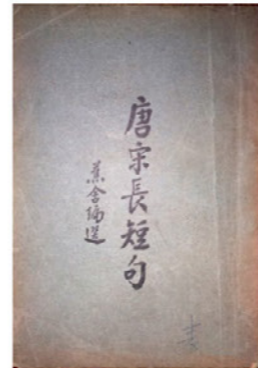
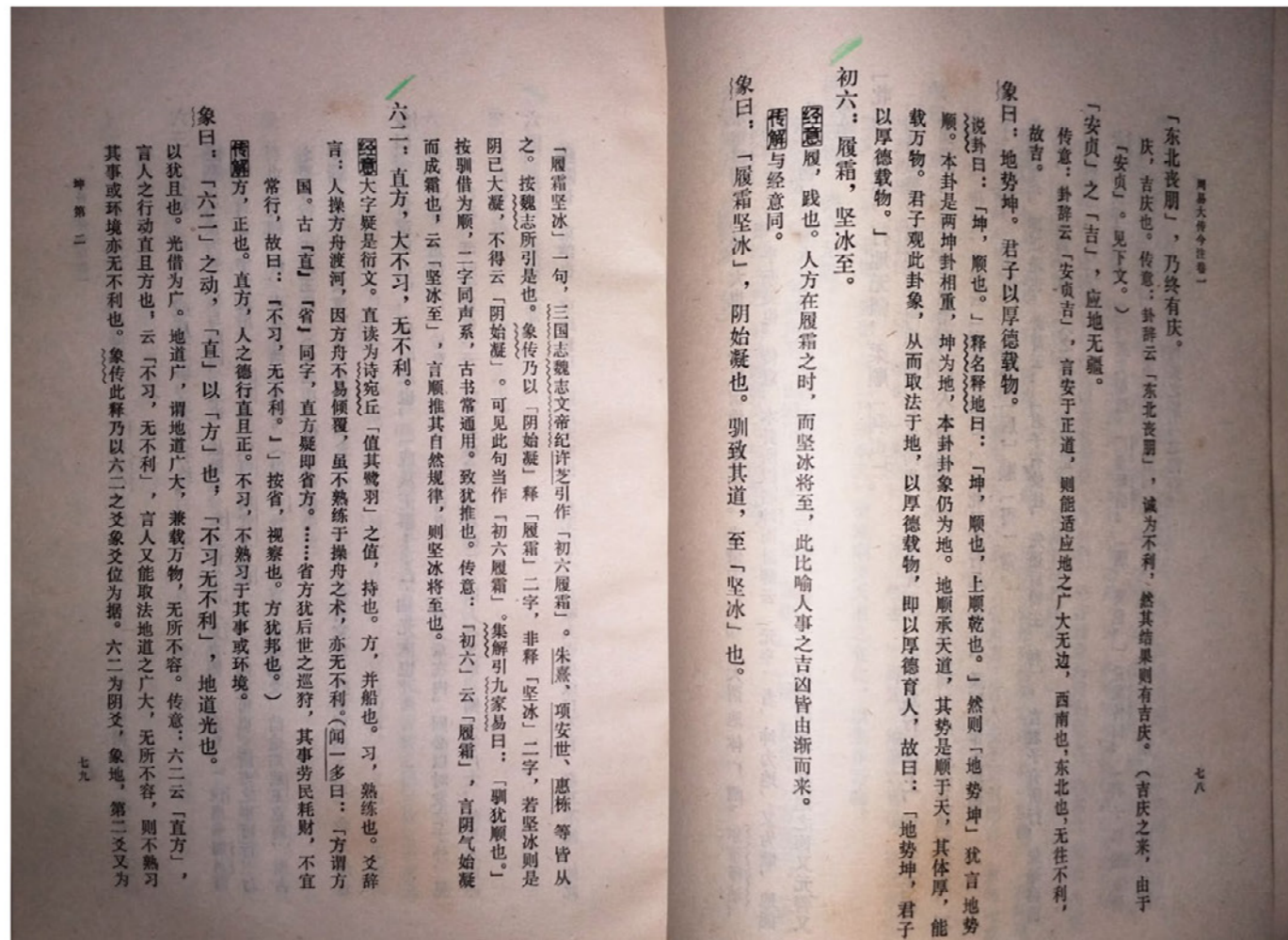
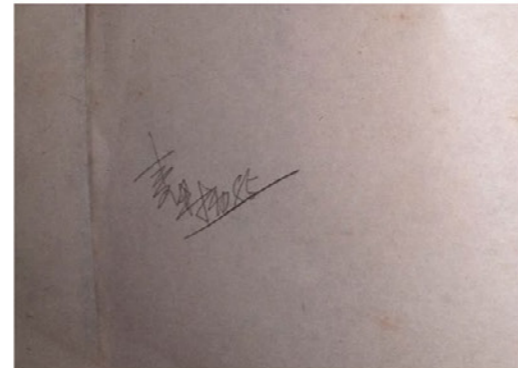






### 周易大傳今注

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



### 唐宋長短句

蕉舍編選  
星島日報承印  
Signed 簽署 1979



二十二畫	字數	詩部	二十四畫	字數	詩部	二十畫	字數	詩部	二十一畫	字數	詩部
蘇東坡詞 (拍岸驚秋)	62	34	蘇東坡詞	51	29	歐陽修 (法曲獻仙音)	91	51	陳陶	130	74
蘇東坡詞	60	34	蘇東坡詞	81	41	蘇東坡詞	92	51	陳陶	82	48
蘇東坡詞	47	28	蘇東坡詞	102	56	蘇東坡詞	47	28	蘇東坡詞	47	28
蘇東坡詞	48	48	蘇東坡詞	111	62	蘇東坡詞	52	28	蘇東坡詞	46	28
蘇東坡詞	46	26	蘇東坡詞	50	27	蘇東坡詞	56	32	蘇東坡詞	84	49
蘇東坡詞	86	52	蘇東坡詞	54	30	蘇東坡詞	64	39	蘇東坡詞	240	130
蘇東坡詞	55	32	蘇東坡詞	62	36	蘇東坡詞	69	41	蘇東坡詞	84	49
蘇東坡詞	88	48	蘇東坡詞	62	36	蘇東坡詞	66	36	蘇東坡詞	84	49
蘇東坡詞	42	25	蘇東坡詞	55	43	蘇東坡詞	66	36	蘇東坡詞	84	49
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蘇東坡詞	56	32	蘇東坡詞	56	36	蘇東坡詞	66	36	蘇東坡詞	84	49
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蘇東坡詞	102	53	蘇東坡詞	54	30	蘇東坡詞	66	36	蘇東坡詞	84	49





### 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

<p>同人</p> <p>初九 同人于野</p> <p>六二 同人于宗</p> <p>九五 同人先號咷而後笑</p> <p>上九 同人于郊</p> <p>元亨</p>	<p>大有</p> <p>初六 謙謙君子</p> <p>六二 鳴謙</p> <p>九三 勞謙</p> <p>六四 撝謙</p> <p>上六 鳴謙</p>	<p>豫</p> <p>初六 鳴豫</p> <p>六三 盱豫</p>
<p>比</p> <p>初六 比之无咎</p> <p>六二 比之自內</p> <p>六三 比之匪人</p> <p>六四 外比之</p> <p>九五 顯比</p> <p>上六 比之无首</p>	<p>小畜</p> <p>初九 履虎尾不咥人</p> <p>九二 素履</p> <p>九三 履道坦坦</p> <p>六四 眇能視跛能履履虎尾咥人凶</p> <p>九五 夬履</p> <p>上九 視履考祥</p>	<p>泰</p> <p>六五 長子帥師</p>

卦名與辭辭無關，或當重大有二字。

卦名與辭辭無關。

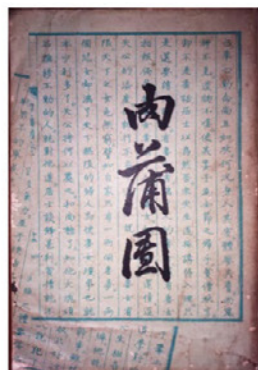


### 周易古經今注

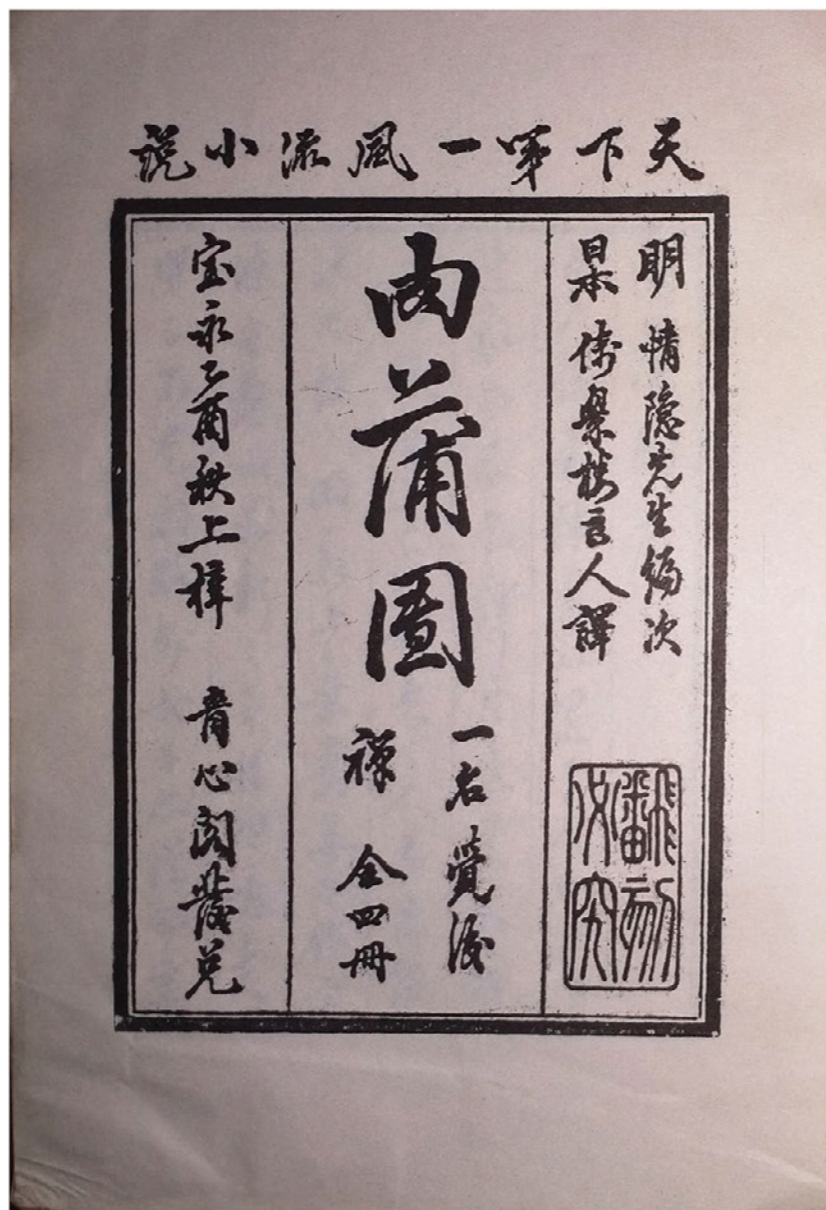
高亨著  
中華書局香港分局出版  
1963年3月初版 / 1975年1月重印

<p>乾 第一</p> <p>三三 乾上乾，元亨，利貞。</p> <p>乾卦名也。元大也。亨即享字。古人舉行大享之祭，會筮遇此卦，故記之曰元亨。利貞猶言利占也。筮遇此卦，舉事有利，故曰利貞。</p> <p>初九 潛龍，勿用。</p> <p>集解引崔愷曰：「潛隱也。」說文：「潛藏也。」古代龍為習見之物，故周易取象焉。左傳昭公二十九年傳：「秋龍見于絳郊。」魏默子問於蔡墨曰：「吾聞之，蟲莫知於龍，以其不生得也。謂之知信乎？」對曰：「人實不知，非龍實知。古者畜龍，故國有蔡龍氏，有御龍氏。」默子曰：「是二氏者，吾亦聞之，而不知其故，是何謂也？」對曰：「昔有饒叔安有裔子曰董父，實甚好龍，能求其膏欲以飲食之，龍多歸之，乃擾畜龍以服事帝舜。帝賜之姓曰董，氏曰龍，封諸澶川。饒夷氏其後也。故帝舜氏世有畜龍。及有夏，孔甲擾于有帝，帝賜之乘龍，河漢各二，各有雌雄。孔甲不能食，而未獲養龍氏，有陶唐氏既衰，其後</p>	<p>恒第三十二..... 一一〇</p> <p>卷三</p> <p>遯第三十三..... 一一三</p> <p>大壯第三十四..... 一一五</p> <p>晉第三十五..... 一二九</p> <p>明夷第三十六..... 一二三</p> <p>家人第三十七..... 一二八</p> <p>蹇第三十八..... 一三〇</p> <p>解第三十九..... 一三四</p> <p>損第四十..... 一三六</p> <p>益第四十一..... 一三九</p> <p>夬第四十二..... 一四二</p> <p>姤第四十三..... 一四五</p> <p>姤第四十四..... 一四九</p> <p>萃第四十五..... 一五二</p> <p>升第四十六..... 一五六</p> <p>困第四十七..... 一五七</p> <p>井第四十八..... 一六三</p>	<p>雙陽 高亨</p> <p>本第四十九..... 一六九</p> <p>鼎第五十..... 一七二</p> <p>震第五十一..... 一七五</p> <p>艮第五十二..... 一七九</p> <p>漸第五十三..... 一八二</p> <p>歸妹第五十四..... 一八六</p> <p>豐第五十五..... 一九〇</p> <p>旅第五十六..... 一九五</p> <p>巽第五十七..... 一九九</p> <p>兌第五十八..... 二〇二</p> <p>渙第五十九..... 二〇四</p> <p>節第六十..... 二〇八</p> <p>中孚第六十一..... 二〇九</p> <p>小過第六十二..... 二一三</p> <p>既濟第六十三..... 二一六</p> <p>未濟第六十四..... 二二〇</p> <p>本書引用周易書目..... 二二五</p>
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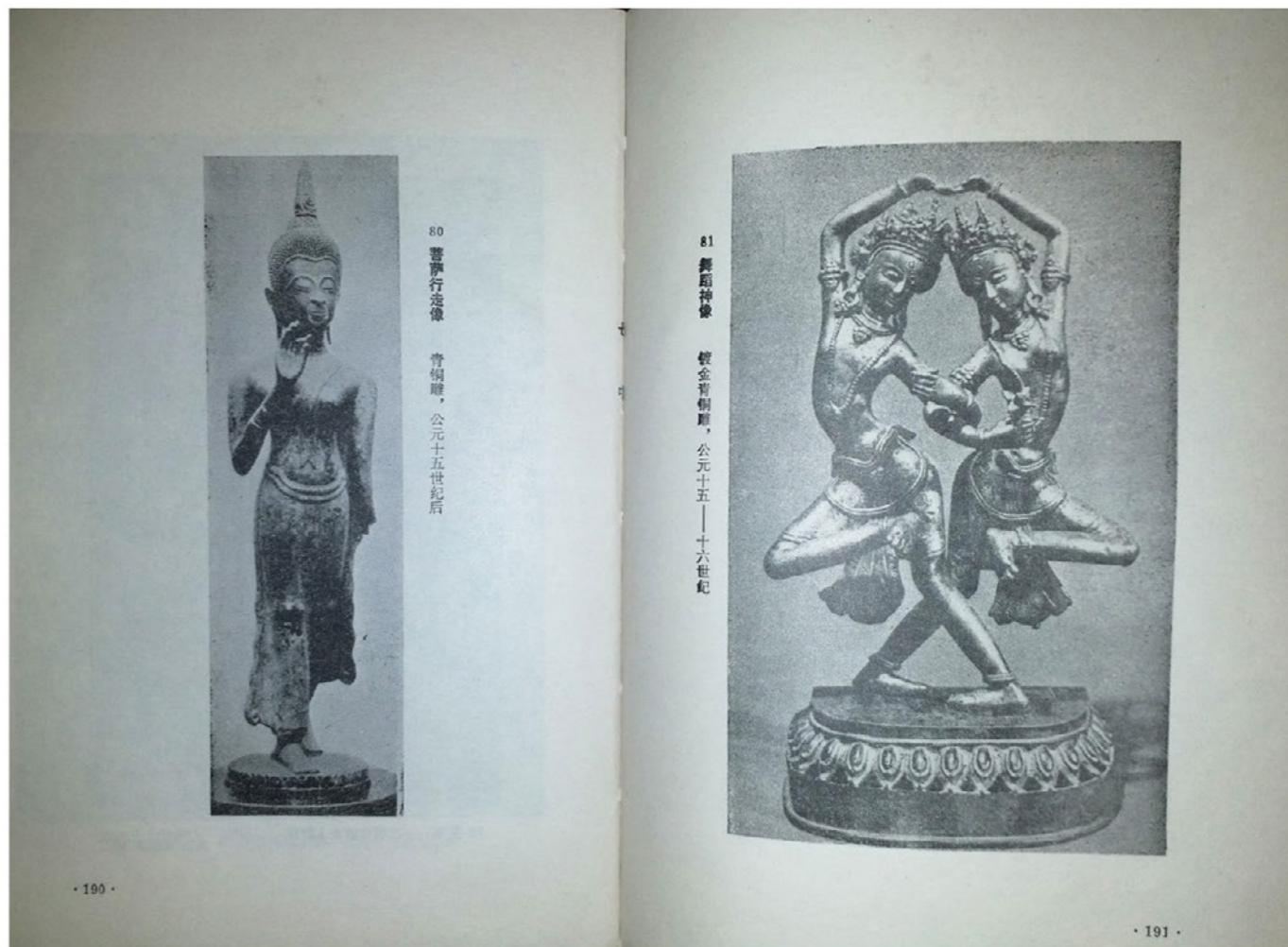




肉蒲團  
明·情隱先生著編次  
寶永刊本影印版  
青心閣發兌



印度與東南亞美術發展史  
常任俠編著  
上海人民美術出版社出版  
1980年1月



80 豐寧行走像  
青銅雕，公元十五世紀后

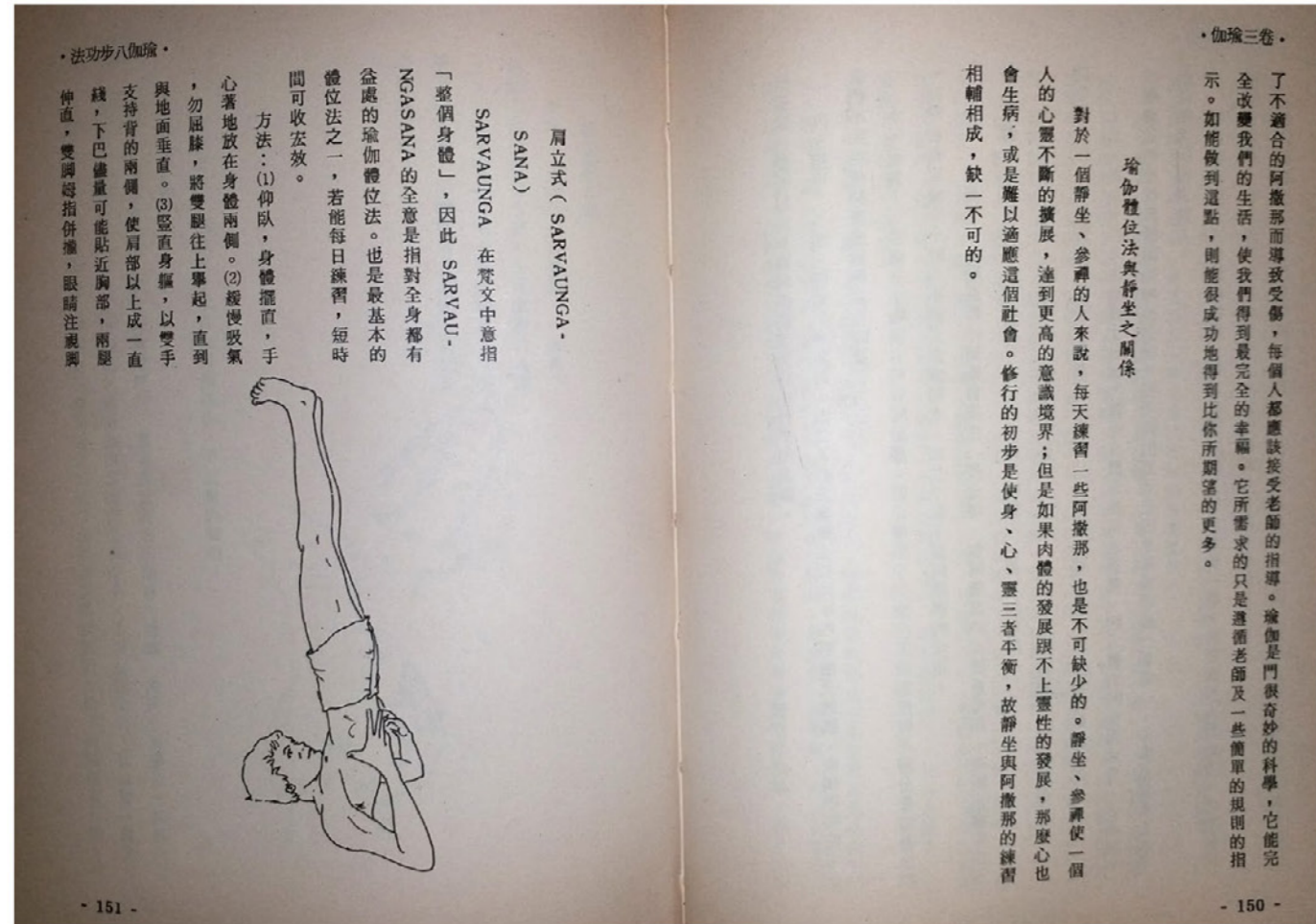
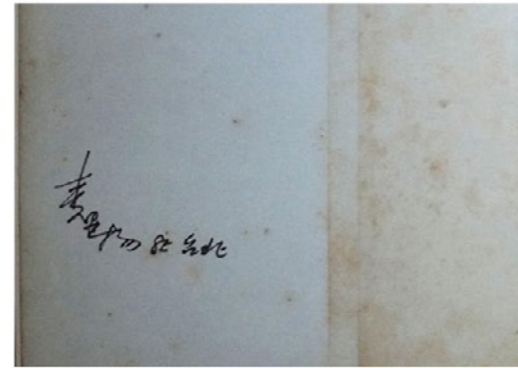


81 舞踊神像  
鍍金青銅雕，公元十五—十六世紀





**密宗·靜坐·瑜伽**  
李匡正、陳新淦、馬孟大、楊台基編譯  
中國瑜伽出版社出版  
1980年7月初版 / 1984年7月6版  
Signed 簽署 1985台北



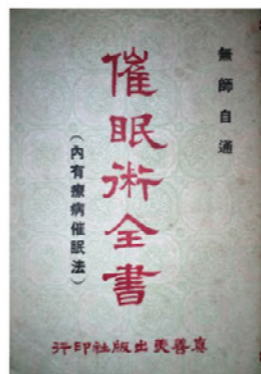
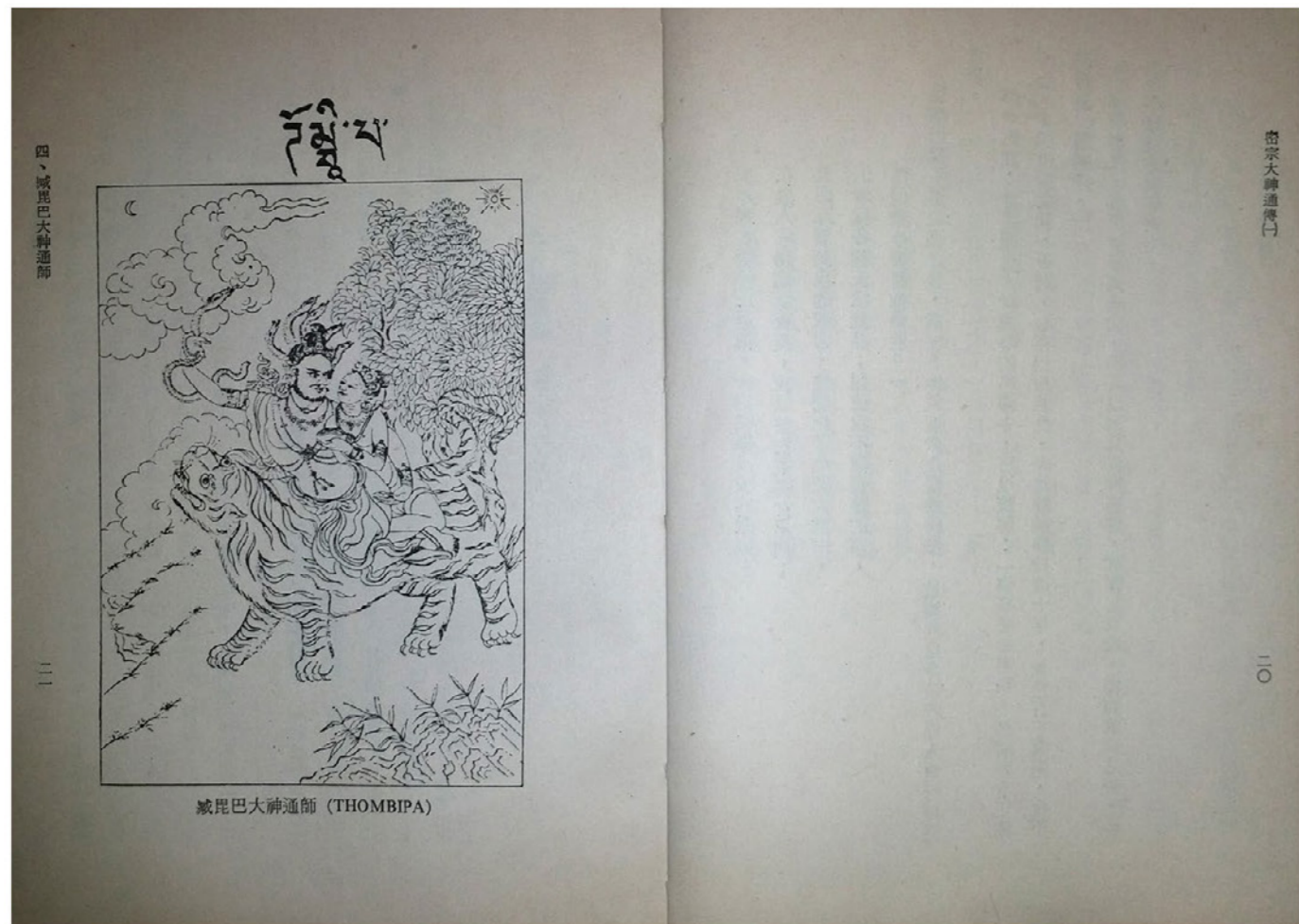
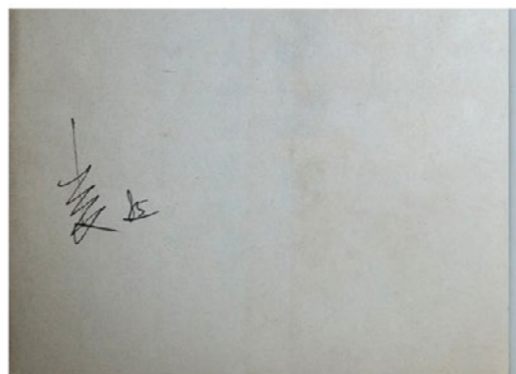
**瑜珈入門**  
吳義昌著  
香港文琳書坊出版社出版



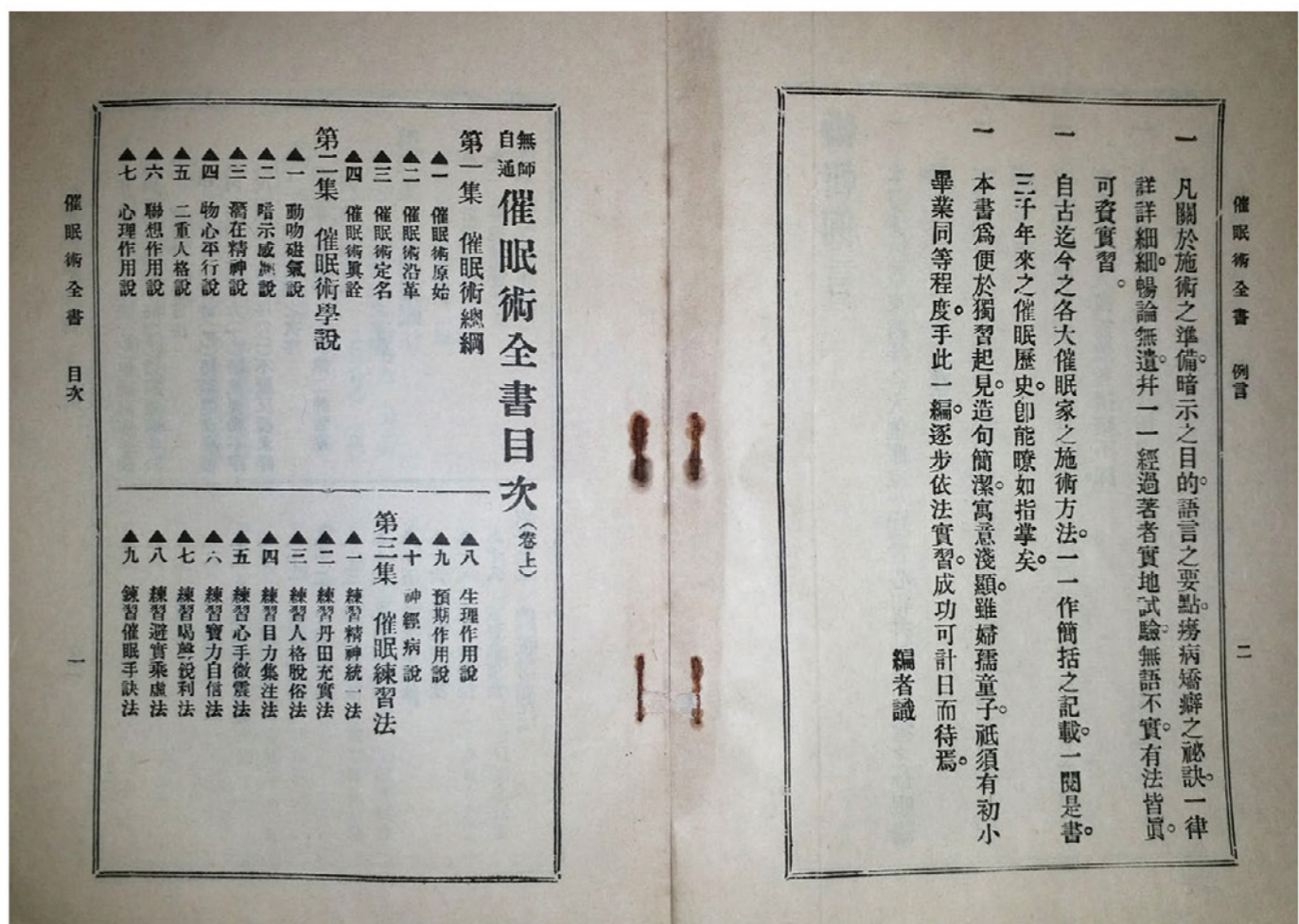




密宗大神通傳 (一)  
八十四位大神通成就者  
西藏丹吉佛爺口譯 / 大福藏智慧劍筆記  
佛教出版社出版  
1980年11月28日  
Signed 簽署 1985



催眠術全書  
海虞魏權予  
真善美出版社出版  
1962年10月初版 / 1979年4月3版



催眠術全書 例言

一 凡關於施術之準備。暗示之目的。語言之要點。癆病矯癖之秘訣。一律詳詳細細。暢論無遺。并一一經過者實地試驗。無語不實。有法皆真。可資實習。  
一 自古迄今之各大催眠家之施術方法。一一作簡括之記載。一閱是書。三千年來之催眠歷史。即能瞭如指掌矣。  
一 本書為便於獨習起見。造句簡潔。寓意淺顯。雖婦孺童子。祇須有初小畢業同等程度。手此一編。逐步依法實習。成功可計日而待焉。  
編者識

自無師  
催眠術全書目次 (卷上)

- 第一集 催眠術總綱
- ▲一 催眠術原始
  - ▲二 催眠術沿革
  - ▲三 催眠術定名
  - ▲四 催眠術真詮
- 第二集 催眠術學說
- ▲一 動叻磁氣說
  - ▲二 暗示感測說
  - ▲三 潛存精神說
  - ▲四 物心平行說
  - ▲五 二重人格說
  - ▲六 聯想作用說
  - ▲七 心理作用說
- 第三集 催眠練習法
- ▲一 練習精神統一法
  - ▲二 練習丹田充實法
  - ▲三 練習人格脫俗法
  - ▲四 練習目力集注法
  - ▲五 練習心手微震法
  - ▲六 練習實力自信法
  - ▲七 練習場勢銳利法
  - ▲八 練習避實乘虛法
  - ▲九 練習催眠手訣法
- ▲八 生理作用說  
▲九 預期作用說  
▲十 神經病說

催眠術全書 目次





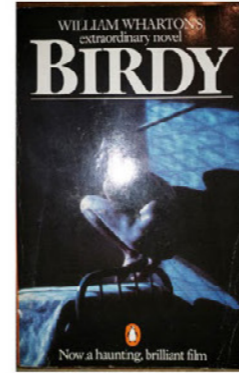
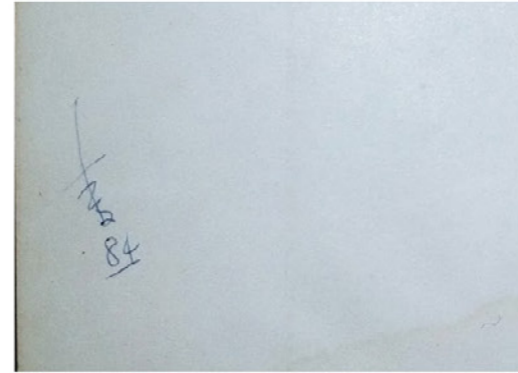
### 耶教與佛教的神秘教

鈴木大拙著、徐進夫譯

志文出版社出版

1984年2月

Signed 簽署 1984



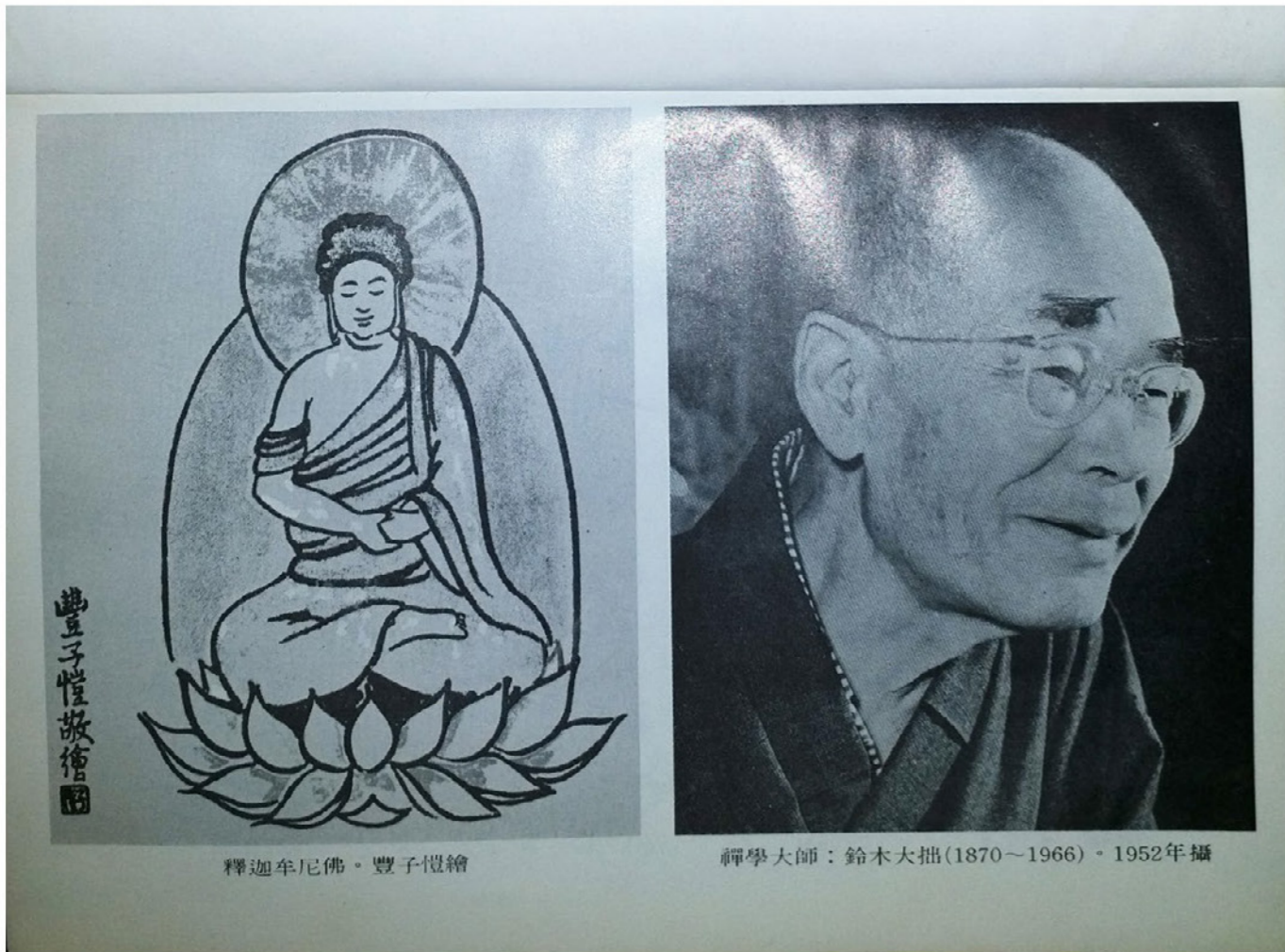
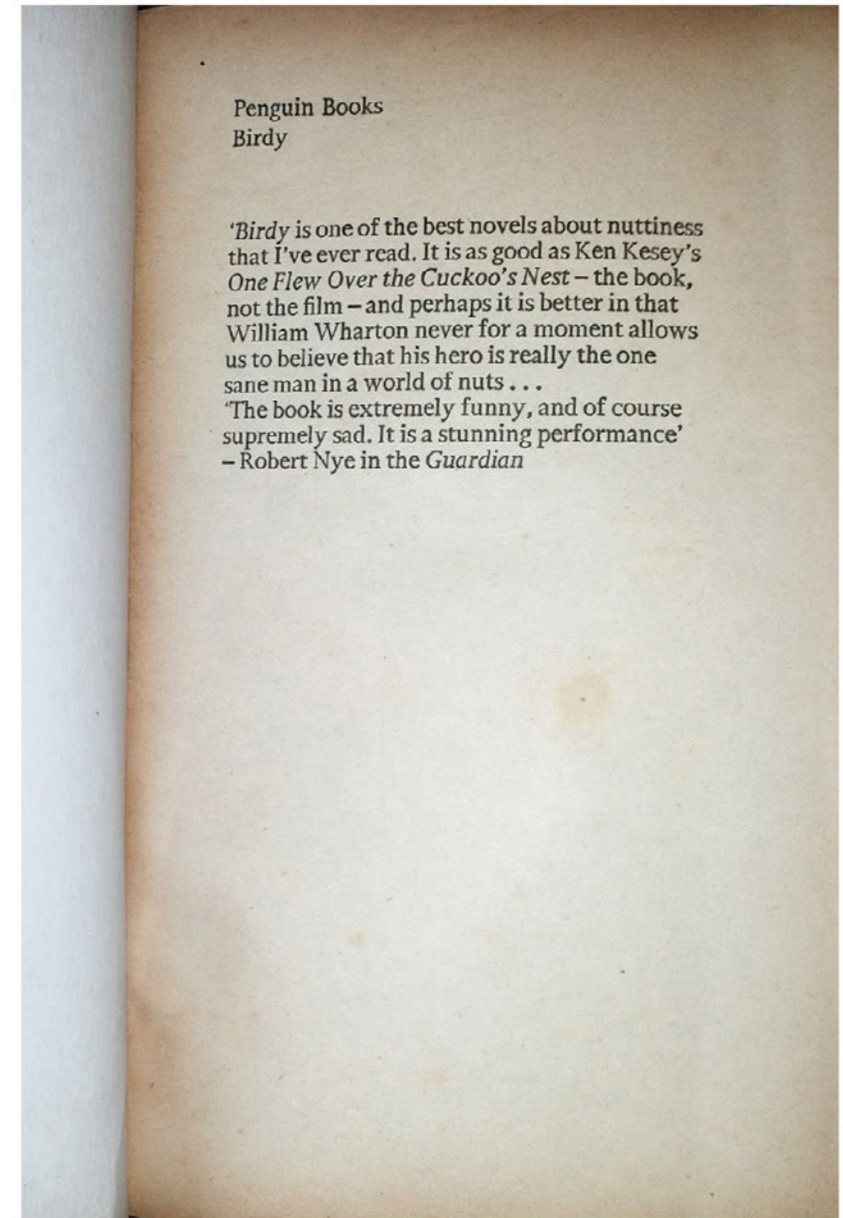
### Birdy

By William Wharton

First edition 1978

Penguin Books 1979

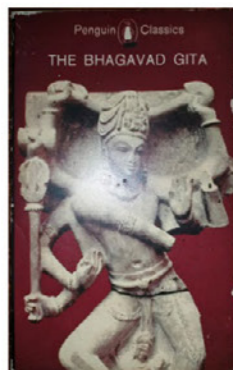
Reprinted 1980, 1985



釋迦牟尼佛・豐子愷繪

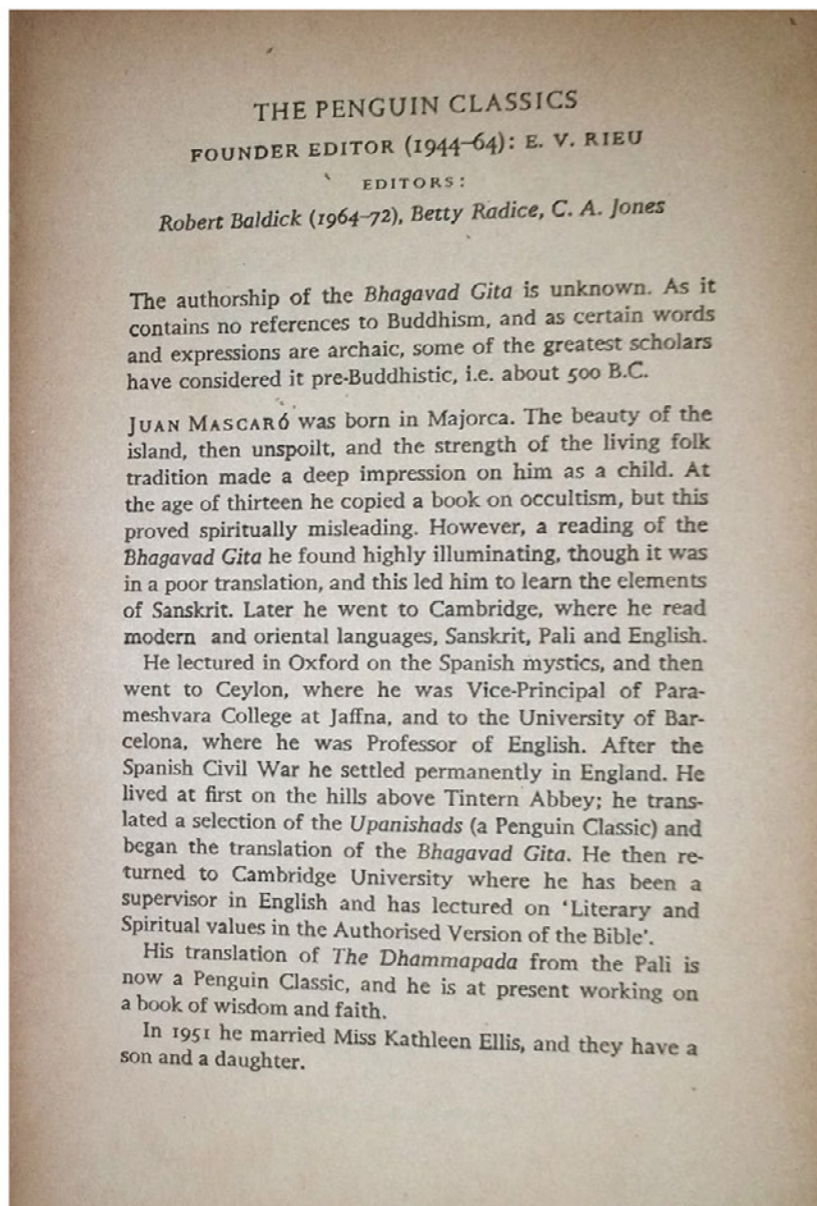
禪學大師：鈴木大拙(1870~1966)・1952年攝





## The Bhagavad Gita

Translated from the Sanskrit  
With an introduction by Juan Mascará  
Published by  
Penguin Books  
1962



THE PENGUIN CLASSICS  
FOUNDER EDITOR (1944-64): E. V. RIEU  
EDITORS:  
Robert Baldick (1964-72), Betty Radice, C. A. Jones

The authorship of the *Bhagavad Gita* is unknown. As it contains no references to Buddhism, and as certain words and expressions are archaic, some of the greatest scholars have considered it pre-Buddhistic, i.e. about 500 B.C.

JUAN MASCARÓ was born in Majorca. The beauty of the island, then unspoilt, and the strength of the living folk tradition made a deep impression on him as a child. At the age of thirteen he copied a book on occultism, but this proved spiritually misleading. However, a reading of the *Bhagavad Gita* he found highly illuminating, though it was in a poor translation, and this led him to learn the elements of Sanskrit. Later he went to Cambridge, where he read modern and oriental languages, Sanskrit, Pali and English.

He lectured in Oxford on the Spanish mystics, and then went to Ceylon, where he was Vice-Principal of Parameshvara College at Jaffna, and to the University of Barcelona, where he was Professor of English. After the Spanish Civil War he settled permanently in England. He lived at first on the hills above Tintern Abbey; he translated a selection of the *Upanishads* (a Penguin Classic) and began the translation of the *Bhagavad Gita*. He then returned to Cambridge University where he has been a supervisor in English and has lectured on 'Literary and Spiritual values in the Authorised Version of the Bible'.

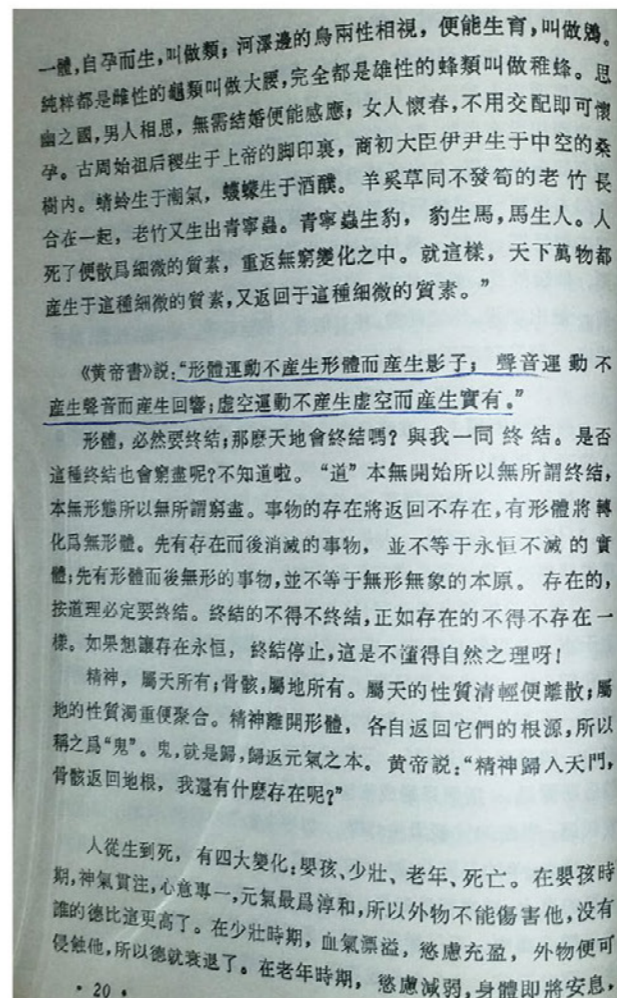
His translation of *The Dhammapada* from the Pali is now a Penguin Classic, and he is at present working on a book of wisdom and faith.

In 1951 he married Miss Kathleen Ellis, and they have a son and a daughter.



## 列子譯注

嚴北冥、嚴捷譯注  
中華書局香港分局出版  
1987年1月



一體，自孕而生，叫做類；河澤邊的鳥兩性相視，便能生育，叫做鵝。純粹都是雌性的龜類叫做大腰，完全都是雄性的蜂類叫做稚蜂。思幽之國，男人相思，無需結婚便能感應；女人懷春，不用交配即可懷孕。古周始祖后稷生于上帝的脚印裏，商初大臣伊尹生于中空的桑樹內。蜻蛉生于潮氣，螻蛄生于酒醴。羊奚草同不發筍的老竹長合在一起，老竹又生出青寧蟲。青寧蟲生豹，豹生馬，馬生人。人死了便散為細微的質素，重返無窮變化之中。就這樣，天下萬物都產生于這種細微的質素，又返回于這種細微的質素。”

《黃帝書》說：“形體運動不產生形體而產生影子；聲音運動不產生聲音而產生回響；虛空運動不產生虛空而產生實有。”

形體，必然要終結；那麼天地會終結嗎？與我一同終結。是否這種終結也會窮盡呢？不知道啦。“道”本無開始所以無所謂終結，本無形態所以無所謂窮盡。事物的存在將返回不存在，有形體將轉化為無形體。先有存在而後消滅的事物，並不等于永恒不滅的實體；先有形體而後無形的事物，並不等于無形無象的本原。存在的，按道理必定要終結。終結的不得終結，正如存在的不得不存在一樣。如果想讓存在永恒，終結停止，這是不懂得自然之理呀！

精神，屬天所有；骨骸，屬地所有。屬天的性質清輕便離散；屬地的性質濁重便聚合。精神離開形體，各自返回它們的根源，所以稱之為“鬼”。鬼，就是歸，歸返元氣之本。黃帝說：“精神歸入天門，骨骸返回地根，我還有什麼存在呢？”

人從生到死，有四大變化：嬰孩、少壯、老年、死亡。在嬰孩時期，神氣貫注，心意專一，元氣最為淳和，所以外物不能傷害他，沒有誰的德比道更高了。在少壯時期，血氣漂溢，慾慮充盈，外物便可侵蝕他，所以德就衰退了。在老年時期，慾慮減弱，身體即將安息，

外物便不能占先，雖然不及嬰孩德性的完備，但比起少壯時期要好些。到了死亡時候，人已安息，便返回他的根源。

孔子出游到泰山，看見榮啓期在處這個地方的野外行走，身穿鹿皮襖，腰繫繩索帶，一邊彈琴，一邊唱歌。

孔子問他：“先生這麼快樂，是什麼原因呢？”

榮啓期回答：“我快樂的原因多着呢！自然生有萬物，只有人最寶貴，而我得以為人，這是第一值得快樂的。男女差別，在于男尊女卑，所以男人最可貴，我既然得以為男人，這是第二值得快樂的。人的壽命有時短得死在娘肚裏，死在襁褓中，而我已經歷九十個年頭啦，這是第三值得快樂的。貧困是讀書人的尋常事情，死亡是人生的必然終結。我安處常情，等待終結，還有什麼可憂慮的呢？”

孔子說：“好啊！真是能自我寬慰的人呀！”

林顛的年紀快到一百歲了，時逢春天，披着皮襖，在收割後的田壩上揀拾別人遺下的麥穗，一邊唱歌，一邊前進。

孔子去衛國，在原野上望見他，便回頭對學生說：“那個老頭兒可以交談交談。誰試着去問問他？”子貢請求前往。

子貢在田頭迎住林顛，對他嘆口氣說：“先生從不覺得懊惱嗎？還這樣邊走邊唱地拾麥穗？”

林顛腳不停步，歌不停口。子貢連連向他詢問，他才仰頭回答說：“我有什麼可懊惱的？”

子貢說：“先生年少時不肯努力行事，長大後又不爭取時運，老來沒有妻子兒女，眼看死期將近，還有什麼快樂值得邊走邊唱地拾麥穗呢？”

林顛笑道：“我快樂的原因，人人都有，但別人反而以此為憂慮。正因為我年少時不肯努力行事，長大後又不爭取時運，所以才能





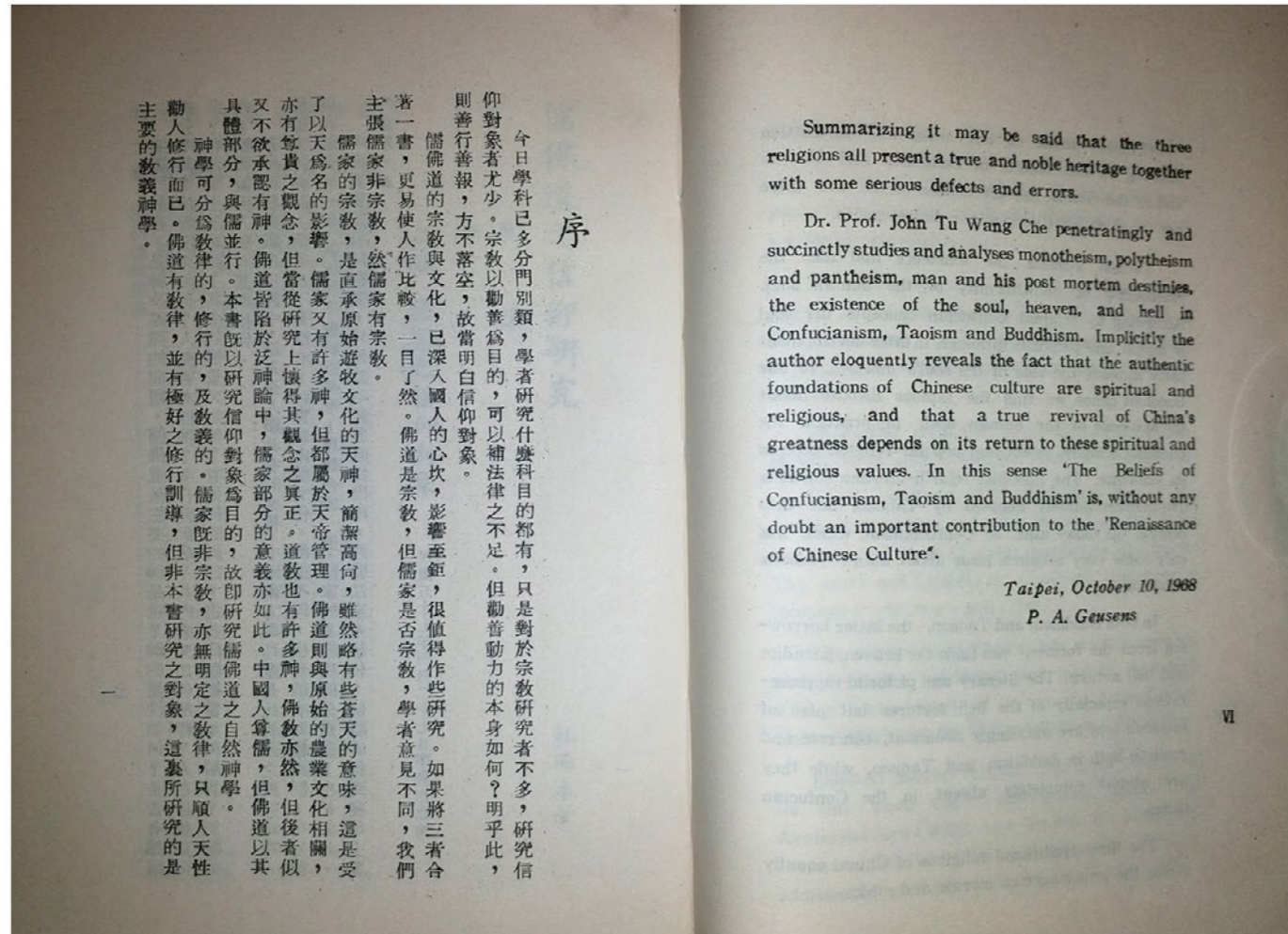
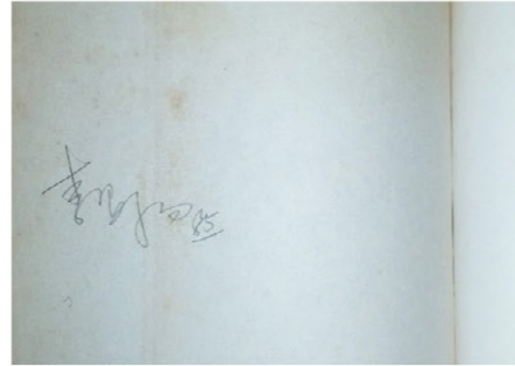
### 儒佛道之信仰研究

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



### 序

今日學科已多分門別類，學者研究什麼科目的都有，只是對於宗教研究者不多，研究信仰對象者尤少。宗教以勸善為目的，可以補法律之不足。但勸善動力的本身如何？明乎此，則善行善報，方不落空，故當明白信仰對象。

儒佛道的宗教與文化，已深入國人的心坎，影響至鉅，很值得作些研究。如果將三者合著一書，更易使人作比較，一目了然。佛道是宗教，但儒家是否宗教，學者意見不同，我們主張儒家非宗教，然儒家有宗教。

儒家的宗教，是直承原始遊牧文化的天神，簡潔高尚，雖然略有些蒼天的意味，這是受了以天為名的影響。儒家又有許多神，但都屬於天帝管理。佛道則與原始的農業文化相關，亦有尊貴之觀念，但當從研究上懷得其觀念之真正。道教也有許多神，佛教亦然，但後者似又不欲承認有神。佛道皆陷於泛神論中，儒家部分的意義亦如此。中國人尊儒，但佛道以其具體部分，與儒並行。本書既以研究信仰對象為目的，故即研究儒佛道之自然神學。

神學可分為教律的，修行的，及教義的。儒家既非宗教，亦無明定之教律，只順入天性勸人修行而已。佛道有教律，並有極好之修行訓導，但非本書研究之對象，這裏所研究的是主要的教義神學。

Summarizing it may be said that the three religions all present a true and noble heritage together with some serious defects and errors.

Dr. Prof. John Tu Wang Che penetratingly and succinctly studies and analyses monotheism, polytheism and pantheism, man and his post mortem destinies, the existence of the soul, heaven, and hell in Confucianism, Taoism and Buddhism. Implicitly the author eloquently reveals the fact that the authentic foundations of Chinese culture are spiritual and religious, and that a true revival of China's greatness depends on its return to these spiritual and religious values. In this sense 'The Beliefs of Confucianism, Taoism and Buddhism' is, without any doubt an important contribution to the 'Renaissance of Chinese Culture'.

Taipei, October 10, 1988  
P. A. Geusens

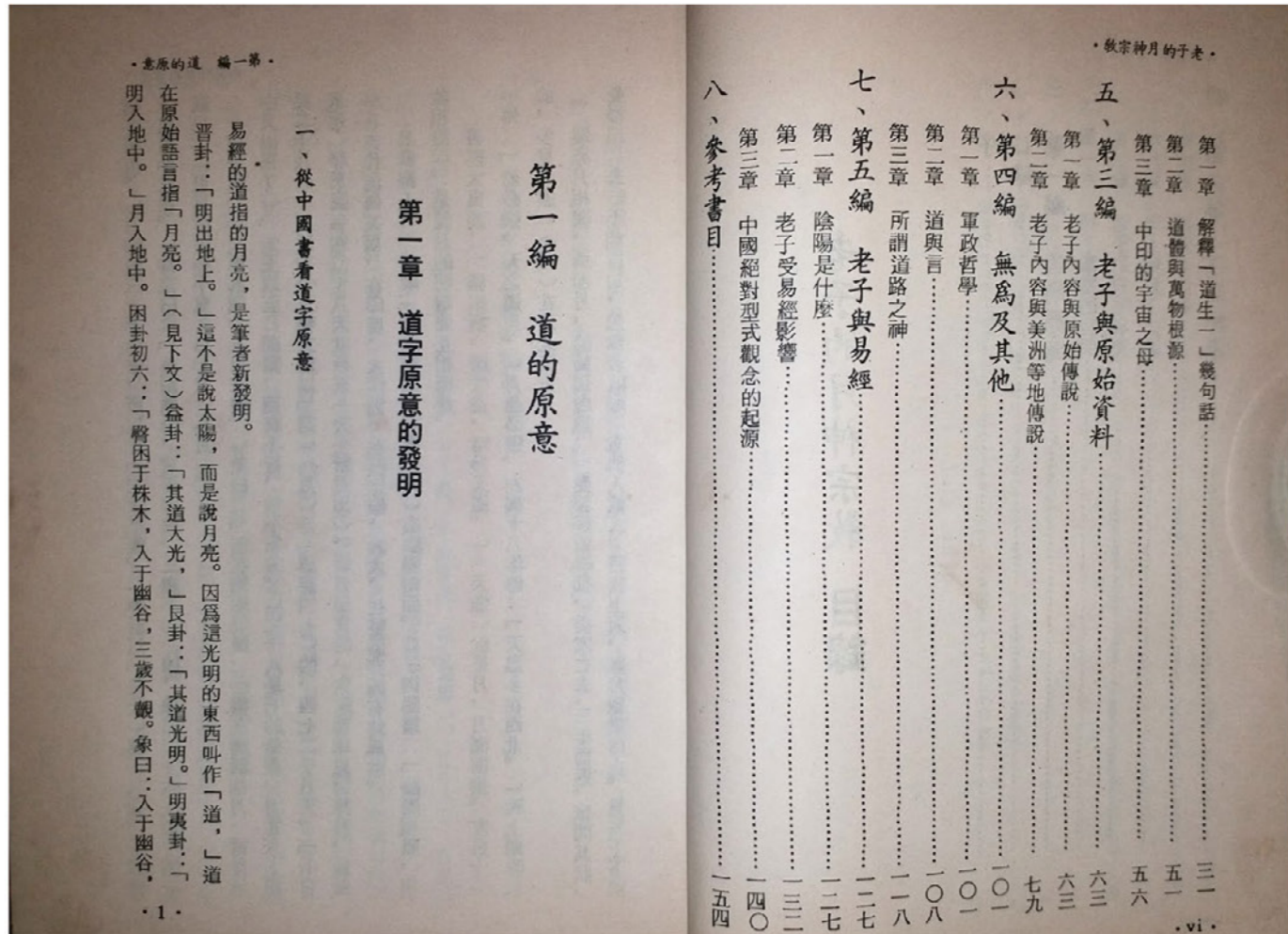


### 老子的月神宗教

杜而未著

臺灣學生書局出版

1984年5月再版



### 第一編 道的原意

#### 第一章 道字原意的發明

易經的道指的月亮，是筆者新發明。  
晉卦：「明出地上。」這不是說太陽，而是說月亮。因為這光明的東西叫作「道」，「道」在原始語言指「月亮。」（見下文）益卦：「其道大光，」艮卦：「其道光明。」明夷卦：「明入地中。」月入地中。困卦初六：「臀困于株木，入于幽谷，三歲不覿。象曰：入于幽谷。」

• 教宗神月的子老 •

- 第一章 解釋「道生」幾句話..... 三一
- 第二章 道體與萬物根源..... 五一
- 第三章 中印的宇宙之母..... 五六
- 五、第三編 老子與原始資料..... 六三
  - 第一章 老子內容與原始傳說..... 六三
  - 第二章 老子內容與美洲等地傳說..... 七九
- 六、第四編 無為及其他..... 一〇一
  - 第一章 軍政哲學..... 一〇一
  - 第二章 道與言..... 一〇八
  - 第三章 所謂道路之神..... 一一八
- 七、第五編 老子與易經..... 一二七
  - 第一章 陰陽是什麼..... 一二七
  - 第二章 老子受易經影響..... 一三二
  - 第三章 中國絕對型式觀念的起源..... 一四〇
- 八、參考書目..... 一五四





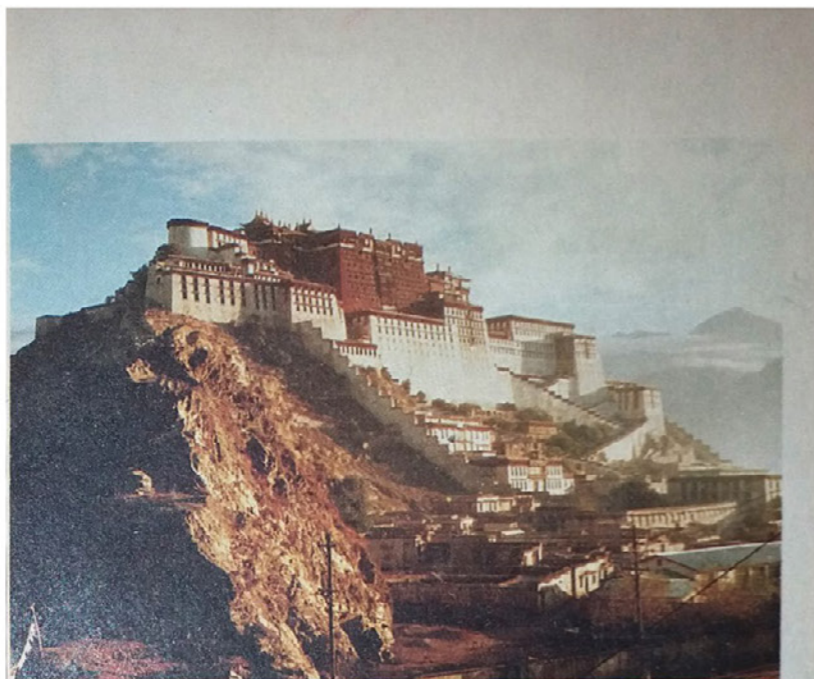
### 達賴喇嘛傳

牙含章編著

人民出版社出版

1963年6月初版修訂重排／

1984年9月初版／1986年8月2版



达赖喇嘛常年居住的布达拉宫



### 中國青銅器時代

郭寶鈞著

生活·讀書·新知三聯書店出版

1963年7月初版／1978年5月北京2版

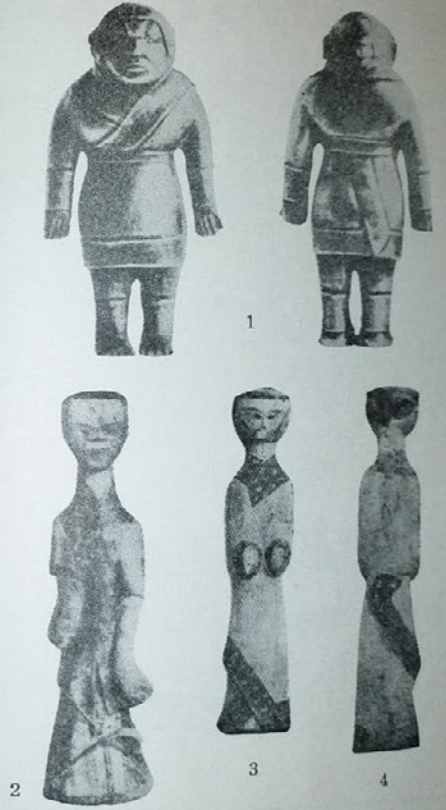


图版壹肆



殷代食器  
1. 司母戊鼎(117) 2. 鹿鼎(117) 3. 分当鼎(117)  
4. 无耳簋(117) 5. 双耳簋(117) 6. 单耳鼎(117)

图版壹伍



附着在墓俑身上的衣式  
1. 洛阳金村铜俑(126) 2. 长沙仰天湖木俑(122)  
3. 长沙408号墓木俑04(122) 4. 同上木俑13(122)





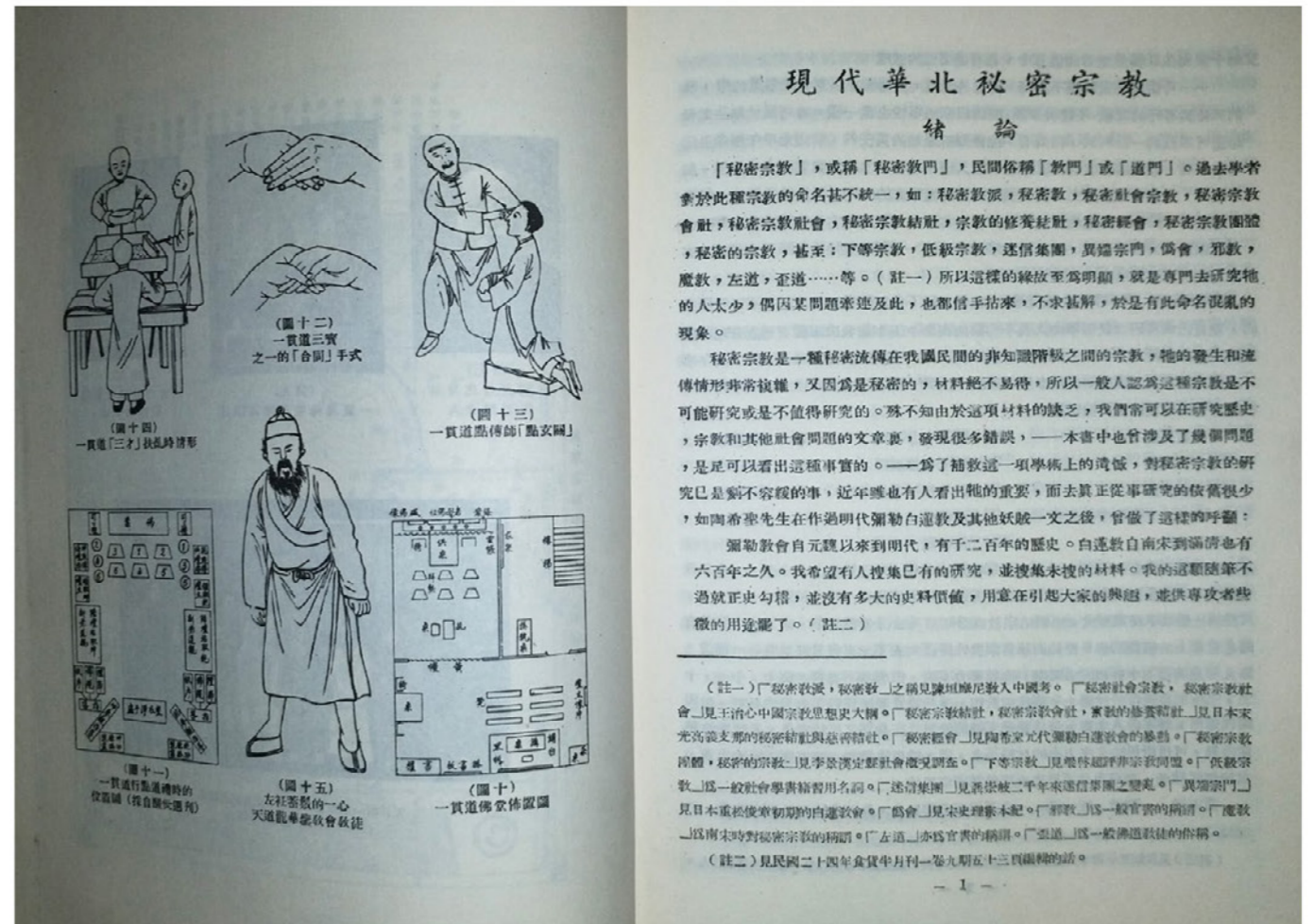
### 十日談 (上下冊)

(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



### 現在華北秘密宗教

李世瑜著  
台北古亭書屋發行  
1975年



## 現代華北秘密宗教

### 緒論

「秘密宗教」，或稱「秘密教門」，民間俗稱「教門」或「道門」。過去學者對於此種宗教的命名甚不統一，如：秘密教派，秘密教，秘密社會宗教，秘密宗教會社，秘密宗教社，秘密宗教結社，宗教的修養社，秘密經會，秘密宗教團體，秘密的宗教，甚至：下等宗教，低級宗教，迷信集團，異端宗門，偽會，邪教，魔教，左道，歪道……等。(註一)所以這樣的緣故至為明顯，就是專門去研究牠的人太少，偶因某問題牽連及此，也都信手拈來，不求甚解，於是此命名混亂的現象。

秘密宗教是一種秘密流傳在我國民間的非知識階級之間的宗教，牠的發生和流傳情形非常複雜，又因為是秘密的，材料絕不易得，所以一般人認為這種宗教是不可能研究或是不值得研究的。殊不知由於這項材料的缺乏，我們常可以在研究歷史，宗教和其他社會問題的文章裏，發現很多錯誤，——本書中也曾涉及了幾個問題，是足以看出這種事實的。——為了補救這一項學術上的遺憾，對秘密宗教的研究已是刻不容緩的事，近年感也有人看出牠的重要，而去真正從事研究的依舊很少，如陶希聖先生在作過明代彌勒白蓮教及其他妖賊一文之後，曾做了這樣的呼籲：

彌勒教會自元魏以來到明代，有千二百年的歷史。白蓮教自南宋到滿清也有六百年之久。我希望有人搜集已有的研究，並搜集未搜的材料。我的這題隨筆不過就正史勾稽，並沒有多大的史料價值，用意只在引起大家的興趣，並供專攻者些微的用途罷了。(註二)

(註一)「秘密教派，秘密教」之稱見陳垣摩尼教入中國考。「秘密社會宗教，秘密宗教會社」見王治心中國宗教思想史大綱。「秘密宗教結社，秘密宗教會社，宗教的修養社」見日本末光高義支那的秘教結社與修養社。「秘密經會」見陶希聖元代彌勒白蓮教會的暴動。「秘密宗教團體，秘密的宗教」見李景漢定縣社會調查報告。「下等宗教」見樂群超群非宗教問題。「低級宗教」為一般社會學書籍習用名詞。「迷信集團」見洪愚被二千年來迷信集團之變遷。「異端宗門」見日本重松俊章初期的白蓮教會。「偽會」見宋史理學本紀。「邪教」為一般官書的稱謂。「魔教」為南宋時對秘密宗教的稱謂。「左道」亦為官書的稱謂。「歪道」為一般佛道信徒的稱謂。

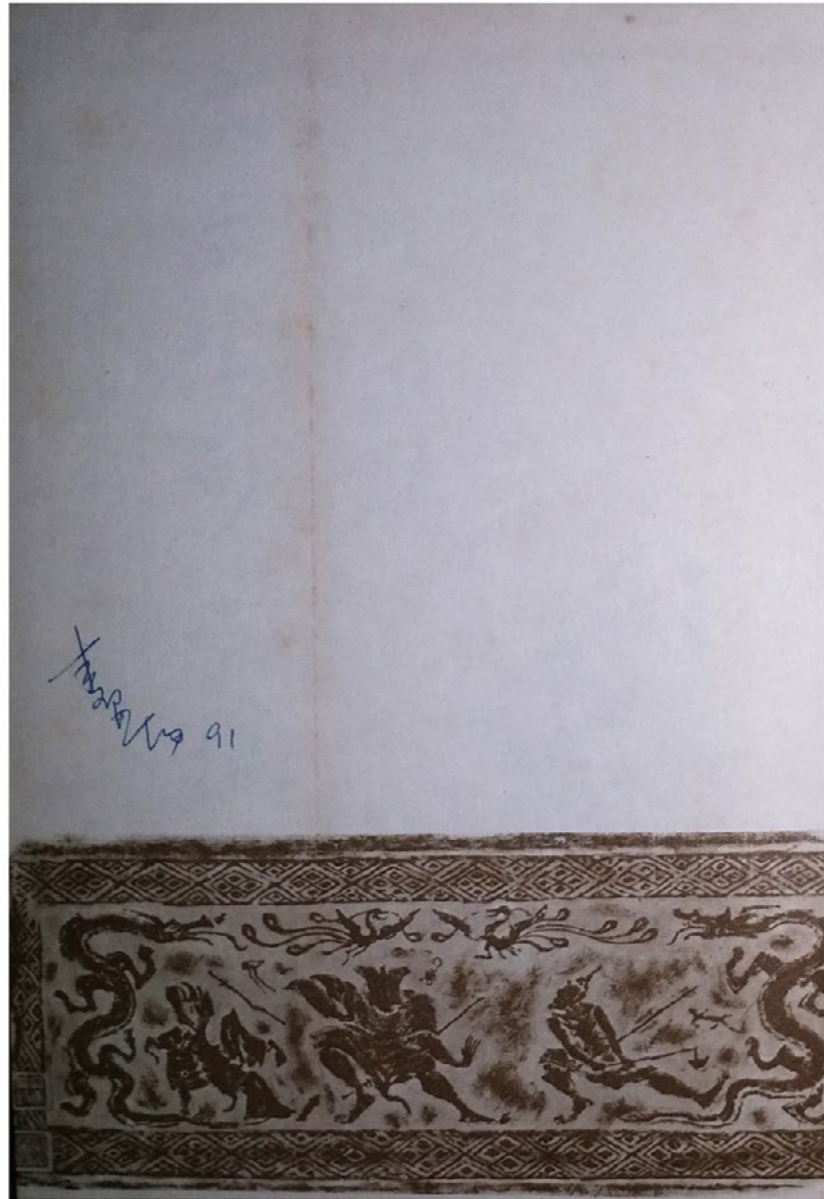
(註二)見民國二十四年食貨半月刊一卷九期五十三頁編輯的話。





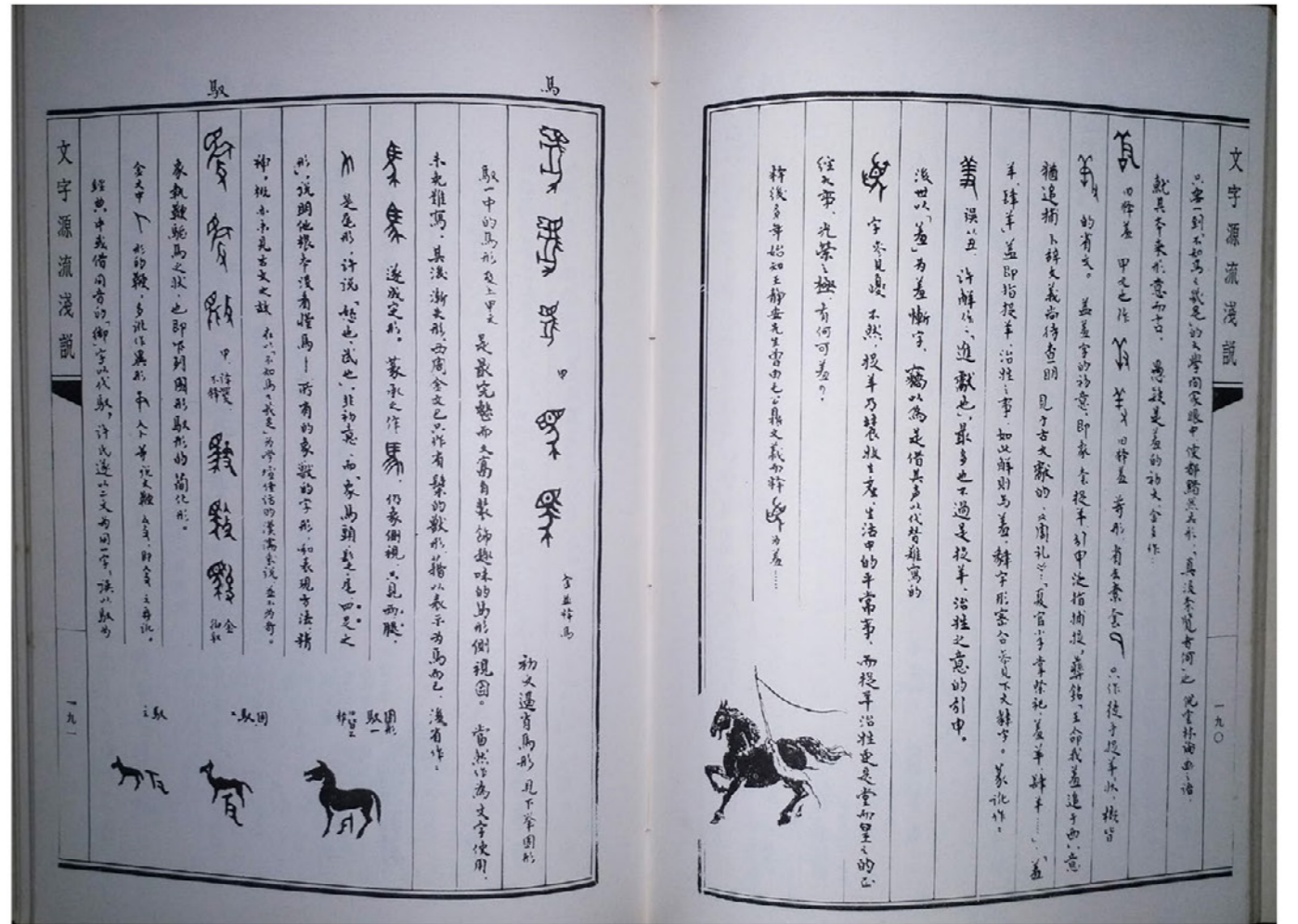
### 古文字形發微

康殷著  
北京出版社出版  
1990年3月  
Signed 簽署 1991



### 文字源流淺說

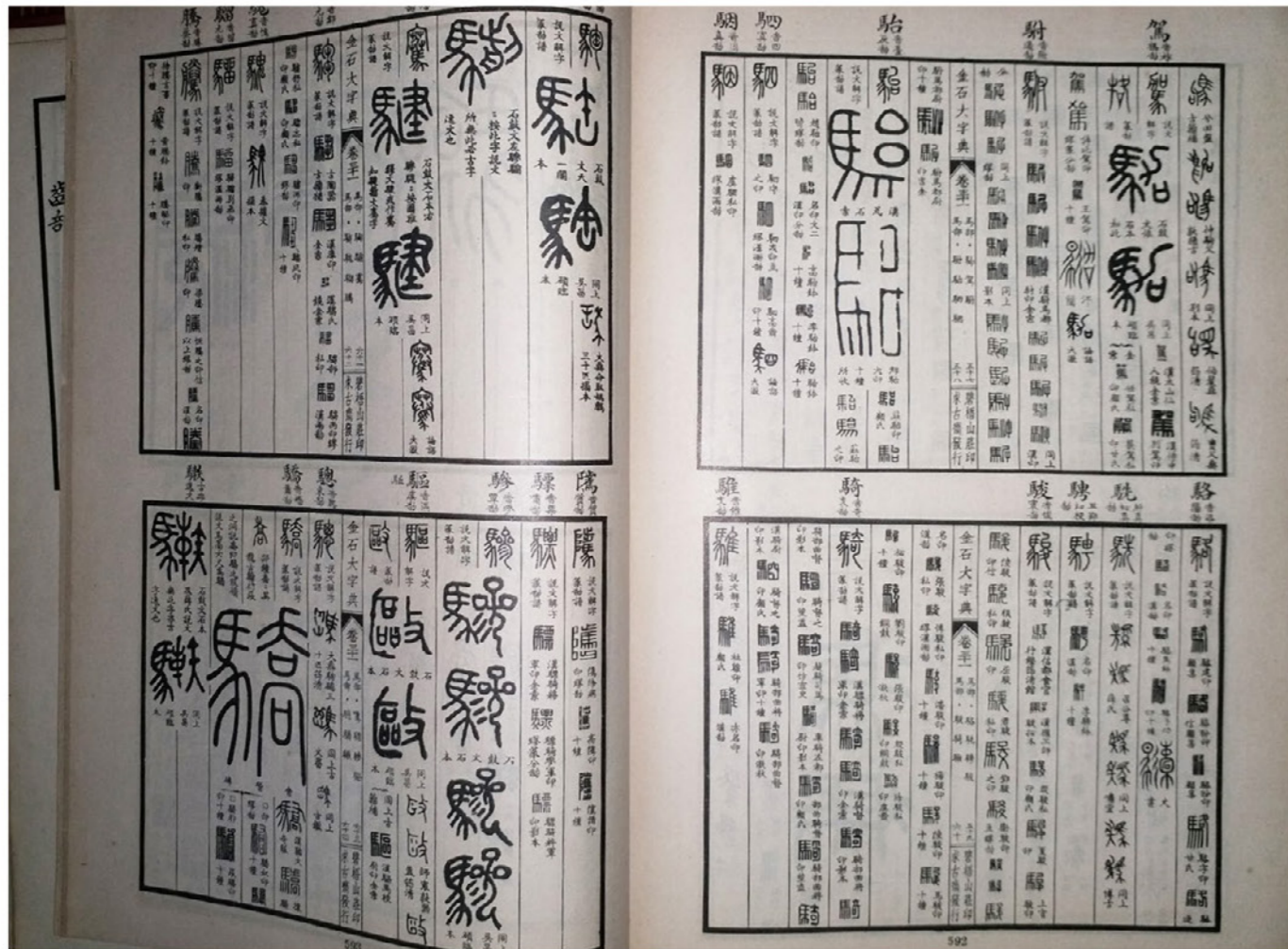
康殷著  
國際文化出版公司出版  
1992年1月



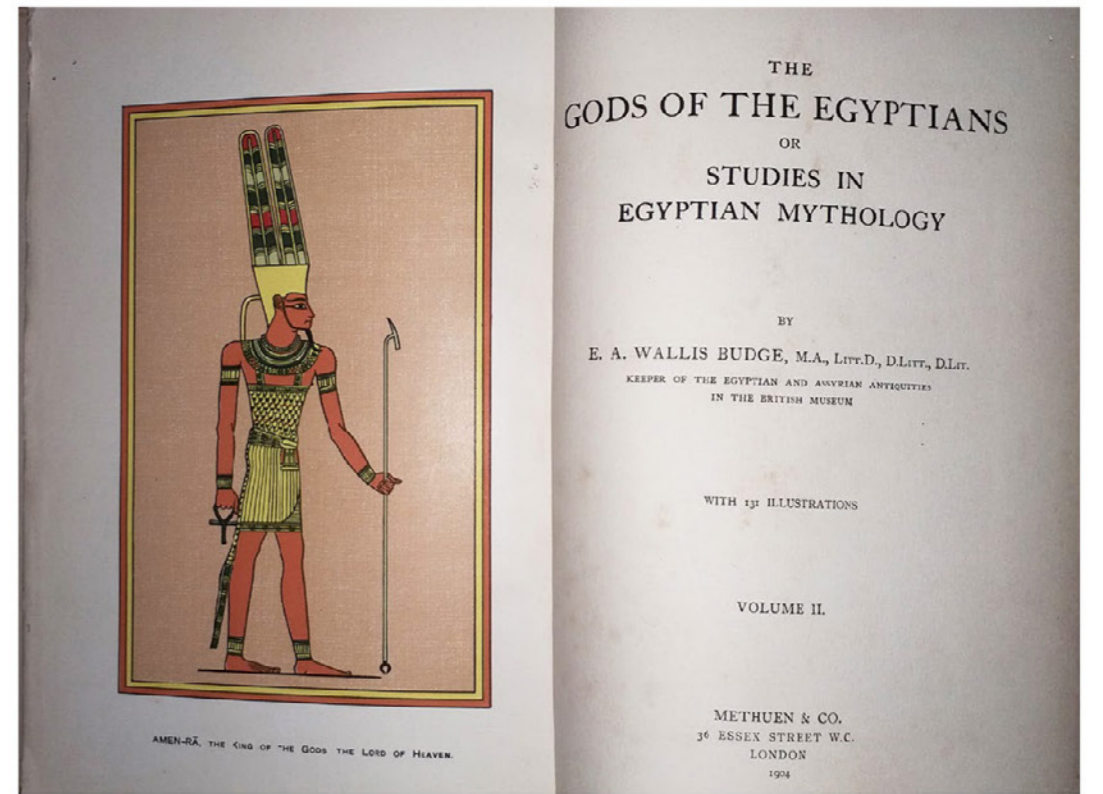
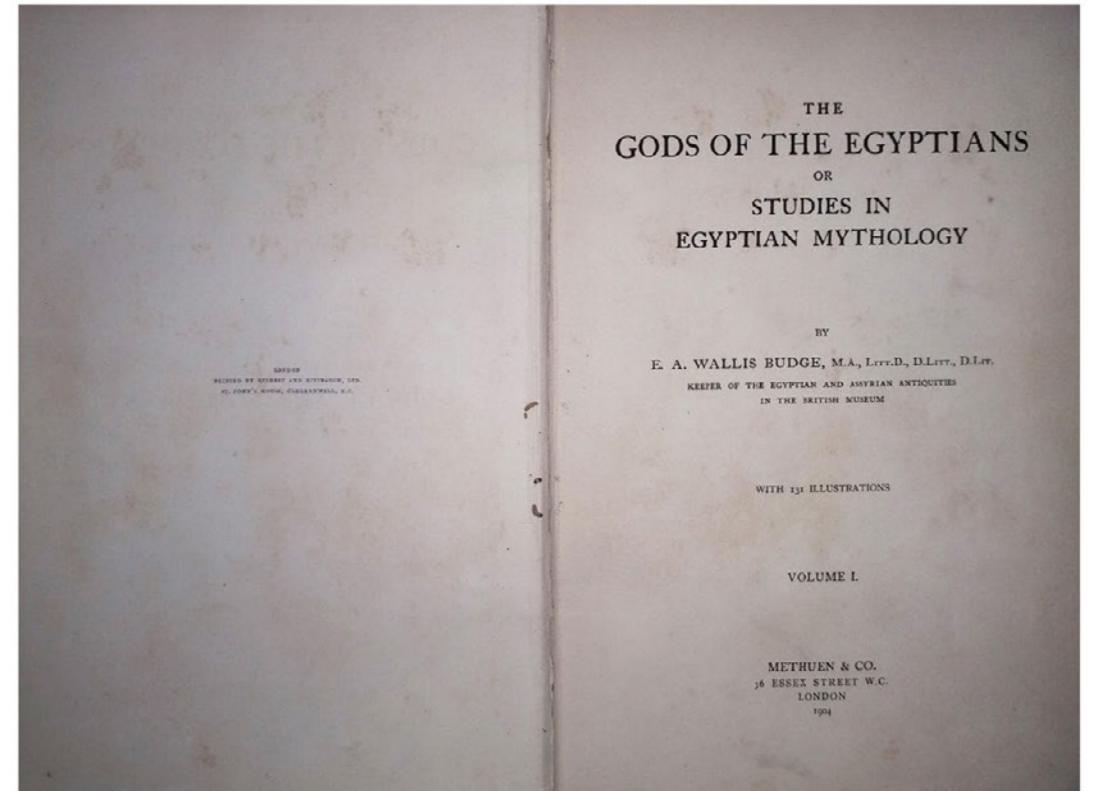




金石大字典  
張善、潘齡皋、康有為、于右任著編  
考正出版社出版  
1970年1月



The Gods of The Egyptians vol. I, II  
By E. A. Wallis Budge  
Published by  
Methuen & Co.  
1904, London





# K.H. Found Book: Ah MAK

阿麥 / 小克藏書

# 2

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Blob Landing Studio  
初版由迷團工作室製作  
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