

百代宗師

當今之世，要數廣為中外軍事家、政治家、企業家稱道的經典著述，相信非《孫子兵法》莫屬。

孫子名武，字長卿，春秋末齊國人，大約與孔子(公元前 551 至 479 年)同時。早年去齊奔吳，潛心研究兵法，經伍子胥舉薦，任吳國將軍，在伐齊、攻楚等多次征戰中，立下赫赫戰功，歷經二十餘年戎馬生涯，功成身退，不知所終，唯留下兵法十三篇傳誦千古。

《孫子兵法》建基於實戰經驗，全面論述決定戰爭勝敗的要素，涵蓋戰略戰術、軍事法度、為將之道、軍士心理、天文地理等等。《孫子兵法》過人之處，不僅在於周全嚴密的軍事理念，還在於揭示戰爭與政治、外交、經濟、自然環境的複雜關係，視野宏闊，思想深邃精微。

孫子認為戰事必勝的關鍵在於智算：“用兵之法，以謀為本”，顯露孫子兵學尚智的特點。孫子以“智”作為將才之首，並提出“智者之慮必雜於利害”，要求將帥綜觀全局，權衡利害輕重，不可偏執，極富啓迪意義。

只有智算，才能“未戰先勝”。孫子明言“先勝而後求戰”，意謂戰前的戰略決策必須周密，不打無把握之仗。“知己知彼”是智算的基礎。“知彼知己，百戰不殆”是孫子軍事思想的精華所在，歷代譽為“兵家大要”。克敵制勝，須先知、盡知、知天地、知常變，還要洞悉敵情。諸葛亮足智多謀，料敵如神，不啻善用“知己知彼”的典範。

智算還體現於靈活多變的戰略戰術。針對波譎雲詭的戰爭，孫子強調“因敵變化而取勝”。因人而異、因時而別、因地制宜的軍事謀略，可謂深得《易經》思想的精髓。《易經》的核心是“變易”，強調宇宙、大自然、人類社會變動不息，萬事萬物皆在動態之中，處身其中，必須通曉隨機應變之道。

除了對敵的謀略思想外，孫子還提出治軍心得，就是賞罰兼施，恩威並濟，同樣為歷代兵家奉為治軍圭臬。¹至於“陷之死地然後生”的論斷，看似不近人情，實則甚有見地，因為危機感往往能激發個人以至整個民族奮進，化危為機。

《孫子兵法》着眼於致勝之道，但卻以“不戰而屈人之兵”為上上之策，即以強大武力為後盾，挫敗敵人攻伐的企圖，同時施展外交攻勢，造成強力威懾，不費一兵一卒而迫敵屈服。孫子“不戰”、“慎戰”的主張，表現出超越時代的人道精神，與儒家重仁的思想吻合，在核武時代的今天，尤其值得借鑑。

孫子十三篇建立了我國古代軍事理論的總綱。古代活用孫子“謀攻”、“詭道”、“出奇”、“應變”等思想的成功戰例，實在不勝枚舉。歷史上，韓信、曹操、李世民、戚繼光、林則徐等兵家名將，無不諳熟孫子兵學，以古為鑑，擷取精華。

孫子善於從紛繁複雜的現象中，發現事物發展的規律，看出事物相互依存，利與害往往相反相成。孫子兵學的辯證思維方式，實際上超越了戰爭領域，富含哲學意義。正如清代學者魏源所說，《易經》、《老子》和《孫子兵法》都能掌握宇宙萬象常與變的規律，可資經國輔政之用。

《孫子兵法》久負盛名，尊為“百世兵家之師”，其餘韻流澤還超越國界，受到外國重視，例如日本推崇備至，稱之為“世界古代第一兵書”。孫子兵學的應用範圍早已擴展到哲學、政治、外交、文學，甚至醫學等領域。如清初名醫徐大椿根據臨牀經驗，提出用藥如用兵，認為“孫子十三篇，治病之法盡之矣”。

今天《孫子兵法》的應用範圍更廣。所謂“商場如戰場”，現代商業社會競爭激烈，企業的管理層自然要通曉克敵制勝之道。孫子重視智謀、運籌、賢能、仁勇、情報等思想理論，對於現代企業管理多有啓發。許多日本企業家都視《孫子兵法》為商戰指南。舉例來說，“先勝而後求戰”強調未雨綢繆，先期籌劃；“道者，令民與上同意”指出制勝之道在乎上下一心，榮辱與共；“兵貴神速”的理論，對瞬息萬變的市場競爭尤其適切；“知彼知己，百戰不殆”可應用於經營決策、顧客服務、體育競技，以至為人處世。

我們日常引用的成語諺語，不少出自孫子的名言，如“知己知彼”、“先發制人”、“敵進我退”、“出其不意，攻其無備”、“置諸死地而後生”等。《孫子兵法》的影響歷久不衰，堪稱曠世經典。

¹ “圭臬”粵音“歸熱”。

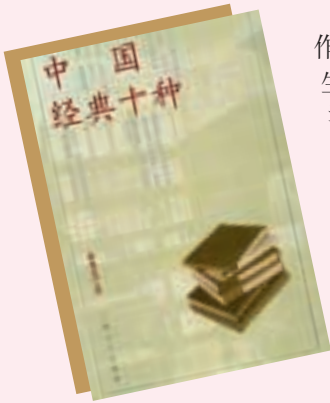


感受經典

葛兆光《中國經典十種》

公務員事務局
法定語文事務部
總法定語文主任鄭建華

要了解前賢先哲的智慧，多讀經典是不二法門。只是古今言殊，經典二字，就教不少人望而生畏，對其中的微言大義更是敬而遠之。幾十年前，朱自清先生寫過一本《經典常談》，提綱挈領地向年青人介紹一些經史子集著作，嘉惠後學。葛兆光的《中國經典十種》可說是上承朱先生文化傳承的苦心，為當代讀者踏進經典的殿堂開一方便之門。



《中國經典十種》脫胎自作者在清華大學為理工科學生開選修課時的講義，深入淺出，卻博涉廣營，引領讀者親近經典。十種經典包括了《易經》、《論語》、《老子》、《三禮》、《淮南子》、《史記》、《說文解字》、《黃庭經》、《般若波羅蜜多心經》及《壇經》，從占筮之術到仁

禮之說，從史學到文字學，都一一觸及；儒釋道的思想都涵蓋其中。難得的是，作者以優美流暢的文字，為讀者作詳盡淺顯的導讀；一本“大家小書”，把中國文化娓娓道來，少了學術論文的艱澀枯燥，多了幾分博學儒生的睿智感悟，啓迪尤深。

葛教授是文化行家，導讀時絕不賣弄，而是因書敘講，不拘一格。如講《論語》、《史記》等大家稍為熟悉的經典時，開門見山，直入主題；介紹《黃庭經》、《般若波羅蜜多心經》的奧義時，則先略說一些道教、佛教的背景知識，追本溯源，引人入勝。

感受經典，自然不能停留在《中國經典十種》本身，所以作者在書末還特別附錄了書目，開列每一經典幾種比較好的版本或一兩種研究著作，供意猶未盡的讀者繼續在文化之旅上尋幽探勝。

葛兆光，清華大學人文學院教授，著有《中國思想史》、《禪宗與中國文化》、《道教與中國文化》、《漢字的魔方》、《想象力的世界》、《晚唐風韻》、《中國禪思想史》等。

智貴乎早決，勇貴乎必為。

蘇軾

談攻略

要選出自二零零零年以來最流行的新詞，“攻略”肯定入選。只消到書店、報攤逛逛，信手拈來的，便有旅遊攻略、美食攻略、置業攻略、美容攻略、購物攻略……

以上以“攻略”為名的書，性質與“指南”相近，但究其本義，《漢語大詞典》釋“攻略”為“攻擊擄掠”，似乎與我們理解的含義相去甚遠。“攻略”一詞的源頭眾說紛紜，一說謂“攻略”源自古代漢語，流入日本後，再回歸現代漢語。日語的“攻略”由漢語“攻城略地”縮略而成，本義為攻下對方的陣地或城池，據為己有。

“攻略”常用作電子遊戲、電腦遊戲的名稱。遊戲攻略羅列攻破障礙、順利過關的竅門。隨着日本遊戲軟件大行其道，“攻略”這個外來語已融入現代漢語，詞義已擴闊為“通盤的計劃和策略”。

其實，要表示“通盤的計劃、策略”，大可不假外求，因為漢語已有“方略”一詞；與“方略”近義的有“戰略”。顧名思義，戰略就是作戰的籌劃和謀略。“戰略”一詞始見於西晉司馬彪《戰略》一書，其後屢見於古籍。中國在十九世紀末開始用“戰略”翻譯“strategy”一詞。在現代漢語中，“戰略”不再只是軍事用語，而是廣泛應用於政治、外交、經濟、教育、科技等範疇，指涉全局的謀劃和部署。

不過，“戰略”在香港似乎不及“策略”受歡迎。據辭典解釋，“戰略”與“策略”意思相近，但戰略針對全局的謀劃，策略則指局部的計策，屬戰略的一部分。香港的情況有點不同，“戰略”仍多用於軍事，“策略”則用以統稱謀劃和方針。由於歷史和地理關係，香港跟內地的語言習慣不盡相同，“戰略”一詞就是典型例子。

Fables — Pearls of Wisdom

Fables go back to the 14th century BC and the earliest storytellers in India and Egypt. Eight centuries later, Aesop, the father of Greek fables, perfected the genre in ancient Greece. In China, the Warring States period (475-221 BC) saw the flowering age of the fable. Representatives of various schools of thought used fables to strengthen their arguments before powerful patrons, and many notable Chinese fables are attributed to Mengzi (Mencius), Zhuangzi and Hanfeizi.

In its broad sense, a fable is a short narrative devised to illustrate some useful lesson or some moral truth. The message or moral can be implicitly conveyed, or it can be spelled out by the author at the end. In the old days, the fable was a popular mode of conveying serious instruction, often in a comic guise. Whether in the East or the West, a short story illustrating the human foibles at work in a contemporary situation was a far more effective and safer means of warning powerful leaders than levelling open criticism at them.

Most of Aesop's fables involve animals. The birds and beasts act and talk much like human beings, but generally keep the principal traits associated with each animal: the fox its cunning, the lion its fierceness, and so on. By clothing men in the guise of animals, the fabulist could lampoon human folly safely. The reader is left to draw his own conclusion as to what is right and what is wrong. For example, in *The Dog and the Shadow*, a greedy dog drops and loses the bone he is carrying when he sees his reflection in the water because he wants the reflected bone as well as the real one. With *The Hare and the Tortoise*, the arrogant hare speeds by the slow tortoise, then takes a nap, waking just in time to see the tortoise cross the finish line first.

Many of Aesop's popular fables have become idioms — the lion's share; sour grapes; a dog in a manger; a donkey in a lion's hide; a wolf in sheep's clothing; and the goose that lays the golden eggs, to name just a few. Many of his morals have become epigrams handed down through generations, such as "beauty is in the eye of the beholder" and "united we stand, divided we fall".

Aesop's shrewd observations of human nature have found many parallels in the fables of other nations. For example, *Master Dongguo and the Wolf of Zhongshan* (東郭先生與中山狼) is the Chinese parallel to *The Farmer and the Serpent*. Both the Serpent and the Wolf repay good with evil. *A Donkey in a Lion's Hide* finds its variant in the Chinese fable depicting how the fox makes himself feared by walking in the company of the tiger (狐假虎威). Similar to *The Lion and the Boar*, the Chinese fable *The Struggle between the Snipe and the Clam* (鷓蚌相爭) illustrates the

fact that when two parties struggle and fight with each other, it is often a third party that will benefit.

As with Western fables, Chinese fables also include tales featuring animals like the Frog, the Fox, the Donkey, the Hare and the Goat. The animals depicted interact with each other in a human manner, as for example in *The Frog in the Well and the Sea Turtle* (井底之蛙與海龜). In addition, there are a large number of narratives with human protagonists: the tales *Old Fool Moves Mountain* (愚公移山) and *Breaking Arrows* (折箭) lend substance to the concept of persistence and strength in unity respectively. Other examples include *Waiting for More Rabbits to Bump into the Tree* (守株待兔), which warns against laziness and greediness. *Without the Lips, the Teeth Will Freeze* (唇亡齒寒) stresses the interdependence of things.

Like Aesop's fables, ancient Chinese fables have been perceived as relevant and worth repeating for many centuries. These terse, concise stories have become so popular and well known that many of them have made their way into the Chinese language. Apart from those mentioned earlier, fables like *The Frog in the Well* (井底之蛙), *Draw a Snake and Add Feet to It* (畫蛇添足), and *Tugging the Seedlings to Help the Plant Grow* (揠苗助長) have become idiomatic sayings. These and many others have served to enrich the Chinese language, and the morals of these tales are still relevant today.

Isaac Bashevis Singer once said, "Aesop's fables teach lessons both in life and literature that are valid today and will remain so forever". Ancient Chinese fables deserve such recognition as well.



Tradition is a guide and not a jailer.

W. Somerset Maugham

英國學者羅伯特·坦普爾 (Robert Temple) 縷述中國三千年來的科學發明時，列舉了一百項中國首先發現和發明的成果，包括指南針、火藥、地動儀、降落傘、吊橋、紙幣、十進位和二進位制等等，佔了世界基本發明創造的半數。

早在新石器時代，中國的畜牧、種植、醫藥、建築、陶瓷、紡織技術無不居於世界前列。勤勞聰慧的古人孜孜以求，不斷創新生產技術，創製國計民生所需。舉例來說，東漢天文學家張衡 (公元 78 至 139 年) 發明的候風地動儀，構思巧妙，能準確預報地震。這種利用物體的慣性來捕捉、擴大地震波，以進行遠距離測量的原理，至今還在使用。

中國古代科學發明，最廣為人知的，除了“四大發明”的造紙術、印刷術、指南針、火藥之外，還有中醫藥。

中國古代記錄文字的材料先有龜甲獸骨，後有青銅器、竹簡、木牘、縑帛。西漢時期 (公元前 211 至 8 年)，已有用麻製成、質地粗糙的紙張，東漢蔡倫則是造紙術的集大成者。古人還懂得利用廢紙生產再生紙，稱為“還魂紙”，¹使中國成為利用廢紙造紙的先驅。

一如紙張，印刷術對傳播文化知識至為重要。印刷術面世前，書籍都由人手抄寫，既費時費力，又容易出錯。隋唐之際，人們在搗碑和印章技術的基礎上，發明了雕版印刷術。北宋時期，畢昇首創活字印刷術，大大便利了書籍的印行。

古人發現縱貫天地的磁力後，製成指針永遠指南方的指南針。中國是最早利用指南針指引航海的國家。指南

針的運用，彌補了單靠觀察天象導航的不足。指南針西傳後，不但推動了世界航海業的發展，還促進了中西文化交流。

火藥由古代煉丹術士發明，主要成分硫磺和硝石，本重要藥材，可以治療瘡癬和殺蟲。煉丹術士採集硫磺和硝石，本想煉製出使人長生不老的仙丹，卻無意中煉出了爆炸威力強大的火藥。



中醫藥是中國別具特色的醫藥學，至今仍是重要的保健醫療體系。早在春秋戰國時代，中醫學已建立完備的理論和實踐體系。中醫藥的理論基礎是“天人合一”論，把人和自然看作一個整體，認為疾病是出於人與自然界關係失調。醫生在診斷時以陰陽五行學說為指導；陰陽之間相互依存，互為消長轉化，辨症施治講究八綱，即陰陽、虛實、表裏、寒熱。歷代名醫積累了大量驗方，成為珍貴的文化遺產。明代李時珍 (公元 1518 至 1593 年) 的《本草綱目》流傳廣遠，有多種文字譯本，是公認的權威藥典。

中醫體系最不可思議的醫術，要數針灸療法。針灸療法始自何時，何人所創，已無法考究。針灸涉及的穴位，不過是皮膚上一些虛擬的點，毫無痕迹，但療效確實，甚至能收針到病除的奇效。

中國是世界發明的搖籃，許多發明都是古人經過細微觀察、不斷探索鑽研的成果。這些智慧的結晶，今天仍與我們的生活息息相關。

¹ 明末宋應星《天工開物》載：“廢紙洗去朱墨污穢，浸爛入槽再造，全省從前煮浸之力，依然成紙名曰‘還魂紙’”。

知人者智，自知者明。

老子



Not-a-Mindboggler

Issue No. 22
'Not-a-Mindboggler' Answers

1. Owl	2. Elephant	3. Serpent	4. Giraffe	5. Wolf
6. Leopard	7. Stork	8. Swan	9. Hare	10. Donkey
11. Kingfisher	12. Rhinoceros	13. Woodpecker	14. Crane	15. Turtle

The winners are:			
Name	Department	Name	Department
Suen Chin-pang	Civil Engineering and Development Department	Max Cheung	Social Welfare Department
Yu Kang-ho	Education and Manpower Bureau	Yu Chiu-lai	Social Welfare Department
Or Doi-kuen	Leisure and Cultural Services Department		

They will be notified individually by post.



The Shorter the Better

To someone who is impatient with wordiness, the fault of tautology, or unnecessary repeating of the same idea in different words, is to be condemned. Yet it is hard to avoid tautology in speech. Common examples of tautology include **unexpected surprise**, **close proximity**, **natural instinct**, **future plan**, **safe haven**, **rough approximation** and **three-part trilogy**. The adjective in each of these phrases is redundant because the information it provides is by definition already contained in the noun.

Admittedly, there is a fine line between tautology and intentional repetition for the sake of emphasis. For example, it is difficult to say for sure whether “There was no way out, no exit, no escape” sounds verbose or forceful. The device of repetition is frequently used in rhetoric. Many famous public speakers, like Winston Churchill and John F. Kennedy, employed repetition skilfully to drive their message home. Moreover, not all tautologous expressions are universally agreed to be clumsy. To some they serve to spell the meaning out, such as “Let’s have lunch at **twelve noon**” and “Be home by **twelve midnight**”.

That said, too many words in both spoken and written English may obscure meaning and distract people’s attention. Obvious examples include “Written notice is given to all the

Members in writing” and “if he is found lunatic or becomes of **unsound mind**” — clauses in a certain constitution. People’s attention span is limited. For effective communication, often a terse sentence works better than a long one jammed with unnecessary information.

Embedded in the following passage are eight tautologous expressions. See if you can trim off the redundant words to make it more concise:

We’re now facing a difficult dilemma. Our staff strongly oppose the restructuring plan. To avoid direct confrontation, we have met with their representatives several times. But we failed to arrive at a consensus of opinion. At this point in time, it is unclear if they will go on strike. If so, business may possibly be disrupted. But we continue to remain optimistic. With careful advance planning, we will keep things under control. Later I will spell out our contingency measures in detail.

Answer: We’re now facing a difficult dilemma. Our staff strongly oppose the restructuring plan. To avoid direct confrontation, we have met with their representatives several times. But we failed to arrive at a consensus of opinion. At this point in time, it is unclear if they will go on strike. If so, business may possibly be disrupted. But we continue to remain optimistic. With careful advance planning, we will keep things under control. Later I will spell out our contingency measures in detail.

Knowledge comes, but wisdom lingers.

Alfred Tennyson



說好普通話

小錦囊四

談了三期說好普通話的竅門，說過以聽促說，還有聲母和韻母如何發準，現在談談聲調。

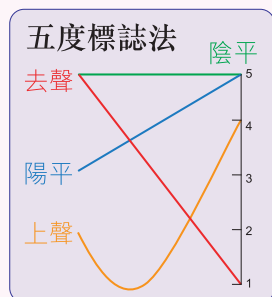
聲調具有區分語義的作用，馬虎不得。有位老外初到北京學習普通話時，就嘗過苦頭。一天，老外肚子打鼓了，到飯館找吃的。他吃得味重，跟服務員要鹽，人家卻給他拿了煙，可不就是因為他老兄一、二聲搞混了。

香港人常犯的聲調毛病主要是四聲不明顯，特別是一、四聲不分。

順勢帶動聲調降到 1 的最低位。第三聲當然也是個難點，往往是 214 成了 211 或 24。要調值到位，可按五度標誌法，鍛鍊發音時以手指比劃相關聲調的曲線。

用手指比劃調值的方法，可用來順序練單音節，然後雙音節詞組、四音節成語，最後是朗誦詩詞。如能堅持天天朗誦詩詞，哪怕只是每天一刻鐘，保證三至六個月後可見奇效，原因是詩詞抑揚的美，也就是聲調的美，多唸詩詞，能讓人在不知不覺間就掌握好了聲調。不信？試試看，頂多不就矇你幾個月嘛！

普通話小錦囊連載了四期，說的只是筆者學習普通話的個人體會，如有偏差，懇請批評指正。最後祝願各普通話同好快樂學習，普通話水平更上層樓！



聲調調值直接關係到發音的準確，所以必須到位。下文的聲調表和左列的五度標誌法可是非常管用的工具。首先記好聲調表的口訣，開始鍛鍊時要誇張點。第一聲得高，我們的通病往往是只從 4 度發聲，達不到 5 度。第四聲也得降得徹底，不是由 4 度降到 2 度，而是來個痛快的 5 至 1 全降，竅門是發音時注意 5 的調值必須到位，藉此

調類	調值	說明	
第一聲(陰平)	55	高平調	起音高高一路平
第二聲(陽平)	35	中升調	由中到高往上升
第三聲(上聲)	214	降升調	低降然後再揚起
第四聲(去聲)	51	全降調	高處降降到最低層

編按：公務員同事如有興趣聆聽普通話發音，可登入公務員易學網 (www.csb.gov.hk/clc) 語文天地的普通話天地。



Common Nonsense — Unwelcome Truths Laid Open

For decades, Andy Rooney’s pungent and humorous segments on the TV newsmagazine *60 Minutes* have sparked off strong reactions from his audience. They either like him or hate him.

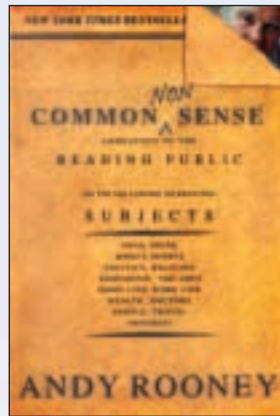
Common Nonsense carries Rooney’s trademark. The title alone smells sharp, promising to offend the entire populace, as it suggests, in the author’s own words, “Things are often popular without being right”.

The book is a collection of very short (1-2 page) essays on a wide spectrum of topics such as politics, morality, money, health, sports, animals, and the English language. We have Rooney telling the unpalatable truth about fad diets, grumbling about the elusive switches of lamps in a hotel room, and teasing people’s obsession with their weight.

Some of Rooney’s views, such as his hatred of staples, or his strong opinions about Elvis Presley and Elizabeth Taylor, may well be dismissed as personal whims. Yet his socio-cultural comments deserve ample reflection. He laments the disappearance of common courtesy in public places; he chastises Enron and corporations like them that cook the books and steal hundreds of thousands from investors; he calls into question man’s sense of superiority over animals, citing examples of what animals and insects can do that man cannot. His “on target” observations make a great deal of sense. His comments regarding the absurdities in society make us laugh — and think.

When he is blunt, Rooney is likely to offend many. He is not afraid to throw grenades at anyone: computer giants, advertisers, big hotel chains, opinion pollsters, financial journalists, poodle owners and designers of high-heeled shoes. His challenge to popular beliefs and tastes reflects truly independent thinking. His opinions carry weight not only because of his uncommon perspective, but also because of his insights and balanced arguments.

Rooney’s comments bear cross-cultural relevance. There is a universal ring of truth in his candid remarks: “We offer



praise when we don’t feel praiseful because we’re after reciprocity. We tell stories about ourselves that make us look good and skip the ones that make us look bad” and “Those guys enjoying the fruit without working are the ones we all hate, although we want to be one of them”.

Unlike the masters of wit before him, namely Ben Jonson, Oscar Wilde and Bernard Shaw, who tended to distance themselves from the objects of their ridicule, Rooney laughs at himself as well. From his essays we get a glimpse of the author as a person: a chronic procrastinator, an amateur carpenter who piles up things which clutter up his work space, and a man suffering from the weakness of the flesh — falling asleep during a play or during a concert where the musicians can see him.

The book is enjoyable easy reading. The style of Rooney’s writing is not much different from that of his presentations on air. But the celebrated TV presenter can be poetic too, as we see in his description of a snowy night: “The greatest quiet of all is falling snow late at night in winter. You don’t actually hear the sound of it, you sense it and it’s pervasive”.

Quite a few people refer to Rooney as grumpy and cantankerous, yet many more consider him a person worth listening to. To me he is a wise old man. I admire his courage to speak his mind and his good eye for humbug. More often than not, a voice of dissent is a voice in the wilderness. Yet we need to hear it once in a while. To face up to unpleasant truths, particularly those about ourselves, helps us broaden our minds and hence avoid being over-complacent. As Charles Caleb Colton once said, “We owe almost all our knowledge not to those who have agreed, but to those who have differed”.

In addition to his *60 Minutes* essays, Andy Rooney has published articles in major magazines and authored 13 books including bestsellers *My War* and *Sincerely, Andy Rooney*. He has won three Emmy Awards for his essays and the Writers Guild Award for Best Script of the Year six times — more than any other writer in the history of the medium.

Wisdom is knowing how little we know.

Socrates



Virtual Language Centre

Learning is fun! This is not an empty slogan. Click onto the website of the Virtual Language Centre at <http://www.edict.com.hk/vlc/>, and you will find that learning can be real fun.

The VLC is an e-learning website on the English language. There are lots of learning materials on vocabulary, grammar rules and common errors. For example, why is it incorrect to say “to demand for” or “to stress on” something? The VLC will give you a concise explanation. It also offers

interactive activities. For example, there are crossword puzzles to familiarise you with English vocabulary, and jumbled texts to practise correct sentence order. You can learn more about synonyms and antonyms with the Word Trap Game as well. What’s more, there is a web concordance with materials drawn from a variety of sources, such as government documents and articles from the *South China Morning Post*. What are the verbs and adjectives that may collocate with “wisdom”? Visit the site and look them up.

忘憂清樂在枰棋

圍棋古稱“弈”，最初見於《論語》。孔子以為人們“飽食終日，無所用心”，太不像話，玩玩六博(即賭博)和圍棋也比閑着強。初期博弈並論，聖賢視之為遊戲小道。博弈分途始自東漢。當時有識之士着手探索圍棋的精蘊，為“弈”正名。班固《弈旨》一篇，以“棋有黑白，陰陽分也。駢羅列布，效天文也”，闡述圍棋的體制合乎大道，弈與博的本質有別，最後總結下棋合乎聖賢的教化，且有修身養性的作用。

從漢代起，“圍棋”成為弈戲的正式名號。“圍”字確切概括了弈戲的性質與特徵——圍與反包圍正是雙方爭勝的焦點。一方先下一子後，對方即貼緊圍殺，先着一方則奮力抵抗或反擊。

歷代棋迷為數不少，魏太祖曹操、晉武帝司馬炎都是圍棋好手，梁武帝蕭衍更是“超級棋迷”，下棋每每通宵達旦。醉心棋藝的宋徽宗有詞云：“忘憂清樂在枰棋”(《宮詞》)。上有好者，下必甚然，圍棋自魏晉以來遂日見普及。

史書記載的棋話中，較著名的有謝安陣前對弈。在淝水之戰展開後，鎮守建康(南京)的謝安與客弈棋如故，¹鎮定從容，足顯名士風度。兩晉名士與圍棋結緣，下棋時表現出沖和恬淡、豁達睿智。例如袁羌與人在窗下對弈，名士殷仲堪向他問及《易經》玄妙的義理。袁羌一面對答如流，一面落子如飛，應付自如。由於兩晉名士熱中對弈，圍棋逐漸成為風流儒雅的象徵。圍棋的雅號“坐隱”和“手談”，皆由晉代名士所創。

在大唐盛世，人們將圍棋視作一種反映智慧、志趣的精神文化，一門高雅湛深的藝術。琴棋書畫四者並列，即由唐代始。唐代朝廷更設有棋待詔一職。²棋

待詔代表當時棋藝的最高水平，也說明唐朝廷對弈棋的重視。至清一代，圍棋發展進入鼎盛時期。“圍棋之於清，猶詩歌之於唐”，名家輩出，各領風騷。經學家閻若璩將清初“棋聖”黃龍士與黃宗羲、顧炎武等大儒，並列為“國初十四聖人”，可見圍棋地位崇高。

棋理玄微精深，棋局變化多端，人們自然而然將圍棋與變幻無常的世事聯繫在一起。古時高僧常常“因棋說法”，將圍棋與禪理貫串起來。中峯禪師題《十八尊者圍棋圖》：“俗諦(相對真理)是黑子，真諦(絕對真理)是白子……終教看得眼睛穿，翻轉棋盤都不是”，意謂世人應當戒免執着，破除眼前的迷障。

歐陽修在《新五代史》中，以棋理喻治國之道，說明知人善任對治國的重要。歷來圍棋每多與兵法相提並論。圍棋棋理的開合操縱、進退取捨、以實擊虛、以逸待勞等，均與兵法暗合。早於東漢時代，桓譚與馬融已提出，圍棋之戲類同用兵之法。在《隋書·經籍志》中，圍棋書籍歸入“兵法”一類。對於唐太宗李世民這位開國明君，圍棋兼有“治兵”之理和“怡神”之趣。明人林應龍的《適情錄》，收輯棋圖近七百種。作者不僅將內容按軍事術語細分為二十類，還嘗試以半數的棋圖與《易經》的卦爻聯繫起來，以棋說《易》。

圍棋內容博大精深，元代文學家虞集曾宣稱：“夫棋之制也，有天地方圓之象，有陰陽動靜之理，有星辰分布之序，有風雷變化之機，有《春秋》生殺之權，有山河表裏之勢。世道之升降，人事之盛衰，莫不寓是”(《玄玄棋經序》)。圍棋的內涵無限拓展，棋盤內外的天地融會為一，互為發明，正是中國圍棋文化的最大特色。

¹ 前秦苻堅率領八十萬大軍進攻東晉。謝安以元戎重任，坐鎮建康，派姪兒謝玄領八萬軍隊迎敵，兩軍於淝水岸邊交戰，結果晉軍以寡勝眾。

² “待詔”猶如皇帝的專業顧問。





語妙天下

成語和諺語言簡意賅，含藏豐富的文化底蘊，煥發古人智慧的光芒，當中不少源自經典、寓言、歷史和民間故事。大家對成語和諺語的認識有多深？可有興趣接受小小的測試？

- “運籌帷幄”的“帷幄”是什麼？
 軍旗
 帳幕
 軍帖
- “賠了夫人又折兵”的“夫人”指涉何人？
 貂蟬
 孫尚香
 黃月英
- 何人設下“空城計”？
 諸葛亮
 周瑜
 司馬懿
- 何人“單刀赴會”？
 張飛
 關羽
 曹操
- 以下何者“立於不敗之地”？
 善言者
 善聽者
 善戰者
- “解鈴還須繫鈴人”的“鈴”原繫於哪種動物的脖子上？
 老虎
 獅子
 大象
- 以下哪句出自《史記·滑稽列傳》？
 己所不欲，勿施於人
 十年樹木，百年樹人
 不鳴則已，一鳴驚人
- “天網恢恢，疏而不漏”的“恢恢”意思為何？
 密不通風
 灰暗陰沉
 寬闊廣大
- “不分青紅皂白”的“皂”指哪種顏色？
 黃色
 藍色
 黑色
- “墨守成規”的故事發生在哪個時代？
 春秋
 戰國
 秦代
- “三寸不爛之舌”比什麼還要強？
 百萬之師
 千軍萬馬
 萬語千言
- 以下哪種東西“價值連城”？
 汗血馬
 和氏璧
 夜光杯

請在正確答案的方格內加上“✓”號，並填妥有關資料，在二零零六年六月五日前寄回“香港金鐘道政府合署高座23樓2310室公務員事務局法定語文事務部《文訊》編輯委員會”，即有機會獲得書券一張，名額五個。答案及得獎名單下期公布(答案以《文訊》公布的為準)。

姓名：_____ 先生／女士(請刪去不適用者)

部門：_____

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中文顧問 康寶文博士 英語顧問 Dr Gillian M. Humphreys

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