

文訊

WORD POWER

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俠客行



俠客源於春秋戰國時代，其言行舉止不囿於禮法教條，以一諾千金、輕生重義、濟人厄難、不矜其能見譽，為報知遇之恩赴湯蹈火、萬死不辭。漢武帝即位後，抑制豪強，遊俠之風稍遏。唐代開國元勳和文臣武將，出身遊俠者大不乏人，以致社會尚武任氣。上至權貴子弟，下至市井遊民，莫不爭相以俠自任，連文人士子亦不例外，李白便是顯例。

余光中寫李白：“酒入豪腸，七分釀成了月光，餘下的三分嘯成劍氣，繡口一吐就半個盛唐。”寥寥數語，詩仙豪邁的氣概溢於紙墨。太白慷慨好義，躍動於詩文的俠氣絕非墨客的想像，而是他人生態度的寫照。

據《新唐書·文藝傳》記載，李白自幼好劍任俠，“喜縱橫術，擊劍，為任俠，輕財重施”。劉全白在《唐故翰林學士李君碣記》亦說他“少任俠，不事產業，名聞京師”。李白在《與韓荊州書》中自言：“十五好劍術，遍干諸侯。三十成文章，歷抵卿相。”友人崔宗之憶及初遇詩仙一幕：“袖有匕首劍，懷中茂陵書。”（《贈李十二白》）一文一武、一剛一柔，文心劍膽，迥異流俗。

李白“十五好劍術”，對少年俠客自是青眼有加。《少年行二首·其二》寫道：“五陵年少金市東，銀鞍白馬度春風。落花踏盡遊何處，笑入胡姬酒肆中。”五陵年少，白馬醉春風，少年俠客的風流豪邁，也許是李白心中最瀟灑的人生。

李白崇拜春秋戰國豪士俠客，志在心中，發而為詩：“燕南壯士吳門豪，筑中置鉛魚隱刀。感君恩重許君命，太山一擲輕鴻毛。”（《結褵子》）燕國樂師高漸離將鉛塊藏於筑中，欲擊殺秦始皇不果而見誅。吳國刺客專諸將匕首藏於魚腹之中，刺死吳王僚後被殺。重然諾、輕生死的俠義精神躍然詩中。士為知己者死，死得其所，也是詩人自己的生死觀。

太白雖然躋身翰林，卻認為俠客比讀書人強。他北遊幽燕，看見邊塞男兒策馬遊獵，豪氣干雲，寫就《行行遊且獵篇》：“邊城兒，生年不讀一字書，但將遊獵誇輕趨。胡馬秋肥宜百草，騎來躡影何矜驕……儒生不及遊俠人，白首下帷復何益。”皓首窮經，不問世事，莫如騎馬射獵，馳騁曠野。李白褒俠抑儒，始終如一，於天寶十年（753）流寓宣城所作的《贈何七判官昌浩》自白：“羞作濟南生，九十誦古文。不然拂劍起，沙漠收奇勳。”年過半百，寧願仗劍出塞，也不肯終老書齋，俠肝義膽，可見一斑。

唐代重門弟，李白出身商賈世家，不免遭人訕笑。後來奉召入京，待詔翰林，一登龍門，總算吐氣揚眉。他沒有選擇隱忍，而是用詩句做武器，在《贈從弟南平太守之遙二首》狠狠地揶揄那些勢利小人：“當時笑我微賤者，卻來請謁為交歡。”以筆為俠，快意恩仇，豈不是俠客的寫照？

李白不只寫俠，更以俠士自況。他送摯友崔侍御的詩寫道：“長劍一杯酒，男兒方寸心……長安復攜手，再顧重千金。”（《贈崔侍御》）劍與酒，情和義，盡是俠客情懷。此外，李白輕財重義，遇人困厄，必慷慨解囊，於《上安州裴長史書》中自述：“曩昔東遊維揚，不逾一年，散金三十餘萬。有落魄公子，悉皆濟之。此則是白之輕財好施也。”仗義疏財，濟人燃眉，正是豪俠本色。

詩仙眼中，大丈夫心繫蒼生，建功立業後，自當功成身退，“願一佐明主，功成還舊林”（《留別王司馬嵩》）。事實上，李白最為推許的，就是不矜其功的俠客。他在《俠客行》寫道：“十步殺一人，千里不留行；事了拂衣去，深藏身與名。”身懷絕技，卻不在乎功名，事了隱江湖。“縱死俠骨香，不慚世上英”，俠客不以成敗論英雄，即使神滅形消，仍堪為英烈。

盛唐羣星璀璨，李白化身詩俠，以詩為劍，浪迹江湖，揮就無數超凡詩作，朗照寰宇，傳頌千秋。



女俠傳奇



秦良玉像

《聶隱娘傳》出自晚唐裴鉞的短篇小說集《傳奇》。原書已非完帙，所幸宋代李昉等人將這篇佳作收入《太平廣記》，方能流傳後世。二零一五年，導演侯孝賢將其改編為電影《刺客聶隱娘》，口碑載道，摘下法國康城電影節最佳導演獎，亦讓這位唐代女俠名揚國際。

原文不足二千字，卻天馬行空，奇幻瑰麗。聶隱娘精通道術，畫紙為驢、化身蚊蠓，甚至可在腦後“藏匕首而無所傷，用即抽之”，道行深不可測，獨步天下，為唐代傳奇小說添上一抹神異色彩。

隱娘出身將門，其父為魏博節度使麾下大將聶鋒。十歲時，隱娘被神秘尼姑擄走。尼姑授以輕功劍術等絕藝，要她專殺惡貫滿盈之徒。及笄之年，隱娘已能於車水馬龍的鬧市中，取惡人首級如探囊取物，“人莫能見”，更能“以藥化之為水”。五年後，隱娘學成回家，不待父母安排，執意嫁給一名磨鏡少年。聶鋒死後，魏博節度使命她刺殺陳許節度使劉昌裔。劉精於神算，算定隱娘前來行刺，有所防備。隱娘欽佩劉神機妙算，不但沒有痛下殺手，更反過來保護他。小說結尾，隱娘浪迹天涯，尋仙訪賢，“自此無復有人見隱娘矣”，為這位傳奇女俠畫上神秘句號。



聶隱娘
精：空、宜、淬、鏡、終

故事雖是子虛烏有，卻對後世武俠小說影響深遠，箇中不少情節，如尼姑授武、深山學藝、藥水化屍、深宵行刺等，都成為日後武俠經典橋段。金庸在《鹿鼎記》中寫韋小寶神通廣大，從老太監海大富手上取得“化屍粉”，以藥末化屍為水，正是典出於此。

隱娘特立獨行，婚事自主，顛覆了傳統女性溫柔婉弱的形象。無獨有偶，如此剛烈不凡的女英傑，史上亦有之。她就是唯一收入正史將相列傳、與常遇春及戚繼光等齊名的巾幗英雄——秦良玉將軍。

秦良玉，字貞素，明朝萬曆二年（1574）生於四川忠州，自幼膽智過人，“善騎射，兼通詞翰”，深諳兵法。二十二歲嫁給石砭宣撫使馬千乘，甘棄靜好歲月，協助丈夫治軍練兵，為跌宕傳奇的戎馬歲月揭開序幕。她號令嚴明，麾下“白

杆兵”驍勇善戰，“為遠近所憚”（《明史》卷二百七十·秦良玉傳）。

萬曆二十七年（1599），四川播州土司楊應龍叛變，秦良玉隨夫討伐，初試啼聲便一鳴驚人，連拔七寨，大敗叛賊，獲“南川路戰功第一”的美譽，盡顯將才。總督李化龍贈以銀牌，上鐫“女中丈夫”四字，以彰殊勳。其後馬千乘冤死獄中，秦良玉襲承夫位，矢志護境安民。

保家衛國從來不是空談，而是以鮮血踐行的誓言。明末後金侵擾遼東，秦良玉三度在家鄉起兵，到北方前線抗擊外敵。天啓元年（1621），八旗鐵騎侵犯瀋陽，秦良玉率兵與敵鏖戰，長兄邦屏捐軀，血灑渾河。白杆兵以寡敵眾，視死如歸，威震華夏。八年後，皇太極進逼京師，秦良玉萬里馳援，駐於宣武門外，讓清兵難越雷池。時至今日，該地仍有一條名叫“四川營”的胡同，記念川兵北上勤王這段歷史。

崇禎三年（1630），清軍再犯，各路勤王兵馬畏縮怯戰，唯獨年過半百的秦良玉慨然響應。她捐出家財濟餉，更率白杆兵抵京禦敵，收復永平四城。捷報傳來，崇禎帝深受感動，在宮中召見她，賜以蟒袍，更親題御詩四首相贈，其二云：“蜀錦征袍自剪成，桃花馬上請長纓。世間多少奇男子，誰肯沙場萬里行。”字裏行間，盡是對這位女中豪傑的讚頌與感佩。

晚年的秦良玉，忠義本色不改。流寇張獻忠入蜀時，她已年逾古稀，猶抱殘軀抗敵，堅拒降賊。清兵南下後，仍高舉抗清義旗。這份風骨，光耀千秋。

聶隱娘是虛構的江湖俠女，秦良玉是青史留名的巾幗英雄。一虛一實，都以剛烈風骨、忠肝義膽見稱，留下了扣人心弦的傳奇故事，令人神往。

得志與民由之，不得志獨行其道。

《孟子·滕文公下》



The Immortal Warlord of Words



It is a saying that proves to be true: in places where there are Chinese communities, you can almost always find Jin Yong's novels. Louis Cha, better known by his pen name Jin Yong, was the most widely read Chinese writer of the latter half of the twentieth century, with over 300 million copies of his books sold worldwide. Revered as a literary legend and China's cultural icon, the juggernaut produced innumerable timeless masterpieces which still shine and remain impossible to put down.

Born to a wealthy landlord's family in Haining, Zhejiang Province in 1924, Cha worked as a journalist and translator for the newspaper *Ta Kung Pao* in Shanghai until 1948 when he transferred to its Hong Kong office. A couple of years later, he ventured into wuxia, a cultural classic of Chinese literature featuring heroic martial artists' swashbuckling adventures that have mesmerised generations of readers.

While working as an editor at the now defunct *New Evening Post*, Cha published his first wuxia novel, *The Book and the Sword*, as a newspaper serial in 1955. It landed instantly. Since then, his page-turners have kept readers of all ages burning the midnight oil, devouring stories of patriotic heroes banding together to overthrow the Manchu Court, and of star-crossed lovers struggling, against all odds, to stay together.

His dramas unfolded against the backdrop of the Jianghu. Meaning "rivers and lakes", this legendary martial arts underworld was a realm where fictional heroes, villains, and outcasts roamed. Cha wove his stories into a rich tapestry of fantasy, history and folklore, captivating readers' imagination about ancient China. The plot of *The Book and the Sword*, for instance, was inspired by a long-held legend in his home town that the Manchu emperor Qianlong was ethnically Chinese who had been swapped at birth.

The wuxia genre did not begin with Cha. It goes back to the Han dynasty, when historian Sima Qian wrote biographies of knights-errant and assassins in his *Records of the Grand Historian*. While wuxia had long been treated as a marginal genre in Chinese literary culture, Cha used it as a vehicle to express his profound love for Chinese history, culture and philosophical traditions—Confucianism, Buddhism and Taoism. In doing so, he transformed the popular form to fine literature. Since the 1980s, his corpus has sparked a dedicated field of literary study known as Jinology.

Cha's heroes, depicted in tales of love, loyalty and chivalry, are not flawless. They are emotionally complicated, which captures readers' hearts and minds. Consider Guo Jing, the hero in *The Legend of the Condor Heroes*. The simpleton spends his early years practising martial arts with the Seven

Freaks of Jiangnan, an eccentric circle of martial artists to whom he pledges an unbreakable allegiance. He even learns breathwork from Ma Yu, a wandering Taoist priest, after swearing to secrecy. Simple but decent, Guo finds himself caught in a painful tug-of-war between loyalty to the Seven Freaks on one side and moral duty to honour Ma's trust on the other. The story reaches its climax when Guo, handpicked by Genghis Khan as the betrothed of his favourite daughter, Princess Huazheng, becomes vehemently opposed to the Mongol military aggression against the Song dynasty. He is torn between filial piety towards the Mongol ruler and patriotic love for his homeland. Added to a blend of historical imagination and storytelling verve, such emotional torment is what makes Cha's novels a compelling read.



Building upon the roaring success of *The Legend of the Condor Heroes*, Cha co-founded *Ming Pao Daily News* in 1959. To keep the new venture afloat, he wrote and published serialised wuxia stories every day, while also penning daily editorials on current affairs at prodigious speed. By the 1970s, Cha had become both a leading figure in wuxia fiction and a renowned journalist. His novels were translated into different languages, reaching readers first in the Chinese-speaking world and then far beyond, until adaptations began to appear everywhere, giving birth to a thriving business of film, television, comics and even video games.

Cha reached the zenith of his career in the early 1990s when he floated his publishing enterprise and not long after sold his stakes, easily becoming the most popular and wealthiest Chinese writer of his time. He lived to 94 in 2018, leaving behind a cherished collection of literary masterpieces and a wealth of nostalgic memories for those who grew up reading his works.

The novelist may have left the stage, but his mythical Jianghu endures. It continues to inspire cultural imagination and shape identity among the Chinese diaspora, while offering a window onto the splendour of an erstwhile era that may have otherwise faded into oblivion.

Injustice anywhere is a threat to justice everywhere.

Martin Luther King Jr.



天下文樞說金陵

南京，古名金陵、秣陵、建業、應天，素有“六朝古都”、“十朝都會”之稱。相傳三國時期，諸葛亮出使東吳，觀其山川形勝，讚歎不已：“鍾山龍盤，石頭虎踞，此帝王之宅。”（張勃《吳錄》）吳黃龍元年（229），孫權在羣臣勸進下稱帝，定都建業，史稱“吳大帝”。其後，東晉、宋、齊、梁、陳，以至南唐、明初、晚清太平天國及中華民國先後建都於此。這座江南古都鍾靈毓秀，文脈綿延，享有“天下文樞”的美譽。

南京霞光山色兩悠悠，六朝煙水茫無際，吸引無數文人騷客尋幽探古，留下許多膾炙人口的詩篇。南北朝詩人謝朓《入朝曲》云：“江南佳麗地，金陵帝王州”，以工筆勾勒江南的秀麗景色和金陵的深厚歷史，成為吟詠南京的名句。至唐代，南京蔚為詩歌之都——鳳凰臺、長干里、朱雀橋、烏衣巷，處處留有詩人足印。

李白登上鳳凰臺，寫下“鳳凰臺上鳳凰遊，鳳去臺空江自流。吳宮花草埋幽徑，晉代衣冠成古丘”，金陵懷古，感歎歷史興亡。他遊歷秦淮河畔的長干里時，聽到不少商婦打聽郎君歸期的故事，深有感觸，遂成《長干行》：“妾髮初覆額，折花門前劇。郎騎竹馬來，遶牀弄青梅。同居長干里，兩小無嫌猜”，以女子的口吻道出與丈夫相識的經過，清新明媚，情意綿綿。成語“青梅竹馬”與“兩小無猜”皆源於此。

唐代詩人劉禹錫以“金陵王氣黯然收”追思六朝金粉，感歎滄海桑田，世事無常。他當年遠在和州，全憑想像揮就《金陵五題》，遙寄對六朝金陵的無限情思，當中以《烏衣巷》傳誦最廣：“朱雀橋邊野草花，烏衣巷口夕陽斜。舊時王謝堂前燕，飛入尋常百姓家。”朱雀橋和烏衣巷自此聲名鵲起，享譽古今，歷久不衰。

南京既是詩歌之都，亦是小說之城。中國四大名著中，有三部與南京關係密切。羅貫中的《三國演義》描寫漢末魏、蜀、吳鼎足爭霸的英雄事。試想若少了孫仲謀定都建業，為東吳奠基立業，曹孟德只能跟劉皇叔唱對角戲，三國歷史亦要改寫。《西遊記》作者吳承恩曾在南京國子監讀書，與金陵文士過從甚密，累積了豐富的創作素材，晚年厚積薄發，完成傳奇名著。《紅樓夢》作者曹雪芹更是生於斯、長於斯的貴族子弟，祖上三代任江寧織造，備受榮寵，一朝被抄，繁華盡落，以自身經歷寫成不朽巨著，細說家族盛衰，令人低迴不已。

及至現代，南京依舊人文薈萃。一九二三年，俞平伯與朱自清夜遊秦淮，次年各自以《橈聲燈影裏的秦淮河》為題寫作散文，描寫秦淮河夏夜的迷人景致，傳為文壇佳話。朱自清在《背影》中，將南京浦口火車站送別父親的場景，凝煉為父子情的永恆象徵。上世紀三十年代，美國作家賽珍珠（Pearl S. Buck）在金陵大學校園裏的小洋樓，完成長篇小說《大地》，以史詩筆觸描繪中國農民的鄉土生活，憑此榮獲一九三八年諾貝爾文學獎。

南京山川靈秀，俊彥輩出，文脈悠長，千百年來，孕育出一部又一部經典佳作，造就了一代又一代的文學巨擘，無愧為“天下文樞”。

為國為民，俠之大者。

金庸《神鵰俠侶》



Endeared Chivalry in an Unchivalrous World

“He charged me to be a good knight and true, to obey the seven gods, defend the weak and innocent, serve my lord faithfully, and defend the realm with all my might, and I swore that I would.”

~~ Ser Duncan the Tall in *A Knight of the Seven Kingdoms*

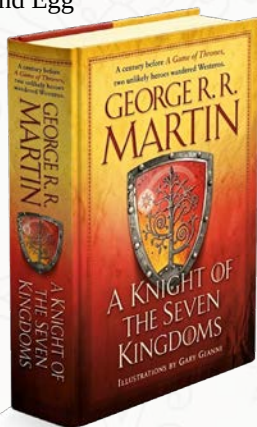
The vow sounds archaic because it is. In the age of social media where everything is made public and performative, honour sounds like a word from a bygone era. Even “chivalry” is somewhat out-of-place for the present day. Like armour at a black-tie dinner: admirable but odd.

Yet, revisiting tales of knights-errant can be deeply restorative and soul-searching. George R.R. Martin’s *A Knight of the Seven Kingdoms*, a collection of three prequel novellas—“The Hedge Knight”, “The Sworn Sword” and “The Mystery Knight”—to his masterwork *A Song of Ice and Fire*, offers a wistful ode to the ideals of chivalry.

The book follows Ser Duncan the Tall, known as Dunk, a hedge knight of humble origin and limited experience, and his squire Egg, a boy hiding his royal identity. Together, the unlikely pair wander Westeros, a land plagued by rigid hierarchies, haunting memories and fragile codes of conduct. Their journeys are not the dragon-slaying epics we might expect. They are more about struggles in the head: the weight of loyalty and a moral reckoning. Though told in fantasy, their tales feel uncomfortably modern.

In “The Hedge Knight”, Dunk enters a tourney eager to prove his mettle, only to find himself caught up in a dilemma between personal safety and the moral duty to protect the weak. “The Sworn Sword” sets the pair against harsh realities in a drought-ravaged region, where local lords fight over scarce water, while Dunk grapples with serving an imperfect master. “The Mystery Knight” plunges Dunk and Egg into a treacherous world of disguises, secrecy and conspiracies.

As the stories unfold, it emerges that as inconvenient and costly as it is, chivalry is pure moral splendour. When standing up for a helpless puppeteer girl against a royal prince, Dunk risks everything for justice and principle. And that connects, directly, to the modern world, where people stand up to vicious online mobs or stand by colleagues facing unfair treatment. That, in the end, is



where humanity is at its best manifested: not in grand speeches, but in decisions that cost us something.

The book makes much of the mentor-and-friend dynamic between Dunk and Egg, whose friendship is forged by shared hardships, mutual respect and light humour, highlighting our longing for closeness and steadfast loyalty in an age of fleeting digital ties and cold interpersonal relationships. True chivalry, as these stories reveal, starts with how we treat those who travel with us.

Martin has a knack for bringing stories to life with vivid detail. Readers can feel the sheer weight of a lance, smell the pleasant aroma of woodsmoke, and sense the heart-stopping tension before a joust. The book, lavishly illustrated by Gary Gianni, adds charm to the characters and storyline, bestowing a hopeful warmth that contrasts with the cold and dark tones of the saga.

For newcomers, this book is a welcoming doorway into Martin’s universe, which is less daunting than the sprawling epic series for which he is best known. For long-time fans, it offers a return of their beloved characters. Either way, the tales remind the reader of something simple: why knightly figures endure. In real life, we do not expect superheroes. What we do expect is the sight of honest effort towards a better world.

In an increasingly atomised world that moves at a breakneck pace, Martin invites us to slow down and ponder the anatomy of chivalry. By stripping away the epic scale of his other works, he suggests that honour does not require swords or lances. Instead, it manifests in the potentially costly choices to keep a promise, show basic decency, or defend the vulnerable. Far from lofty philosophies, these understated acts are the quiet but essential glue that holds our world together.

When the last pages turn, you may find yourself, like Dunk, a little taller—and more resolved to meet the world with courtesy and courage.

Waste no more time arguing about what a good man should be. Be one.

Marcus Aurelius



俠者，不必佩劍

消防處
高級消防隊長邱熠

遊俠尚武的說法，最早見於《韓非子·五蠹》：“儒以文亂法，俠以武犯禁。而人主兼禮之，此所以亂也。”韓非眼中，天下大亂，是因為俠客動武，違紀犯法。太史公司馬遷卻獨具慧眼，在《史記·游俠列傳》中褒揚他們“其言必信，其行必果，已諾必誠，不愛其軀，赴士之阨困，既已存亡死生矣，而不矜其能，羞伐其德”。不論是朱家、郭解，還是荊軻、高漸離，無不一諾千金，願為知己者死，且功成不居。戰國時期，諸侯縱橫捭闔，正是這些俠義之士各顯神通的黃金時代。

秦漢一統，遊俠之風猶盛。及至漢武帝中央集權，地方豪強、遊俠備受打壓，才漸趨式微。他們用武無地，或蛻為儒生，或仕為武人，替朝廷效力。小說中梁山好漢接受招安，南俠展昭供職開封府，正是當時歷史發展的具體寫照。

然則俠義精神是否就此湮滅？依愚見，武俠只是俠義精神的一面，與之相對的另一面，則是文俠。

何謂文俠？葉德平博士嘗論士大夫精神，謂其核心在於“重義輕利，內聖外王，敢於任事，忠於國家，正直清廉”。士大夫雖無刀劍，卻有風骨，在廟堂之上行俠仗義，何嘗不也是俠客？

史上有無數文俠以筆為劍，文武兼資的辛棄疾便是其中表表者。他早歲從戎，在山東起義抗金。聞悉所屬義軍首領耿京被叛徒張安國殺害，即率五十騎兵星夜奔襲張的大本營，將其擒縛上馬，千里押解歸宋，何其膽氣凌雲，慷慨豪邁。

辛棄疾南歸後不受朝廷重用，只能將一腔忠憤寄之於詞。辛稼軒與蘇東坡合稱“蘇辛”，同為宋詞豪放派代表人物。王國維在《人間詞話》中謂：“東坡之詞曠，稼軒之詞豪。”辛棄疾儘管失意廟堂，仍盡忠職守，精勤如故。在其唯一傳世的墨寶《去國帖》中，他振筆直書：“自秋初去國，倏忽見冬……第緣驅馳到官，即專意督捕，日從事於兵車羽檄間，坐是惓惓，略亡少暇。”此信寫於淳熙二年（1175），跟友人閒話家常，述說自己公務繁忙，無暇修書致意。古代良吏專心致志，因公忘私，對照今日公僕緊守崗位，服務市民，箇中的文俠精神，古今皆同，都是日復一日，恪守本分。

身逢亂世，辛棄疾大可苟且偷安，做一個太平官，但他不避官微言輕，屢次上書獻策，希望收復故土。《美芹十論》中，他分析國家形勢，提出抗金方略。哪怕仕途再坎坷，公務再繁瑣，也從沒消磨報國心志。所謂“文俠精神”，貴乎堅守初心，克盡厥職。及至晚年，他再獲朝廷起用，更以廉頗自況，在抗金大業上，仍想有所作為：“憑誰問，廉頗老矣，尚能飯否？”（《永遇樂·京口北固亭懷古》）

文俠一脈，上溯戰國秦漢的遊俠遺風，代代不絕。一如魯迅先生所說，他們有的埋頭苦幹，有的為民請命，有的捨身求法，都是“中國的脊梁”。

以魯迅先生為例，他棄醫從文，以筆為槍，寫就作品無數，誓以文字醫國醫民。在《阿Q正傳》、《藥》等經典中，字裏行間雖無刀光劍影，卻筆鋒凌厲，發人深省。

俠客精神從未消逝，從荊軻刺秦王的匕首，到魯迅那枝“金不換”毛筆，手上利器雖異，俠骨卻一脈相承。



From Armour to Etiquette: How Chivalric Terms Evolved

Few would argue that Medieval Europe was forged in blood and iron. From blood-soaked battlefields and clanking steel emerged a vocabulary steeped in warfare: chivalry, cavalier and knight. Once tied to the saddle and the spear, these terms have slipped into our everyday speech to describe behaviour, attitude, and even fine dining.

Chivalry is one of those words. Coming into Middle English from Old French as *chevalerie*, the word originally referred to armoured mounted warriors or knights serving an overlord. The word traces back further still, to the Late Latin *caballārius* which means “horseback riders”. Later blending the virtues of feudal warriors with medieval Christian values, the word became a moral code of behaviour expected of perfect knights. Today, “chivalry” becomes shorthand for gentlemanly behaviour manifested through courage, honesty, loyalty, prowess and sportsmanship.

Stemming from the same Latin root *caballārius*, **cavaliers** initially referred to trained knights defined by their horsemanship. Only later did the label shift to describe swashbuckling royalist followers of Charles I during the English Civil Wars (1642-51). Over time, the word acquired its flippant sense, and is now used to describe those who fail to show proper care for serious matters, an attitude far removed from the mounted troopers in days of yore.

A **knight**, now a title of honour bestowed for exceptional achievements in the British honours system, originally meant a

lowly servant. By the Middle Ages, however, the word referred to formally professed cavalymen. The 13th-century Catalan philosopher Ramon Llull wrote in *The Book of the Order of Chivalry* that knights were those “best able to serve man”. Yet, despite this high-minded philosophy, being a knight back then was by no means a romantic calling; it was a gruelling and expensive profession. Equipping a single man-at-arms required a staggering financial investment to acquire the necessary armour, weaponry and warhorses. This muddy reality stands in stark contrast to the modern idiom **a knight in shining armour**, which has evolved to mean someone who selflessly rescues another from a difficult or dangerous situation.

Interestingly, chivalric history also seasons our dining culture, most notably through the phrase **Le Cordon Bleu** (“blue ribbon”). This culinary badge of honour traces its root back to 1578, when French King Henry III established the most senior order of knighthood, L’Ordre du Saint-Esprit. These prestigious blue-ribboned knights were rumoured to indulge in extravagant feasts, forever tying the phrase Cordon Bleu to culinary excellence.

Whether invoking chivalry or describing a cavalier attitude, we are speaking the very language of medieval knights. Though stripped of their armour, these terms endure as a testimony to how language evolves to reflect our changing lives and cultures.



國人素來頌揚俠義，對見義勇為、捨己助人者，都會推崇不已。然則，“俠”字究竟從何而來？

從造字來看，“俠”字是會意兼形聲字。東漢文字學家許慎《說文解字·人部》曰：“俠，傳也。从人，夾聲。”“夾”字既是聲旁，亦是意符。甲骨文和金文的“夾”，分作𠂔及𠂔，形似兩人從左右扶持一人，有扶持、輔佐之意，配上人字旁，便成為勇武助人的俠者。“夾”字又宛若兩人從腋下挾持一個大人之狀，若加上手字旁作義符，就表示以武力挾迫他人就範。

對於“俠”字，《說文解字·弓部》進一步闡釋：“𢇛，俠也。三輔謂輕財者為𢇛。”在漢代京師（三輔）地區，俠者之所以為俠，關鍵在於“輕財”，如朱家“振人不贍”，“家無餘財”；劇孟死時，亦是“家無餘十金之財”。既視錢財

如糞土，俠士輕生，自屬等閒。司馬遷盛讚遊俠“不愛其軀，赴士之阨困，既已存亡死生矣”，所言非虛。

及至唐代，宰相李德裕在《豪俠論》中提倡“義非俠不立，俠非義不成”，自此“俠”字與孔孟的仁義緊密結合。影響所及，與俠客相關的成語，盡顯俠義精神：“豪俠好義”，就是形容俠客豁達大度，不拘小節，喜歡行俠仗義；他們“輕財任俠”，以濟人困厄為己任，疏財重義，有難必救；而且“俠肝義膽”，正義發諸臟腑，見義勇為；能“仗義執言”，不忘權勢，願為正道發聲。簡言之，俠士以仁義匡正世道，鋤強扶弱，打抱不平。

“俠”字始於勇武之氣，歸於儒家仁義之道，千載嬗變，見證了華夏悠悠文明，俠義之魂亙古不滅。





While the word “chivalry” typically conjures up images of knights in gleaming armour on horseback, the concept circles much more than male prowess. It is a rich tradition intertwined with the evolution of language, literature and culture. Answer the following questions to test your knowledge of chivalry and its legacy.

- Which title, originally published in two parts (in 1605 and 1615) and considered a prototype of modern novels, features the adventure of an ageing knight on his old horse enthralled by chivalric romances?
A. *Don Quixote* B. *Pride and Prejudice* C. *Faust* D. *Persuasion*
- In the Arthurian legend, which object, said to have been crafted by Merlin and given to King Arthur as Queen Guinevere’s dowry, symbolises equality among knights?
A. The Shield of Solomon B. The Holy Grail C. The Sword in the Stone D. The Round Table
- Which epic poem is based on the historical Battle of Roncevaux (Roncesvalles) in 778 and becomes the archetypal *chanson de geste* (song of heroic deeds)?
A. *The Odyssey* B. *The Iliad* C. *The Song of Roland* D. *The Aeneid*
- Which 12th-century French poet wrote Arthurian romances that inspired the later concept of “courtly love” (*amour courtois*) to portray the adulterous love between Sir Lancelot and Queen Guinevere?
A. Geoffrey Chaucer B. Chr tien de Troyes C. Marie de France D. Dante Alighieri
- Knightly effigies are often depicted with crossed legs in many churches across England and Wales. According to folk legend, this posture indicates that the knight:
A. was a crusader B. was a member of the knights Hospitaller C. died in single combat D. held royal blood
- In the Middle English poem *Sir Gawain and the Green Knight*, what challenge does the Green Knight cast before Sir Gawain when disrupting King Arthur’s Christmas celebrations?
A. A joust to the death B. A beheading game C. A riddle contest D. race across the kingdom
- To fulfil a vow made in the Holy Land, which chivalric military order did William Marshal, eulogised as “the best knight that ever lived”, join before his death in 1219?
A. The Knights of St. John B. The Teutonic Knights C. The Order of the Knights Templar D. The Order of the Garter
- Which famous embroidery depicts scenes of the Norman Conquest of England in 1066, featuring knights and archers in combat?
A. The Unicorn Tapestries B. The Bayeux Tapestry C. The Lady and the Unicorn D. The Apocalypse Tapestry

Please send your entry by fax (2521 8772) or email (csbolrs@csb.gov.hk) to the Editorial Board of *Word Power* by **28 November 2026**. Watch out for our coming issue to see if you get all the answers right, and better still, if you are one of the lucky ten to win a prize. The Editorial Board will have the final say on the answers.

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第一百零四期答案

- 白圭
- 子貢
- 范蠡
- 米粟 / 糧食
- 蹲鴟 / 芋頭
- B
- “末”指工商業；“本”指農業
- (iii) > (ii) > (iv) > (i)

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