

中国文化 之谜

第三辑

ZHONGGUO
WENHUA
ZHI MI

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序

张启承

我对《中国文化之谜》有一种特殊的感情。一九八四年十一月，中国创造学研究会(筹)、学林出版社和文汇报《学林》专刊联合发起《中国文化之谜》征文时，我是积极的支持者。随后，在报上编发一篇篇征文时，我又是一位忠实的读者。如今，两年时间，继《中国文化之谜》第一、二辑出版以后，第三辑又要付梓问世了。正在逐步走向繁茂的中国文化研究的园地里，又增添了新的篇章，这确实是令人感奋的。

学林出版社的同志告诉我，《中国文化之谜》出版后，成了一本非常抢手的热销书，读者的层次相当广泛，为这些年来文史类书籍发行中所少见。究其原因，我想不外乎两条：其一，反映了读者渴望中国文化研究成果的饥饿感；其二，则在于《中国文化之谜》本身的魅力，它将知识性、趣味性和学术性融汇一体，在启蒙通俗读物中有自己的特色。这后一个因素，我觉得更值得珍视。

源远流长的中国文化是浩瀚的知识海洋，又有它许多不解之谜。向读者提供中国文化史中各类争而未决的史实材料和判断见解，引导读者去接受、了解和深入思考丰富多采的中国文化知识和研究课题，正是《中国文化之谜》的宗旨。一本

《中国文化之谜》，涉及了历史学、考古学、民俗学、文艺学、史地理学等等一系列学科，而每一个谜题往往又是涉及多方面的知识综合。读了每一辑的《中国文化之谜》，可以纵览从远古到近代的中国文化史上的有关人物、思想、文史、书籍、典故、地理等等百科知识，了解我华夏文明灿烂悠久的历史和多采多姿横断面，像《西施的归宿如何？》《中国什么时候开始有文字？》《“黎民”二字从何而来？》《元宵灯节源于何时？》《屈原何故自沉汨罗江？》《舞蹈的前身是武术吗？》等等谜题，都是人们所关切的和感兴趣的。提供这样的知识普及读物，对广大读者无疑是开卷有益，可以获得一种知识需求的满足；对专业的文史工作者来说，也是深入思索问题的一种启迪。还要指出的是，《中国文化之谜》并非简单地提供一个结论性的谜底，而是将每一谜题的诸家论说予以排列比较，引导人们去深入思索和探求，鼓励和启发读者有所表现，有所前进，有所突破，有所创造。这种给人以治学方法上的指津，无疑是具有更高一层次的知识性。《中国文化之谜》将这二者结合得很妥贴，从而做到了雅俗共赏，老少咸宜。

对一些属于学术研究范畴的课题，要使读者读来感到兴致盎然，趣味无穷，这同样需要编著者付出创造性的劳动。《中国文化之谜》在趣味性上也是一次成功的实践。它的许多选题，都具有广泛浓厚的趣味性。这也正是这套书鲜明的风格。像《妻父为何称“泰山”？》《孙悟空的“模特儿”是什么？》《缠足始于何时？》《寒山寺古钟今何在？》《生、旦、净、末、丑是怎样命名的？》《二胡来源于“胡地”吗？》等谜题，都是广大读者感兴趣、想了解来龙去脉的。中国文化是一门广博而深奥的学科，内容范围很广，时间延伸很长。古往今来，种种疑案，又是

各家所见，众说纷纭，莫衷一是，是一个相当复杂的问题。而《中国文化之谜》通过一个个发人深思的谜题，分析得条理清晰，深入浅出，具体生动，使之具有浓厚的趣味性，引人入胜。这种编著的手段和技巧，是很值得加以总结的。

现在我们有些学术论著发行数量很少，这并不是其研究课题没有价值，而是写得枯燥无味，习惯于材料的堆积，缺乏应有的生动性、可读性。当然，《中国文化之谜》是一本中国文化史的启蒙通俗读物，而不是一本学术性的专著。但是，与众不同的是这本通俗读物又具有相当的学术参考价值。这种通俗性和学术性的自然揉合，则是这本书的又一特色和创造。中国文化史上的谜题、悬案，五花八门，难以计数，而且争论从未间断过，历来为学者们所关注。但在以往的中国文化史研究中，还没有人从事过这一汇集归纳的基础工作。如今，《中国文化之谜》开了个风气之先，它集百家之言于一谜，荟古今争疑于一书，引经据典，纵横论析，把争端分歧叙述得脉络清楚，条理分明，这就有助于启发人们去思考探索，并为在新的起点上把探索推向前进提供了必要的基础。这不仅是学术信息交流的一种形式，而且本身就具有相当的学术性，对推动目前我国还显得比较薄弱的中国文化研究是大有裨益的。

还值得一提的是，《中国文化之谜》所收集的许多谜题，似乎是“微观”的，但解决这些微观的谜题，对进而思考 and 解决宏观的专题研究，却有积极意义。譬如《哥老会起源于何地？》，通过对起源地点的探索，将有助于进一步弄清哥老会的源流和性质这样的宏观问题。又如《康有为〈新学伪经考〉是否抄袭之作？》，弄清这篇文章的撰写真相，无论对于中国近代思想史、学术史的研究，还是对于康有为本人思想的研究，都将是

有帮助的。再如《西周穆王到过西域吗？》，考察穆天子西游这一微观问题，对研究先秦的历史地理、民族关系，乃至中西交通史均有重要的意义。任何宏观问题的研究都离不开微观问题的解决，可以说，宏观问题的研究，是建立在无数微观问题研究的基础上的。而《中国文化之谜》，是从微观描述通向宏观研究的一本好书，对于促进开展中国文化史宏观问题的研究是有意义的。

《中国文化之谜》以它的知识性、趣味性和学术性，赢得了多层次的读者，开创了中华文明史研究的一个新渠道，它对进一步繁荣中国文化研究的积极作用，是我们应当予以充分重视和肯定的。

一九八六年十一月十七日

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PUZZLES IN CHINESE CULTURE Book Three

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