

# 留 学 北 京

我在二十世纪七十年代中国的经历

HAND-GRENADE PRACTICE IN PEKING:  
MY PART IN THE CULTURAL REVOLUTION

[英] 吴芳思 著

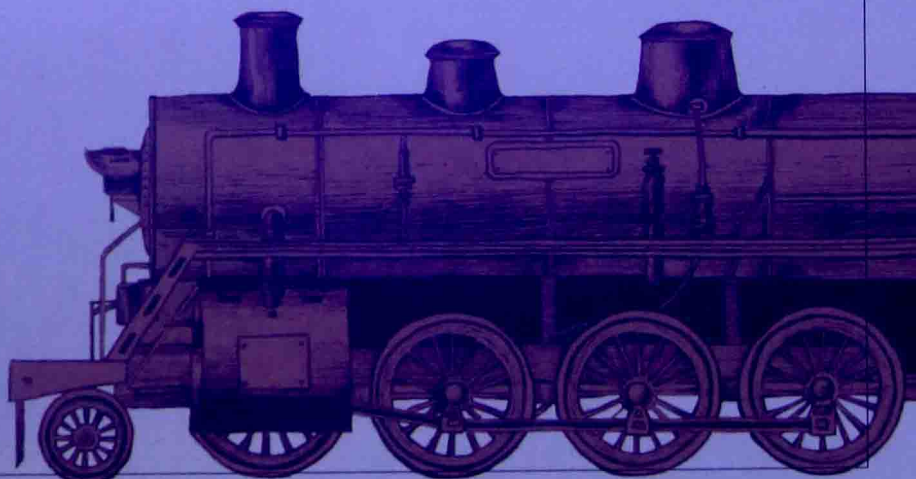
方广钊 策划

王侃 译 张丽 润文



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HAND - GRENADE PRACTICE IN PEKING: MY PART IN THE CULTURAL  
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## 序

方广铝

1991年4月,应吴芳思(Frances Wood)博士的邀请,我到英国图书馆从事半年的敦煌遗书编目工作。从那时起,我本人、或携内子、或组织工作团队先后七次赴英从事敦煌遗书的编目,每次都得到吴芳思无微不至的关照。她不仅在工作上为我们大开绿灯,在生活上也处处为我们着想。由于她及英国图书馆其他人士的大力支持,我们终于克服重重困难,于2009年完成了英国图书馆藏汉文敦煌遗书的著录。有关情况,将来会在《寻访敦煌遗书》一书中再作介绍。

作为英国图书馆中国组的负责人,吴芳思每年要接待很多中国学者。据我所知,她对所有来访的中国学者都满腔热情地接待,尽力满足不同人的各种要求,尽力帮助中国学者解决各种各样的困难,甚至主动提供各种方便,以便让来访的中国学者尽量多的得到一些收获。坦率地说,她为中国学者所做的事情,不少已经超出她工作职责的范围。所以,即使在英国图书馆,也有人对她的行为不太理解。因

为在有些一板一眼的英国人看来,只要在正常工作范围内尽到自己的职责,就已经足够了。但吴芳思却几十年如一日热情为中国学者服务,直到退休。这或者就出于她在本书结尾所说的“我觉得自己依然与中国难以割舍”的感情吧。就我而言,回顾从1991年到2009年将近二十年的英藏敦煌遗书编目,如果没有吴芳思的全力支持,这一工作不可能进行,也不可能完成。因而对她满怀感激之情。

每次赴英,她都会请我们到她家做客。虽然平时在图书馆几乎天天见面,但她忙我也忙,见面或者谈工作,或者只是打个招呼而已。而到她家做客时,则海阔天空,信马由缰地闲聊。1975年9月到1976年8月,吴芳思曾先后在北京语言学院及北京大学留学,所以闲聊时也会谈起当时的一些趣事,逗得大家哈哈大笑。2000年,吴芳思将她的留学经历写成《留学北京》,在英国出版。我知道此事后,就萌生将该书翻译为中文,介绍给中国读者的想法。

吴芳思1975年9月到北京时,中国正处于“文革”末期。她经历了1975年11月开始的“批邓、反击右倾翻案风”这一“文革”最后一次大规模政治运动,经历了1976年清明悼念周恩来活动等一系列事件,亲历了康生、周恩来、朱德的吊唁活动,参加了当时北京大学的“教育革命”,参加了学工、学农等“开门办学”的活动。1976年8月她离开中国前,发生了唐山地震;回国不久,9月9日,毛泽东去世。

这是一个史诗般的时代。狂热与荒诞交织,暗流与觉醒涌动,孕育着即将发生的转折与巨变。《留学北京》通过一个外国人的眼睛,用细腻、鲜活的笔触,生动记录了中国那一段独特的历史;以真实、具体的人物及事件,再现了特定年代中不同地域的社会与文化差异。我在阅读该书的中文初译稿时,经常被作者的叙述引领回到当年,回

忆起当时的种种故事；也常常禁不住为其中幽默、风趣的叙述而破颜莞尔。

本书的中译，从创意、策划到付诸实施，历经多年。翻译初稿完成以后，校对、修订、润文，又延迟了一段时间。现在终于定稿付梓，感谢王侃、张丽诸位的辛勤劳动。感谢广西师大出版社出版此书。还要感谢吴芳思特意为本书提供了当年珍贵的老照片。

2014年4月9日于古运河北端



吴芳思

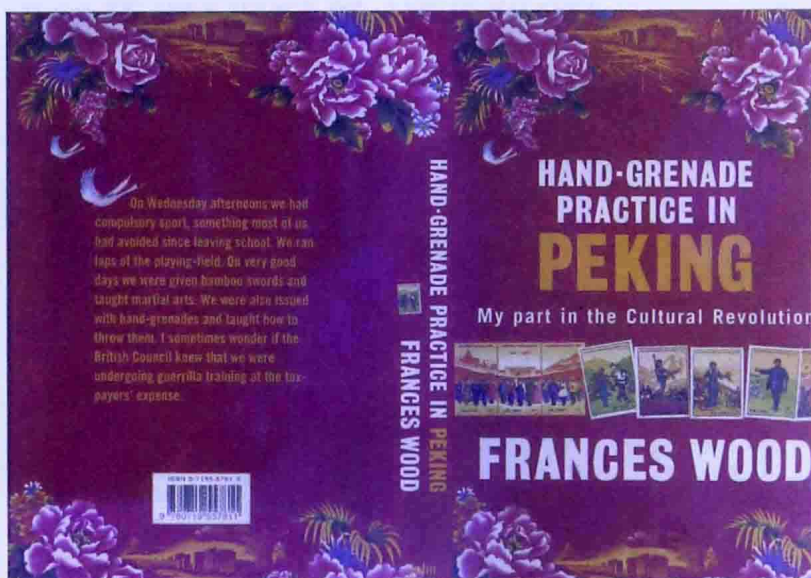


吴芳思在北京语言学院



北京语言学院  
吴芳思的宿舍





professors, were 'sent to the countryside' for periods of months or even years to learn the dignity of labour from the peasants.

Families were torn apart as parents vanished to the countryside. Many young children were left behind to manage as best they could. Daily life became dangerous when Red Guard groups fought amongst themselves on ideological grounds. Essential shopping expeditions became terrifying if they involved crossing various Red Guard barricades. In



1968, partly to remove some of these young urban terrorists, Mao ordered that all young people should also go to the countryside to learn from the peasants. Eventually he even turned on the student activists of Peking University who had been at the forefront of the movement, and political control was gradually shifted to a new triumvirate of 'workers, peasants and soldiers'. The army was brought into the cities to re-establish control and by 1972 a new order was imposed.

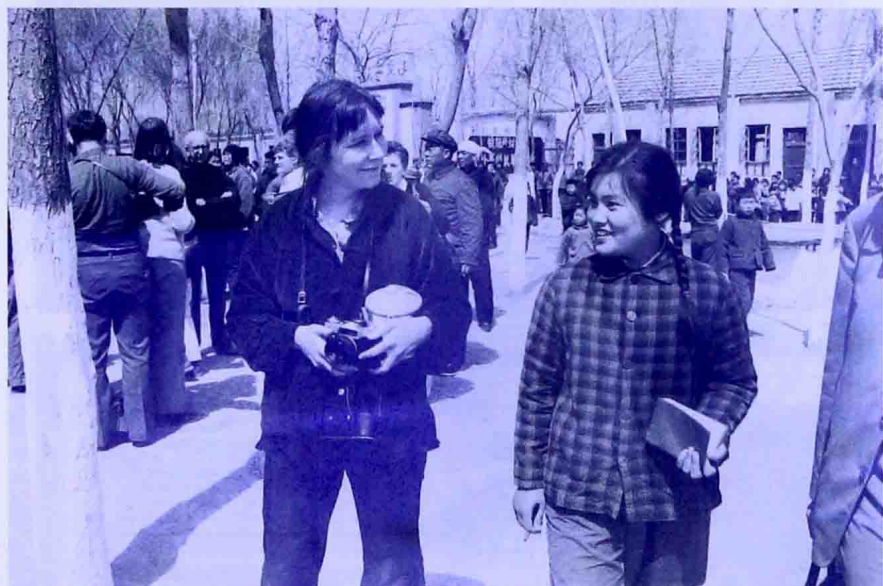
All institutions were to be run by Revolutionary Committees composed of another heroic triad, this time of workers, peasants and Party members.

As the Cultural Revolution progressed, Mao's wife, Jiang Qing, who in her youth had been a fairly unsuccessful film actress in Shanghai, took the opportunity to eradicate her old enemies in the (more narrowly defined) cultural field. She was also closely associated with the promotion of truly proletarian culture in the form of ten 'acceptable' Peking operas, among them *The Red Lantern*, *The Red Detachment of Women* and *Taking Tiger Mountain by Strategy*, and the ballet *The White-haired Girl*, that dominated China's stages for ten years. Western music was condemned because it was, inevitably, foreign in origin and bourgeois in inspiration. Debussy was decadent, Chopin neurotic and even Beethoven (good in parts, what with *Fidelio*) had made the mistake of writing both the religious *Missa Solenne* and a symphony in praise of a tyrant.

Beyond the factional politics and Madam Mao's pursuit of presumed enemies, there was a massive attempt to change people's lives and attitudes, to create a new socialist person. All sorts of bourgeois pleasures were banned. The cinema and the theatre were dominated by Madam Mao's politically correct productions. Paintings of flowers or, worse, nudes, were condemned and destroyed in favour of political pictures showing red flags and tractors amongst neatly planted fields or heroic depictions of scenes in the life of Chairman Mao, with heartening titles like *Chairman Mao is Here in Our Relationship*. Ballroom dancing was outlawed and, though Mao had reputedly said in 1958, 'Let's be pretty', all forms of personal adornment and decoration were eliminated. Women could no longer perm their hair or dress to attract. Those who did so were dragged through the streets and had their



英国留学生（吴芳思不在其中）



1976 年吴芳思访问石家庄某小学，与该校教师交谈。后方左起第三人是吴芳思的父亲。

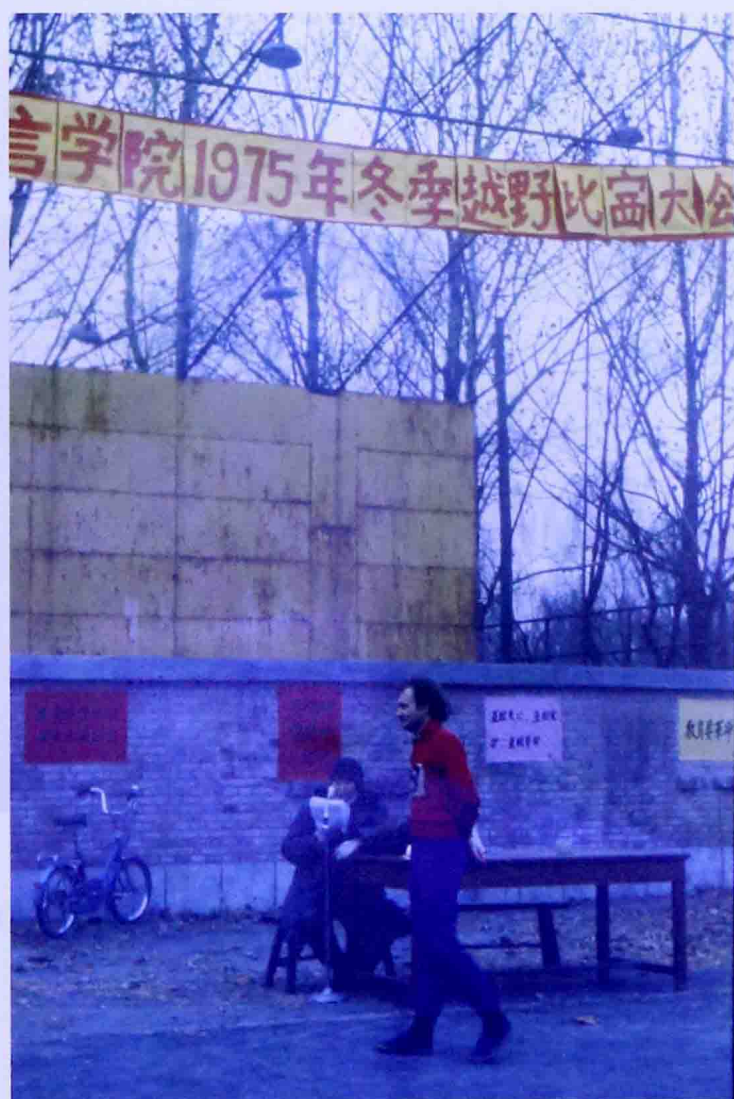


1976 年北京大学南门



1976 年北京大学校园





北京语言学院运动会



1976 年北京大学学生活动



1976 年清明，天安门，纪念周恩来



北京大学学生学军





北京大学分校劳动