

中国家具经典图书辑丛
SERIES OF BOOKS ON
CLASSICAL CHINESE FURNITURE



法国旧藏 中国家具实例

CHINESE FURNITURE

A Series of Examples from Collections in France

赫伯特·塞斯辛基

HERBERT CESCINSKY

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故宫出版社

CHINESE FURNITURE

A SERIES OF EXAMPLES FROM
COLLECTIONS IN FRANCE
WITH AN INTRODUCTION BY

HERBERT CESCINSKY

With Fifty-four Collotype
Plates and Ten Half-tones

LONDON:BENN BROTHERS,LIMITED

8,BOUVERIE STREET,E.C.4

1922

出版前言

本书根据1922年英文版《中国家具》翻译而成。

赫伯特·塞斯辛基是活跃于20世纪初的英国学者，谙熟西方家具、室内装饰的风格和历史，为本书撰写的前言显示了他精深渊博的学识，我们很惊诧于这位近百年前的学者，竟然对中国家具乃至中国艺术或东方艺术，有如此深刻的认识，因为很多观点在今天仍然适用，光辉熠熠。当然，作者的个别观点，略有局限，但瑕不掩瑜。

书中收录家具来源，主要为奥迪隆·罗什先生、沃尔希先生、查尔斯·维涅先生、L.万尼克先生、保罗·马隆先生、圣约翰·奥德利先生以及中国通运公司（张静江先生开设）、卢吴公司（卢芹斋先生等开设）的旧藏。家具以清代早期尤其是康熙时期所制为特色，它们多是当时作为贸易品出口，此外也有一些珍贵明代或清中晚期制品。历经沧桑，这些家具除了部分保存在博物馆外，大多已散佚无存，这些图版尤显珍贵。

本书尽量反映原书风貌，略作的改动说明如下：

1.书名改为《法国旧藏中国家具实例》，因书中所录家具皆来自法国旧藏，同时区别于另一本《中国家具》（1926年，德文版，莫里斯·杜邦著，该书更名为《欧洲旧藏中国家具实例》，于2013年由故宫出版社出版）。

2.增加中文翻译。原英文引言的插图加入中文引言中。

3.添加中英文出版前言及目录。

4.在文字页添加页码。

5.原书图题印在图版对开页上，此次出版移前一页，原有随图版横置的图题也统一转正。

FOREWORD

This book is the Chinese version of Chinese Furniture which was published in 1922.

As a famous British scholar Herbert Cescinsky, who was active in early twentieth century, was familiar with the style and history of Western furniture and interior decoration. The introduction of the book written by Herbert Cescinsky completely shows his profound knowledge. We were astonished at the author's deep understanding of Chinese furniture, even of the Chinese art or Oriental art. Most of the viewpoints still hold true at present and by no means outdated. Admittedly, some individual viewpoints of the author were somewhat limited, but they don't outweigh the merits.

The origin of the furniture in the book included the collections of O. Roche, Worch, Charles Vignier, L. Wannieck, Paul Mallon, St. John Audley, the Chinese Tonying Co. which was set up by Chang Ching-chiang, and Messrs. Loo & Co. which C.T.Loo was a mainly founder. As the traded commodity, the majority of the furniture belongs to the early Qing dynasty, even the period of Kangxi's Reign. Furthermore, some valuable furniture of Ming or Late Qing dynasty was also contained. With some exceptions preserved in the museums, others were mostly scattered and lost due to vicissitudes, therefore the plates become increasingly precious for this reason.

Based on the principle of keeping original look, the slightly changes were explained below:

1.The Chinese name of the book is translated into *Chinese Furniture: a Series of Examples from Collections in France*, and is distinguished from another German book of Chinese Furniture written by Maurice Dupont published in 1926. The book will also be published by the Forbidden City Publishing House in 2013, and the name will changes to *Chinese Furniture: a Series of Examples from Collections in Europe*.

2.The Chinese translation will be added in the book, and the original figures of introduction in English will be moved to Chinese version.

3.The foreword and contents, both in Chinese and English, are new for the book.

4.The page numbers will be added to the furniture introduction.

5.The page of furniture introduction was moved one page ahead, other than a folio before, and the thwartwise text will be turned around for reading easily.

出版说明

中国艺术，尤其那些具有更为简练、质朴风貌的领域，它们的关注度越来越高，已是当前的一种趋势。家具可能是近来极受鉴赏家及藏家们瞩目的中国艺术门类。但很遗憾，关于这个门类，目前并没有出版任何书籍，相关的专家也比较少。这一领域需要长期细致入微的调研与考证，我们期望这些成果能够及时地发布。此刻，借助出版法国商人和鉴赏家的这部分收藏品的影像资料，我们将弥补这一空白。这批资料出现得适逢其时，更不必提那些异常珍贵、甚至独一无二的实例，它们充满美感，引人关注，收藏者们无不梦想着能够拥有。

乾隆宝座的影像承蒙维多利亚及阿尔伯特博物馆的惠准得以复制。

PUBLISHERS' NOTE

The present time is remarkable for a growing interest in Chinese art, and particularly in the more simple and austere aspects of it. Furniture is perhaps the department of Chinese art which has most recently attracted the attention of connoisseurs and collectors. But unfortunately no books have been published on the subject, and there is available only a very small stock of expert information. An exhaustive work would require some years of investigation and research ; and it is our hope in due course to publish the results of such inquiry. Meanwhile, a gap may be filled by this series of reproductions of specimens in the hands of dealers and connoisseurs in France—specimens which happened to be available at the moment in a collected form, and which, while not claiming to include many of the rarer and indeed unique examples, all possess points of interest and beauty, and are such as the ordinary collector may hope to acquire.

The Ch' ien-lung throne is reproduced by kind permission of the Victoria and Albert Museum.

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