

Extract from
Art News & Review, London

30 OCT 1965

Paris Biennale '65

700

exist today. All were commercial under-
takings and not supported by royal
subsidies like those of Saxony and
France. Much of the fascination of the
book is the attributions, mostly on styl-
istic grounds, to the individual modellers
and ceramic painters who created the
figures and decoration in the first hun-
dred years of its manufacture. There are
69 plates in fine monochrome and twelve
in colour of exceptional delicacy, and
the history of each factory is described
by a well-known expert on the product.
R.G.
English Porcelain edited by R. J.
Charleson/£5 5s. 0d./Published by
Ernest Benn Limited, University of
Toronto Press.

Constable
After the publication of the invaluable
catalogue of the Constable Collection in
the Victoria & Albert Museum, it was
quite natural to publish a monograph
interpreting the artist from his oeuvre.
This gives a valuable insight into one of
England's greatest landscape painters,
though as the author points out "Eng-
land" has to be narrowed down to a few
localities into which Constable had a
deep emotional association, either by in-
heritance and ownership, as Flatford
and East Bergholt, long residence as at
Hampstead, or personal friendship as at
Salisbury. The serenity of his paintings
seems to have been matched by the un-
eventful character of his life. He never
left England, though three of his paint-
ings were exhibited in the Paris Salon
be the sign of

Shocking! Stunning! but in whatever connotation of