
Judy Ng

Funding for the processing of this collection was provided by the Terra Foundation for American Art. Digitization of this collection was funded by the Samuel H. Kress Foundation. Glass plate negatives in this collection were digitized in 2019 with funding provided by the Smithsonian Women's Committee.

2012 October 9
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Collection Overview

Repository: Archives of American Art
Title: W.G. Constable papers
Identifier: AAA.conswmgp
Date: 1905-1983
(bulk 1920-1976)
Extent: 25.7 Linear feet
Creator: Constable, W. G. (William George), 1887-1976
Language: The collection is in English.
Summary: The papers of art historian and museum curator W.G. (William George) Constable measure 25.7 linear feet and date from 1905 to 1981, with the bulk of the material from 1920 to 1976. The papers include biographical material; professional and personal correspondence; extensive lectures, writings, and notes; exhibition and book research files; printed materials; and photographs, glass plate negatives, and slides. There is substantive correspondence related to Constable's participation in the American Defense Harvard Group and about the formation of the Roberts Commission, including correspondence with Ralph Perry, Hugh Hencken, Paul Sachs and George L. Stout. There are numerous official reports prepared by Constable after World War II for the U. S. Office of Military Government for Germany.

Administrative Information

Acquisition Information

The papers of W.G. Constable were donated in multiple gifts from 1978 to 1979 and in 1987 to 1988 by his son Giles Constable. Additional material regarding Constable's research on Canaletto was donated by researcher J.G. Links in 1985.

Related Materials

The Archives also holds additional materials related to W.G. Constable, including an oral history interview with Constable conducted by Robert Brown in 1972-1973, and a photograph and clipping of Constable donated by Eleanor Barton in 1982.

Additional W.G. Constable papers are located at archival materials are also located at St. Johns College in Cambridge, England; the Warburg Institute in London, England; the National Gallery in London, England; and the Society for the Protection of Science and Learning in London, England. Photographs of works art collected by Constable are found at the British Studies Center at Yale University. Records relating to his tenure at the Museum of Fine Arts, Boston are housed there.
Available Formats

The bulk of the collection was digitized in 2016 and is available on the Archives of American Art's website. Materials which have not been scanned include blank pages, blank versos of photographs, and duplicates. Negatives and slides of artwork in Series 2, 4, 5, and 8 have not been scanned. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.

Processing Information

The collection received preliminary processing upon arrival at the Archives and portions of the Constable papers were microfilmed on reels 3060-3089. All previously filmed and unfilmed accessions were merged into one logical arrangement and described by Judy Ng in 2012 with funding provided by the Terra Foundation for American Art. Glass plate negatives re-housed in 2014 with funding provided by the Smithsonian Collections Care and Preservation Fund. The collection was digitized in 2016 with funding provided by the Samuel H. Kress Foundation.

Preferred Citation


Restrictions

Use of original papers requires an appointment. Glass plate negatives are housed separately and closed to researchers.

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Biographical / Historical

W. G. (William George) Constable (1887-1976) was a museum curator and art historian who worked in England and Boston.

Born in Derby, England, Constable studied for the bar at Cambridge University, but was encouraged to pursue art over law by the Lord Chancellor who told him that law would be too strenuous after a two year convalescence from gassing during World War I. For three years, he studied at the Slade School and the Bartlett School of Architecture. In 1923, he joined the National Gallery of London where he became the Assistant Director in 1929. In 1930, he accepted the first Director's position at the newly formed Courtauld Institute, where he worked to develop one of the first programs on art history. In 1938, Constable became Curator of Paintings at the Boston Museum of Fine Arts and worked there until his retirement in 1957.

Throughout his career as an arts administrator, Constable remained an accomplished lecturer and held appointments as the Slade Professor of Art at Cambridge (1933-1936), Ryerson Lecturer at Yale University (1940), and the Lowell Lecturer at the Lowell Insitute (1958). As a researcher and art historian,
he published a steady stream of essays on European and American art connoisseurship, and authored over ten scholarly books, including *The Painter's Workshop* (1953), *Richard Wilson* (1953), and *Canaletto* (1962), the definitive work on the Venetian master.

Constable was a trusted arts advisor and, in this capacity, worked for the Wadsworth Atheneum from 1943-1945. He also worked closely with Lord Beaverbrook to establish the National Gallery of Canada and later consulted for Sotheby's and the U. S. Internal Revenue Service.

In the years leading to World War II, Constable served as an advisor to the American Defense Harvard Group and was later appointed to the Commission for the Protection of Artistic and Historic Monuments in Europe (the Roberts Commission) by President Roosevelt. The Roberts Commission was responsible for the establishment of the U. S. Army's Monuments, Fine Arts, and Archives section. After the war, Constable served the U.S. government as a member of a commission responsible for the recovery of looted art work and the evaluation of the state of the arts in Germany and Italy.

After his retirement from the Boston Museum, Constable continued to research and write, and also served as president of the International Institute of Conservation (1958-1960) and the Renaissance Society of America (1959-1961). From 1957 to 1966, he worked on behalf of Christie's auction house, where he met with prospective clients and provided preliminary valuations of private art works and collections.

On February 4, 1976, Constable died in Cambridge, Massachusetts from natural causes.

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**Scope and Contents**

The papers of art historian and museum curator W.G. (William George) Constable measure 25.7 linear feet and date from 1905 to 1981, with the bulk of the material from 1920 to 1976. The papers include biographical material; professional and personal correspondence; extensive lectures, writings, and notes; exhibition and book research files; printed materials; and photographs, glass plate negatives, and slides. There is substantive correspondence related to Constable's participation in the American Defense Harvard Group and about the formation of the Roberts Commission, including correspondence with Ralph Perry, Hugh Hencken, Paul Sachs and George L. Stout. There are numerous official reports prepared by Constable after World War II for the U. S. Office of Military Government for Germany.

Biographical material includes W.G. Constable's curriculum vitae; club memberships; personal, educational, and military records; three memorial essays and obituaries; five address books; appointment books dating from 1930-1968; and financial records related to personal business travels.

Correspondence is mostly professional and arranged into General, Committee, Condolences, and J.G. Links. General correspondence is with friends, business associates, auction houses, galleries, and museums. The letters cover a wide variety of professional work, such as research projects, letters of inquiry and recommendation, and work done for Christie's and the Internal Revenue Service. Correspondents include Mortimer Brandt, Helen Frick, Helen Gluck, William Ivins, Duncan Phillips, Paul Sachs, and Rudolph Vasalle, among many others.

Committee related correspondence includes letters, memoranda, and reports related to ongoing committee objectives, projects, and routine activities. There is correspondence related to Constable's advisory work with the Art Gallery of Toronto, the National Gallery of Canada, and the Watts Gallery, among other projects. Condolences consists of letters and cards received by Constable's wife, Olivia, after Constable's death. Correspondence with J.G. Links is primarily about the second edition revision of Constable's book *Canaletto*.

There are over 170 drafts of Constable's notes and outlines for lectures. Topics range from 13th-20th century European and American art to museum conservation, ethics, art education, and art collecting. The
series also includes lecture notes from organized touring trips to Canada, Northern Europe, Scandinavia, and Poland.

Writings consist of Constable’s published and unpublished articles, articles submitted for the Encyclopedia of World Art, essays, notes, exhibition catalogs, translations, and drafts and research material related to Art Collecting in the United States, Art History and Connoisseurship, and The Painter’s Workshop.

Files specifically documenting Constable’s advisory role in the World War II American Defense Harvard Group drafting and organizing lists of men with curatorial, museum conservation, or library/archives backgrounds to aid in the protection European most valued cultural artifacts, artwork, and architecture. There are letters documenting the formation of the Harvard Group and its goals and objections. The files also include many of the original lists that were forwarded to the Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, also known as the Roberts Commission, eventually leading to the formation of the U.S. Army’s Monuments, Fine Arts, and Archives division. The series also includes the Harvard Group’s manual Safeguarding and Conserving Cultural Materials in the Field, committee minutes, and clippings related to their work. Correspondents include Ralph Perry, Paul Sachs, George L. Stout, and Hugh Hencken.

Constable’s work after the war for the U.S. Office of Military Government for Germany is documented through numerous reports, memoranda, letters, and other official documents from the U. S. Army to Constable about surveying the state of German and Italian art institutions after World War II. The series also includes Constable’s notebook “Visits in Germany” (1949), and a copy of his report Art and Reorientation: Status and Future of Museums and the Teaching of Art in Western Germany.

Exhibition files contain correspondence, notes, lists, research material, and reports related to exhibitions that Constable organized prior to his employment by and after his retirement from the Boston Museum of Art.

Research files contain materials relevant to Constable’s interests and include notes, correspondence, and printed and photographic reference material. These subject areas cover artists, including extensive files on Canaletto and other vedute painters, museum conservation, museums and galleries, private and public art collections, and schools of art.

Printed materials include clippings, programs, book excerpts and other miscellaneous printed materials.

Photographic materials include prints of Constable with friends and family, as well as prints, glass negatives and slides of artwork. There are also prints of the Fogg Art Museum’s interiors and exterior and interior shots of Tennessee Valley Authority dam projects.

Arrangement

The collection is arranged as 10 series.

- Series 1: Biographical Materials, 1905-1983 (1.2 linear feet; Box 1-2, OV 28)
- Series 2: Correspondence, 1906-1981 (6.2 linear feet; Box 2-8, OV 28-29)
- Series 3: Lectures, 1909-1963 (4.6 linear feet; Box 8-12)
- Series 4: Writings and Notes, 1910-1974 (2 linear feet; Box 13-14)
- Series 5: American Defense Harvard Group, 1942-1946 (0.6 linear feet; Box 15)
- Series 6: Office of Military Government for Germany, 1947-1952 (0.3 linear feet; Box 15)
- Series 7: Exhibition Files, 1930-1969 (1 linear foot; Box 15-16, OV 29)
- Series 8: Research Files, 1922-1976 (7.5 linear feet; Box 16-24, OV 28-29)
- Series 9: Printed Material, 1921-1977 (0.5 linear feet; Box 24)
- Series 10: Photographic Materials, circa 1940-1960 (1.4 linear feet; Box 24-27, OV 28-29)
Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:
Art -- Collectors and collecting
Art -- Conservation and restoration
Art -- Study and teaching
Art, American
Art, European
Cultural property -- Conservation and restoration -- Germany
Cultural property -- Conservation and restoration -- Italy
Museum curators -- England
Museum curators -- Massachusetts -- Boston
World War, 1939-1945 -- Art and the war
World War, 1939-1945 -- Destruction and pillage -- Germany
World War, 1939-1945 -- Destruction and pillage -- Italy

Names:
Allied Forces. Supreme Headquarters. Monuments, Fine Arts and Archives Section
American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas
Art Gallery of Toronto
Brandt, Mortimer
Canaletto, 1697-1768
Christie, Manson & Woods International Inc.
Fogg Art Museum
Frick, Helen Clay, 1888-1984
Gluck, Helen
Hencken, Hugh O'Neill
Ivins, William Mills, 1881-1961
Links, J. G.
Museum of Fine Arts, Boston
National Gallery of Canada
Perry, Ralph
Phillips, Duncan, 1886-1966
Sachs, Paul J. (Paul Joseph), 1878-1965
Stout, George L. (George Leslie)
United States. Internal Revenue Service
Vasalle, Rudolph
Watts Gallery

Occupations:
Art historians -- England
Art historians -- Massachusetts -- Boston
Painters

Geographic Names:
Germany (Territory under Allied occupation, 1945-1955)
Container Listing

Series 1: Biographical Materials, 1905-1983

1.2 Linear feet (Box 1-2, OV 28)

This series includes W.G. Constable's curriculum vitae, club memberships, and personal, educational, and military records, including passports, university exams and degrees, and a hair sample. The series also includes obituaries and three memorial essays written by friends and family; five address books; daily appointment books dating from 1930-1968; and financial records related to personal business travels.

Materials are arranged by document type.

The bulk of this series has been scanned. Routine financial receipts have not been scanned.

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Series 2: Correspondence, 1906-1981

6.2 Linear feet (Box 2-8, OV 28-29)

Correspondence is primarily with Constable’s friends and business associates discussing personal research projects, professional and committee related work, and letters of condolences.

The series is arranged as 4 subseries:

- 2.1: General, 1906-1975
- 2.2: Committees, 1924-1976
- 2.3: Condolences, 1976-1979

The bulk of this series has been scanned. Negatives and slides of artwork have not been scanned.

2.1: General, 1906-1975

Correspondence includes letters to friends and business associates discussing personal scholarly research, book projects, museum conservation techniques, letters of inquiry and recommendation, general appraisal requests, and work done for Christie’s and the Internal Revenue Service. Correspondents of note include Helen Frick, Duncan Phillips, and Paul Sachs.

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Correspondence is between J.G. Links and Constable regarding the first edition of Constable's *Canaletto*, as well as proposed edits and changes to the second edition of the book.
Series 3: Lectures, 1909-1963

4.6 Linear feet (Box 8-12)

Found here are over 170 drafts of Constable’s lectures, and supporting notes and outlines. Topics range from surveys of 13th-20th century European and American art to museum conservation, ethics, art education, art collecting, and connoisseurship. There are numerous lectures on English and Italian painting, in addition to lectures on German, French, and American painting traditions. A handful of lectures on individual artists such as John Constable, Joseph Turner, Richard Wilson, Rubens, and Valasquez can also be found. The series also includes Constable’s lecture notes from organized touring trips to Canada, Northern Europe, Scandanavia, and Poland.

Lectures are arranged in alpha order by title. Materials retain their original order within each folder.

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Writings consist of Constable's published articles on art, exhibition catalog introductions, and articles submitted for the Encyclopedia of World Art. Essay drafts include writings and translations from Constable's early university years, in addition to later essays that touch on concerns of museum curatorship. The series also includes miscellaneous writing notes, bibliographies, and drafts and research material related to *Art Collecting in the United States*, *Art History and Connoisseurship*, and *The Painter's Workshop*.

Materials are arranged by document type and retain their original order within each folder.

The bulk of this series has been scanned. In some cases, publications have had their covers, title pages, and relevant pages scanned. Negatives and slides of artwork have not been scanned.

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Translation, "Relations with the German Art Group", circa 1905-1920

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### Series 5: American Defense Harvard Group, 1942-1946

**0.6 Linear feet (Box 15)**

American Defense Harvard Group includes materials related to Constable's advisory work in drafting and organizing lists of men with curatorial, museum conservation, or library/archives backgrounds to aid in the identification, protection, and restoration of cultural artifacts during World War II. Correspondence with Ralph Perry, Paul Sachs, George Stout, and Hugh Hencken document the rationale for forming the Harvard Group, trace the formation of its goals and objectives, and includes many of the original lists that were generated and forwarded to the Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, also known as the Roberts Commission. The series also includes the Harvard Group's manual *Safeguarding and Conserving Cultural Materials in the Field*, committee minutes and reports, and clippings related to their work.

Materials are arranged by document type and chronologically within each folder.

The bulk of this series has been scanned. Negatives and slides of artwork have not been scanned.

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Series 6: Office of Military Government for Germany, 1947-1952

0.3 Linear feet (Box 15)

Office of Military Government for Germany comprises of materials related to Constable's work surveying the state of German and Italian art institutions after World War II. Correspondence includes memoranda and fact sheets from the U.S. Army to Constable, letters arranging visits to and from German cultural institutions, and updates on the logistics of travel and salary. The series also includes a transcript of a radio interview with Constable in 1949, Constable's notebook "Visits in Germany" (1949), a copy of his report *Art and Reorientation: Status and Future of Museums and the Teaching of Art in Western Germany*, and additional notes, miscellaneous reports, and printed material tangentially related to the project.

Materials are arranged by document type and chronologically within each folder.

The bulk of this series has been scanned. In some cases publications have had their covers, title pages, and relevant pages scanned.

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Report, "Experiences Teaching at the University of Gottingen", 1949

Box 15, Folder 58  
Report, "[Germany] Education and Cultural Relations", 1948

Box 15, Folder 59  
Report, "Monuments, Fine Arts and Archives", 1947

Box 15, Folder 60  
Report, "Our Stake in Germany", 1949

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Miscellaneous Printed Material, 1948-1949

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Series 7: Exhibitions, 1930-1969

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Correspondence, notes, lists, research material, and reports document exhibitions organized by Constable prior to his employment at and after his retirement from the Boston Museum of Art. There is substantial correspondence related to the traveling Canaletto exhibition (1964) and to the tentatively titled Fakes and Forgeries exhibition, which was researched but not shown due to lack of funding.

Materials are arranged by exhibition title.

The bulk of this series has been scanned. In some cases exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.

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Box 16, Folder 15  Fakes and Forgeries (artworks, G-H), 1945-1947 Image(s)

Box 16, Folder 16  Fakes and Forgeries (artworks, I), 1945-1947 Image(s)

Box 16, Folder 17  Fakes and Forgeries (artworks, J-M), 1945-1947 Image(s)

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Box 16, Folder 27  Omega Workshops, 1913-1920 (1964), 1964
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Box 16, Folder 28  Romantic Era: French and British Paintings, 1750-1850 (1965), 1964
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Box 16, Folder 29  Romantic Era: French and British Paintings, 1750-1850 (1965), 1964
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Box 16, Folder 30  Romantic Era: French and British Paintings, 1750-1850 (1965), 1965
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Box 16, Folder 31  Romantic Era: French and British Paintings, 1750-1850 (1965), 1964-1965
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Box 16, Folder 32  Sport and the Horse (1960), 1960
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Box 16, Folder 33  I Vedutisti Veneziani del Settecento (1967), 1966-1967
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Series 8: Research Files, 1922-1976

7.5 Linear feet (Box 16-24, OV 28-29)

Constable’s research files contain notes, lists, correspondence, bibliographic reference cards, and printed and photographic reference material related to research on artists, conservation, collections, collecting, and other topics.

This series is arranged as 9 subseries:

- 8.1: Artists, 1925-1964
- 8.2: Artists, Canaletto, 1934-1976
- 8.3: Artists, Vedute Painters, 1922-1967
- 8.4: Museum Conservation, circa 1940-1960
- 8.5: Museums and Galleries, 1930-1965
- 8.6: Private Collections, 1930-1964
- 8.7: Public Collections, circa 1930-1960
- 8.8: Reference Cards, circa 1940-1960
- 8.9: Schools of Art, circa 1940-1960

The bulk of this series has been scanned. In some cases publications have had their covers, title pages, and relevant pages scanned. Negatives and slides of artwork have not been scanned.

8.1: Artists, 1925-1964

Materials include notes, lists, correspondence, and printed and photographic reference material related to artists. Substantial material on Carlo Bonavia, John Constable, Thomas Patch, and Giovanni Pannini can be found in this subseries.

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Box 16, Folder 35  English Artists, circa 1940-1960
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Box 16, Folder 36  Flemish and Early Dutch Artists, circa 1940-1960
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Box 16, Folder 38  German Artists, circa 1940-1960
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Box 17, Folder 3  Bonavia, Carlo (correspondence, writings, notes), 1951-1962  Image(s)

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Box 17, Folder 5  Bonavia, Carlo (photographs of artwork), circa 1940-1965  Image(s)

Box 17, Folder 6  Bottani, Giuseppe, circa 1940-1960  Image(s)

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  "'The Lock' as a Theme in the Work of John Constable"

Box 17, Folder 10  Constable, John (essay), 1963  Image(s)
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Box 17, Folder 11  Constable, John (photographs of artwork), circa 1940-1960  Image(s)

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Patch, Thomas (correspondence), 1927-1964

Box 17, Folder 15  
Patch, Thomas (research notes), circa 1940-1960

Box 17, Folder 16  
Patch, Thomas (photographs of artwork), circa 1940-1960

Box 17, Folder 17  
Piero (Piero Della Francesca), 1943

Box 17, Folder 18  
Pannini, Giovanni Paolo, circa 1940-1960

Box 17, Folder 19  
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Box 17, Folder 20  
Pannini, Giovanni Paolo, circa 1940-1960

Box 17, Folder 21  
Ricci, Marco, circa 1940-1960

Box 17, Folder 22  
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Box 17, Folder 24  
Titian, circa 1940-1960

Box 17, Folder 25  
Wilson, Richard, circa 1940-1960

Box 17, Folder 26  
Zocchi, Giuseppi, circa 1940-1960

Box 28, Folder 3  
Oversize Photographs of Artwork, Titian scanned with Box 17, Folder 24, circa 1940-1960

8.2: Artists, Canaletto, 1934-1976
Materials comprise Constable's book research on the Venetian painter Canaletto. This includes comprehensive lists of public and private collections containing Canaletto's artwork, correspondence regarding specific works of art, biographical research notes, and notes on artistic influences. Printed material and reference photographs of works of art are also found in this sub-series.

Box 17, Folder 27  Additions and Alterations, *Canaletto* (2nd edition), 1976
Image(s)

Box 17, Folder 28  Bibliography and Reference Sources, circa 1940-1960
Image(s)

Box 17, Folder 29  Book Reviews, 1962
Image(s)

Box 17, Folder 30  Collections of Artwork, Drawings, circa 1940-1960
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Box 17, Folder 31  Collections of Artwork, Drawings, circa 1940-1960
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Box 17, Folder 33  Collections of Artwork at Auction, circa 1940-1960
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Box 18, Folder 3  Correspondence, 1938-1940
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Box 18, Folder 10 Research Notes, Artworks in the School of Canaletto, circa 1940-1960
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Box 18, Folder 11 Research Notes, Artworks in the School of Canaletto, 1957-1961
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Box 18, Folder 12 Research Notes, Artworks in the School of Canaletto, 1962-1967
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Box 18, Folder 13 Research Notes, Artworks Related to Canaletto School, circa 1940-1960
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Box 18, Folder 14 Research Notes, Artworks Related to Canaletto School, circa 1940-1960
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Box 18, Folder 15 Research Notes, Artworks Not Included in Book, circa 1940-1960
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Box 18, Folder 16 Research Notes, Artworks Not Included in Book, circa 1940-1960
Box 18, Folder 17 Research Notes, Biographical, circa 1930-1960
Box 18, Folder 18 Research Notes, Biographical, circa 1930-1960
Box 18, Folder 19 Research Notes, Biographical, circa 1930-1960
Box 18, Folder 20 Research Notes, Drawings (dated), circa 1940-1960
Box 18, Folder 21 Research Notes, Drawings (dated), circa 1940-1960
Box 18, Folder 22 Research Notes, Drawings (signed, wrongly attributed), circa 1940-1960
Box 18, Folder 23 Research Notes, Drawings (signed, wrongly attributed), circa 1940-1960
Box 18, Folder 24 Research Notes, Etchings, circa 1930-1960
Box 18, Folder 25 Research Notes, Etchings, circa 1930-1960
Box 18, Folder 26 Research Notes, Etchings, 1934
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Box 18, Folder 29 Research Notes, Etchings, 1975
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Box 19, Folder 3  Research Notes, Venetian Cityscapes, 15th-16th Century, circa 1940-1960
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Box 19, Folder 4  Research Notes, Venetian Cityscapes, 16th-17th Century, circa 1940-1960
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Box 19, Folder 5  Research Notes, Venetian Cityscapes, 17th Century, circa 1940-1960
Image(s)

Box 19, Folder 6  Research Notes, Venetian Influences, circa 1940-1960
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Box 19, Folder 7  Research Notes, Venetian Influences, circa 1940-1960
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Box 19, Folder 8  Research Notes, Venetian Influences, circa 1940-1960
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Box 28, Folder 4  Oversize Photographs of Artwork, Venetian Influence scanned with Box 19, Folder 8, circa 1940-1960

8.3: Artists, Vedute Painters, 1922-1967

Materials include notes, lists, correspondence, and printed and photographic reference material related to vedute/topographical painters and vedute school followers. Substantial material on Francesco Battaglioli, Luca Carlevaris, Francesco Guardi, Antonio Joli, Samuel Scott, and Francesco Tironi can be found in this subseries.

Box 19, Folder 9  Battaglioli, Francesco, 1937
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Box 19, Folder 10  Battaglioli, Francesco, 1937
Box 19, Folder 11  Bella, Gabriele, 1922-1962
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Box 19, Folder 13  Brancaleoni, circa 1940-1960
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Box 19, Folder 15  Carlevaris, Luca (notes), circa 1940-1960
Image(s)
Biographical material, contemporary artists, exhibitions.

Box 19, Folder 16  Carlevaris, Luca (notes), circa 1940-1960
Image(s)
Biographical material, contemporary artists, exhibitions.

Box 19, Folder 17  Carlevaris, Luca (notes), circa 1940-1960
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Biographical material, contemporary artists, exhibitions.

Box 19, Folder 18  Carlevaris, Luca (notes), circa 1940-1960
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Box 19, Folder 19  Carlevaris, Luca (notes), circa 1940-1960
Image(s)
On artwork, views of Venice, miscellaneous.

Box 19, Folder 20  Carlevaris, Luca (notes), circa 1940-1960
Image(s)
On artwork, views of Venice, miscellaneous.

Box 19, Folder 21  Carlevaris, Luca (photographs of artwork), circa 1940-1960
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Architecture.

Box 19, Folder 22  Carlevaris, Luca (photographs of artwork), circa 1940-1960
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Fabriche e Vedute.
Box 19, Folder 23  Carlevaris, Luca (photographs of artwork), circa 1940-1960
Image(s)
Fabriche e Vedute.

Box 19, Folder 24  Carlevaris, Luca (photographs of artwork), circa 1940-1960
Image(s)
Figure sketches, paintings.

Box 19, Folder 25  Carlevaris, Luca (photographs of artwork), circa 1940-1960
Image(s)
Figure sketches, paintings.

Box 19, Folder 26  Cimaroli, Gianbattista, circa 1950
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Box 19, Folder 27  Cimaroli, Gianbattista, circa 1950
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Box 19, Folder 29  Costa, Gianfrancesco, circa 1940-1960
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Box 19, Folder 34  Fabris, Jacob, circa 1940-1960
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Box 19, Folder 35  Fabris, Pietro, 1961-1964
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Box 19, Folder 36  Garola, Pietro Francesco, circa 1950-1960
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Box 19, Folder 37  Gaspari Family, circa 1940-1960
Box 19, Folder 38  Gravenbrock Family, circa 1940-1960
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Box 19, Folder 39  Griffier, Robert, circa 1960
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Box 19, Folder 40  Guardi, Francesco (private collections), circa 1940-1960
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Box 19, Folder 42  Guardi, Francesco (forgeries), circa 1940-1960
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Box 19, Folder 43  Guardi, Francesco (notes, biographical material), circa 1940-1960
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Box 19, Folder 44  Guardi, Francesco (notes, early works), circa 1940-1960
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Box 20, Folder 1  Guardi, Francesco (notes, paintings), circa 1940-1960
Image(s)

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Image(s)

Box 20, Folder 3  Guardi, Francesco (photographs of artwork), circa 1940-1960
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Box 20, Folder 4  Guardi, Francesco (notes, Capricci drawings and landscapes), circa 1940-1960
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Box 20, Folder 5  Guardi, Francesco (notes, Capricci drawings and landscapes), circa 1940-1960
Box 20, Folder 6  Guardi, Francesco (notes, Capricci drawings and landscapes), circa 1940-1960

Box 20, Folder 7  Guardi, Francesco (notes, Capricci ruins), circa 1940-1960

Box 20, Folder 8  Guardi, Francesco (notes, Capricci ruins), circa 1940-1960

Box 20, Folder 9  Guardi, Francesco (notes, Capricci ruins), circa 1940-1960

Box 20, Folder 10 Guardi, Francesco (notes, Capricci ruins), circa 1940-1960

Box 20, Folder 11 Guardi, Francesco (notes, Capricci ruins), circa 1940-1960

Box 20, Folder 12 Guardi, Francesco (notes, Venice), circa 1940-1960

Box 20, Folder 13 Guardi, Francesco (notes, Venice), circa 1940-1960

Box 20, Folder 14 Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960

Box 20, Folder 15 Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960

Box 20, Folder 16 Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960
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<td><strong>Image(s)</strong></td>
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<th>Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960</th>
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<td><strong>Image(s)</strong></td>
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<td>Canals and churches.</td>
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<th>Box 20, Folder 19</th>
<th>Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960</th>
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<td><strong>Image(s)</strong></td>
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<td></td>
<td>Fondamenta Nuova and Grand Canal.</td>
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<th>Box 20, Folder 20</th>
<th>Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960</th>
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<td><strong>Image(s)</strong></td>
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<td></td>
<td>Fondamenta Nuova and Grand Canal.</td>
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<td><strong>Image(s)</strong></td>
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<td>Lagoon, Papal visit, and Piazza San Marco. Oversized material housed in Box 28, Folder 5.</td>
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<th>Box 20, Folder 22</th>
<th>Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960</th>
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<tbody>
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<td></td>
<td><strong>Image(s)</strong></td>
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<tr>
<td></td>
<td>Lagoon, Papal visit, and Piazza San Marco. Oversized material housed in Box 28, Folder 5.</td>
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<th>Box 20, Folder 23</th>
<th>Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960</th>
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<td><strong>Image(s)</strong></td>
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<td>Lagoon, Papal visit, and Piazza San Marco.</td>
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<th>Box 20, Folder 24</th>
<th>Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960</th>
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<td><strong>Image(s)</strong></td>
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<td></td>
<td>Piazzetta, Rialto Bridge, and Riva Degli Schiavone.</td>
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<th>Box 20, Folder 25</th>
<th>Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960</th>
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<td><strong>Image(s)</strong></td>
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<td>Piazzetta, Rialto Bridge, and Riva Degli Schiavone.</td>
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<th>Box 20, Folder 26</th>
<th>Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960</th>
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<td><strong>Image(s)</strong></td>
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<td>Piazzetta, Rialto Bridge, and Riva Degli Schiavone.</td>
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<th>Guardi, Francesco (notes, Venice site specific artworks), circa 1940-1960</th>
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Box 20, Folder 43  Scalvini, Petrus, circa 1940-1960

Box 20, Folder 44  Scott, Samuel (notes, biographical material and London), circa 1940-1960

Box 20, Folder 45  Scott, Samuel (notes, biographical material and London), circa 1940-1960

Box 20, Folder 46  Scott, Samuel (notes, Westminster Bridge), circa 1940-1960

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Box 20, Folder 48  Smith, Joseph, circa 1940-1960

Box 20, Folder 49  Stom, Antonio, circa 1940-1960

Box 20, Folder 50  Tironi, Francesco, circa 1940-1960

Box 20, Folder 51  Tironi, Francesco, circa 1940-1960

Box 20, Folder 52  Valeriani, Giuseppe, circa 1940s-1960s

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Box 21, Folder 2  Vanvitelli, Gaspar (notes, Florence, Naples, and Rome), circa 1940-1960

Box 21, Folder 3  Vanvitelli, Gaspar (notes, Florence, Naples, and Rome), circa 1940-1960

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Vanvitelli, Gaspar (notes, Venice and drawings), circa 1940-1960
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Box 28, Folder 5  
Oversize Photographs of Artwork, Guardi, Francesco scanned with Box 19, Folder 42, circa 1940-1960

Box 28, Folder 5  
Oversize Photographs of Artwork, Guardi, Francesco scanned with Box 20, Folders 10, 15, and 21-22, circa 1940-1960

Box 28, Folder 5  
Oversize Photographs of Artwork, Moretti, Giuseppe scanned with Box 20, Folder 37, circa 1940-1960

8.4: Museum Conservation, circa 1940-1960
Materials consist of notes, reports, articles, and miscellaneous printed and photographic material regarding techniques relevant to museum conservation and curation.

Box 21, Folder 14  
Aquisition Policies, circa 1940-1960
Image(s)

Box 21, Folder 15  
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Box 21, Folder 21 Gallery Lighting, circa 1940-1960
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Box 21, Folder 23 Painting Techniques, circa 1940-1960
Image(s)

Box 21, Folder 24 Pastels, circa 1940-1960
Image(s)

Box 21, Folder 25 Research Rooms, circa 1940-1960
Image(s)

Box 21, Folder 26 Restoration, circa 1940-1960
Image(s)

Box 21, Folder 27 Restoration Panels, circa 1940-1960
Image(s)

Box 21, Folder 28 Solvents, circa 1940-1960
Image(s)

Box 21, Folder 29 Ventilation Systems, circa 1940-1960
Image(s)

Box OV 29 Oversize Blueprints, Gallery Display and Storage, circa 1940-1960
Oversized material scanned with Box 21, Folder 19.

8.5: Museums and Galleries, 1930-1965

Materials consist of notes, acquisition reports, memoranda, meeting minutes, and photographs of artwork for museums that Constable worked with in an advisory capacity.

Box 21, Folder 30  Brooks Memorial Art Gallery, circa 1930-1960
Image(s)

Box 21, Folder 31  Museum of Fine Arts, Boston (photographs of artwork, A-M), 1938-1957
Image(s)

Box 21, Folder 32  Museum of Fine Arts, Boston (photographs of artwork, N-Z), 1938-1957
Image(s)

Box 21, Folder 33  National Gallery of Canada, Ottawa (acquisitions), 1932-1955
Image(s)

Box 21, Folder 34  National Gallery of Canada, Ottawa (reports), 1931-1933
Image(s)

Box 21, Folder 35  National Gallery of Canada, Ottawa (reports), 1956
Image(s)

Box 21, Folder 36  National Gallery of Canada, Ottawa (duplicate reports), 1931-1956

Box 21, Folder 37  Walker Art Center (photographs of artwork, A-C), circa 1940s
Image(s)

Box 21, Folder 38  Walker Art Center (photographs of artwork, D-H), circa 1940s
Image(s)

Box 21, Folder 39  Walker Art Center (photographs of artwork, I-L)
Image(s)

Box 21, Folder 40  Walker Art Center (photographs of artwork, M-P), circa 1940s
Image(s)

Box 21, Folder 41  Walker Art Center (photographs of artwork, R-S), circa 1940s
Image(s)

Box 21, Folder 42  Walker Art Center (photographs of artwork, T-U), circa 1940s
Image(s)

Box 21, Folder 43  Walker Art Center (photographs of artwork, V-Z), circa 1940s
8.6: Private Collections, 1930-1964

Materials include notes, lists, correspondence, and photographs describing artworks owned by private collectors in North America and Europe, with particular emphasis given to American and British collections. The subseries also includes information on works of art handled through dealers and auction houses.

Box 22, Folder 1 American, New England, circa 1930-1960


Box 22, Folder 3 American, New England, F-Q Miscellaneous, circa 1930-1960

Box 22, Folder 4 American, New England, R-Z Miscellaneous, circa 1930-1960

Box 22, Folder 5 American, California, District of Columbia, Indiana, Michigan, Missouri, circa 1930-1960

Box 22, Folder 6 American, Ohio, New York, Pennsylvania, Virginia, circa 1930-1960

Box 22, Folder 7 American, Virginia (Mellon, Paul), 1959-1960

Box 22, Folder 8 American, Virginia (Mellon, Paul), 1961-1964
<table>
<thead>
<tr>
<th>Box 22, Folder 9</th>
<th>British, A Miscellaneous, circa 1930-1960</th>
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</thead>
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<tr>
<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 22, Folder 10</td>
<td>British, BA Miscellaneous, circa 1930-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 22, Folder 11</td>
<td>British, BE Miscellaneous, circa 1930-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 22, Folder 12</td>
<td>British, BI-BU Miscellaneous, circa 1930-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 22, Folder 13</td>
<td>British, CA-CH Miscellaneous, circa 1930-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 22, Folder 14</td>
<td>British, CL-CU Miscellaneous, circa 1930-1960</td>
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<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 22, Folder 15</td>
<td>British, DA-DE Miscellaneous, circa 1930-1960</td>
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<tr>
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<td>Image(s)</td>
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<tr>
<td>Box 22, Folder 16</td>
<td>British, Douglas, R. Langton, circa 1930-1960</td>
</tr>
<tr>
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<td>Image(s)</td>
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<tr>
<td>Box 22, Folder 17</td>
<td>British, E-F Miscellaneous, circa 1930-1960</td>
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<tr>
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<td>Image(s)</td>
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<tr>
<td>Box 22, Folder 18</td>
<td>British, G Miscellaneous, circa 1930-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 22, Folder 19</td>
<td>British, HA-HE Miscellaneous, circa 1930-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 22, Folder 20</td>
<td>British, HI-HY Miscellaneous, circa 1930-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 22, Folder 21</td>
<td>British, J-K Miscellaneous, circa 1930-1960</td>
</tr>
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<td>Image(s)</td>
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<tr>
<td>Box 22, Folder 22</td>
<td>British, LA-LE Miscellaneous, circa 1930-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 22, Folder 23</td>
<td>British, LO-LU Miscellaneous, circa 1930-1960</td>
</tr>
</tbody>
</table>
Box 22, Folder 24  British, Lee, Lord, circa 1930-1960
Image(s)

Box 22, Folder 25  British, M Miscellaneous, circa 1930-1960
Image(s)

Box 22, Folder 26  British, N Miscellaneous, circa 1930-1960
Image(s)

Box 22, Folder 27  British, O-P Miscellaneous, circa 1930-1960
Image(s)

Box 22, Folder 28  British, Q-S Miscellaneous, circa 1930-1960
Image(s)

Box 22, Folder 29  British, T Miscellaneous, circa 1930-1960
Image(s)

Box 22, Folder 30  British, WA-WI Miscellaneous, circa 1930-1960
Image(s)

Box 22, Folder 31  British, Woburn Abbey, circa 1930-1960
Image(s)

Box 22, Folder 32  British, WO-WZ, circa 1930-1960
Image(s)

Box 22, Folder 33  Canadian, A-Z Miscellaneous, circa 1930-1960
Image(s)

Box 22, Folder 34  European, A-J Miscellaneous, circa 1930-1960
Image(s)

Box 22, Folder 35  European, K-Z Miscellaneous, circa 1930-1960
Image(s)
Oversized material housed in Box 28, Folder 6.

Box 22, Folder 36  Auction House, Christie's, circa 1930-1960
Image(s)

Box 22, Folder 37  Auction House, Christie's (slides and negatives), circa 1930-1960

Box 23, Folder 1  Dealers, Agnew's, circa 1930-1960
8.7: Public Collections, circa 1930-1960

Materials include notes, lists, correspondence, and photographs describing artworks owned by public galleries and museums in North America and Europe, with particular emphasis given to American and British institutions.

Box 23, Folder 4  American, California, Colorado, Indiana, Massachusetts, circa 1930-1960
Box 23, Folder 5  American, New York, Ohio, Pennsylvania, Rhode Island, Texas, Wisconsin, circa 1930-1960
Box 23, Folder 6  American, circa 1930-1960
Box 23, Folder 7  British, circa 1930-1960
Box 23, Folder 8  British, Westminster Abbey, circa 1930-1960
Box 23, Folder 9  British, Westminster Abbey, circa 1930-1960
Box 23, Folder 10  British, Winchester School, circa 1930-1960
Box 23, Folder 11  Canadian, circa 1930-1960
Box 23, Folder 12  European, circa 1930-1960
Box 23, Folder 13  European, circa 1930-1960
<table>
<thead>
<tr>
<th>Box 23, Folder 14</th>
<th>European (notebooks), circa 1930-1960</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 23, Folder 15</td>
<td>European (notebooks), circa 1930-1960</td>
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<td>Image(s)</td>
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<tr>
<td>Box 23, Folder 16</td>
<td>European (notebooks), circa 1930-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

8.8: Reference Cards, circa 1940-1960

Materials consist of note cards referencing bibliographic sources related to Constable's research interests, including the Venetian artist Canaletto, private and public art collections, and European schools of art.

<table>
<thead>
<tr>
<th>Box 23, Folder 17</th>
<th>Artists, Canaletto, circa 1940-1960</th>
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</thead>
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<td>Image(s)</td>
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<tr>
<td>Box 23, Folder 18</td>
<td>Private and Public Art Collections, circa 1940-1960</td>
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<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 23, Folder 19</td>
<td>Schools of Art, European, circa 1940-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 23, Folder 20</td>
<td>Schools of Art, Italy, circa 1940-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 23, Folder 21</td>
<td>Miscellaneous, circa 1940-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

8.9: Schools of Art, circa 1940-1960

Materials include notes, lists, correspondence, and printed and photographic materials related to styles of European art, with particular emphasis given to genres of English, German, Italian, and Scandinavian art.

<table>
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<tr>
<th>Box 23, Folder 22</th>
<th>American Contemporary, circa 1940-1960</th>
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<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 23, Folder 23</td>
<td>Austrian, circa 1940-1960</td>
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<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 23, Folder 24</td>
<td>Bohemian, circa 1940-1960</td>
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<tr>
<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 23, Folder 25</td>
<td>Bohemian, circa 1940-1960</td>
</tr>
</tbody>
</table>
Image(s)

Box 23, Folder 26  Dutch, circa 1940-1960
Image(s)

Box 23, Folder 27  English (reference sources), circa 1940-1960
Image(s)

Box 23, Folder 28  English (medieval), circa 1940-1960
Image(s)

Box 23, Folder 29  English (14th century), circa 1940-1960
Image(s)
Oversized material housed in Box 28, Folder 7.

Box 23, Folder 30  English (15th century), circa 1940-1960
Image(s)

Box 23, Folder 31  English (16th century), circa 1940-1960
Image(s)

Box 23, Folder 32  English (16-19th century)
Image(s)
Oversized material housed in OV 29.

Box 23, Folder 33  English (paintings), circa 1940-1960
Image(s)

Box 23, Folder 34  English (portraits), circa 1940-1960
Image(s)

Box 23, Folder 35  English (site specific objects, A-S), circa 1940-1960
Image(s)

Box 23, Folder 36  English (site specific objects, T), circa 1940-1960
Image(s)

Box 23, Folder 37  English (site specific objects, U-Z), circa 1940-1960
Image(s)

Box 23, Folder 38  English (watercolors), circa 1940-1960
Image(s)

Box 24, Folder 1  English (watercolors), circa 1940-1960
Box 24, Folder 2  English (watercolors), circa 1940-1960
Image(s)

Box 24, Folder 3  English (miscellaneous), circa 1940-1960
Image(s)

Box 24, Folder 4  Spanish, circa 1940-1960
Image(s)

Box 24, Folder 5  Flemish, circa 1940-1960
Image(s)

Box 24, Folder 6  French, circa 1940-1960
Image(s)

Box 24, Folder 7  German, circa 1940-1960
Image(s)

Box 24, Folder 8  German, circa 1940-1960
Image(s)

Box 24, Folder 9  Italian, circa 1940-1960
Image(s)

Box 24, Folder 10  Italian, circa 1940-1960
Image(s)

Box 24, Folder 11  Italian, circa 1940-1960
Image(s)

Box 24, Folder 12  Scandinavian, circa 1940-1960
Image(s)

Box 24, Folder 13  Scandinavian, circa 1940-1960
Image(s)

Box 24, Folder 14  Miscellaneous Craft, circa 1940-1960
Image(s)

Box 24, Folder 15  Miscellaneous Iconography, circa 1940-1960
Image(s)

Box 24, Folder 16  Miscellaneous Illuminated Manuscripts, circa 1940-1960
Image(s)
Oversized material housed in Box 28, Folder 7.

Box 24, Folder 17  Miscellaneous Sculpture, circa 1940-1960
Image(s)

Box 28, Folder 7  Oversize Diagram, English (14th-19th century) scanned with Box 23, Folder 29, circa 1940-1960

Box 28, Folder 7  Oversize Pamphlet, Miscellaneous Illuminated Manuscripts scanned with Box 24, Folder 16, circa 1940-1960

Box OV 29  Oversize Printed Material, English (14th-19th century) scanned with Box 23, Folder 32, circa 1940-1960

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Series 9: Printed Material, 1921-1977

0.5 Linear feet (Box 24)

Printed materials include clippings on Constable's work as a museum curator and art historian, as well as articles on miscellaneous art topics; programs; book excerpts and other miscellaneous printed materials.

Materials are arranged by document type.

The bulk of this series has been scanned. In some cases publications have had their covers, title pages, and relevant pages scanned.

Box 24, Folder 18  Book Excerpt, [Engravings], 1921
                    Image(s)

Box 24, Folder 19  Book Excerpt, [Miniatures], circa 1920-1930
                    Image(s)

Box 24, Folder 20  Book Excerpt, Ninth Volume of the Walpole Society, 1920-1921, 1921
                    Image(s)

Box 24, Folder 21  Clippings, Biographical, circa 1925-1977
                    Image(s)

Box 24, Folder 22  Clippings, Biographical, 1925-1935
                    Image(s)

Box 24, Folder 23  Clippings, Biographical, 1936
                    Image(s)

Box 24, Folder 24  Clippings, Biographical, 1937
                    Image(s)

Box 24, Folder 25  Clippings, Biographical, 1938-1948
                    Image(s)

Box 24, Folder 26  Clippings, Biographical, 1951-1954
                    Image(s)

Box 24, Folder 27  Clippings, Biographical, 1955-1956
                    Image(s)

Box 24, Folder 28  Clippings, Biographical, 1957-1959
                    Image(s)

Box 24, Folder 29  Clippings, Biographical, 1962-1965
<table>
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<th>Box 24, Folder 30</th>
<th>Clippings, Biographical, 1970-1974</th>
<th>Image(s)</th>
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<td>Box 24, Folder 31</td>
<td>Clippings, Biographical, 1976-1977</td>
<td>Image(s)</td>
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<td>Box 24, Folder 32</td>
<td>Clippings, General Reference, circa 1930-1960</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 24, Folder 33</td>
<td>Clippings, General Reference, circa 1930-1960</td>
<td>Image(s)</td>
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<tr>
<td>Box 24, Folder 34</td>
<td>Clippings, General Reference, 1927-1953</td>
<td>Image(s)</td>
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<tr>
<td>Box 24, Folder 35</td>
<td>Clippings, General Reference, 1954-1955</td>
<td>Image(s)</td>
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<td>Box 24, Folder 36</td>
<td>Clippings, General Reference, 1956-1961</td>
<td>Image(s)</td>
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<tr>
<td>Box 24, Folder 37</td>
<td>Programs, circa 1920-1960</td>
<td>Image(s)</td>
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<td>Box 24, Folder 38</td>
<td>Programs, 1924-1937</td>
<td>Image(s)</td>
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<td>Box 24, Folder 39</td>
<td>Programs, 1940-1948</td>
<td>Image(s)</td>
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<td>Box 24, Folder 40</td>
<td>Programs, 1951-1962</td>
<td>Image(s)</td>
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<td>Box 24, Folder 41</td>
<td>Miscellaneous Printed Material, circa 1930-1970</td>
<td>Image(s)</td>
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<tr>
<td>Box 24, Folder 42</td>
<td>Miscellaneous Printed Material, 1934-1955</td>
<td>Image(s)</td>
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<tr>
<td>Box 24, Folder 43</td>
<td>Miscellaneous Printed Material, 1962-1963</td>
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<td>Box 24, Folder 44</td>
<td>Miscellaneous Printed Material, 1973-1976</td>
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</tbody>
</table>
Series 10: Photographic Materials, circa 1940-1960

1.4 Linear feet (Box 24-27, OV 28-29)

Photographic materials include prints of Constable with friends and family. There are also prints, glass negatives and slides of paintings, sculpture and architectural buildings. Photographs and negatives of artwork are assumed to be for research purposes. The series also includes prints of the Fogg Art Museum’s interiors and exterior and interior shots of Tennessee Valley Authority dam projects.

Materials are arranged by document and subject type.

The bulk of this series has been scanned, including glass plate negatives. Duplicates, and blank versos of photographs have not been scanned.

Box 24, Folder 45  Photographs of W.G. Constable, circa 1940-1960
Image(s)

Box 24, Folder 46  Photographs of W.G. Constable and Friends, circa 1940-1960
Image(s)

Box 24, Folder 47  Photographs of W.G. Constable with Works of Art, circa 1940-1960
Image(s)

Box 24, Folder 48  Photographs of Fogg Art Museum, Interiors, circa 1940-1960
Image(s)

Box 24, Folder 49  Photographs of Fogg Art Museum, Interiors, circa 1940-1960
Image(s)

Box 25, Folder 1  Photographs of Tennessee Valley Authority (TVA) Dams, circa 1940-1960
Image(s)

Box 25, Folder 2  Negatives of Artwork Reproduced from Nitrate Film, circa 1940
Image(s)

Box 25, Folder 3  Photographs of Artwork and Architecture, Miscellaneous, circa 1940-1960
Image(s)

Box 25, Folder 4  Photographs of Artwork for Consideration, A-G, circa 1940-1960
Image(s)

Box 25, Folder 5  Photographs of Artwork for Consideration, H-K, circa 1940-1960
Image(s)

Box 25, Folder 6  Photographs of Artwork for Consideration, L, circa 1940-1960
Image(s)

Box 25, Folder 7  Photographs of Artwork for Consideration, M, circa 1940-1960
Box 25, Folder 8  Photographs of Artwork for Consideration, N-S, circa 1940-1960
Image(s)

Box 25, Folder 9  Photographs of Artwork for Consideration, T, circa 1940-1960
Image(s)

Box 25, Folder 10  Photographs of Artwork for Consideration, U-Z, circa 1940-1960
Image(s)

Box 25, Folder 11  Photographs of Artwork for Consideration, Miscellaneous, circa 1940-1960
Image(s)

Box 25, Folder 12  Photographs of Artwork for Consideration, Unidentified, circa 1940-1960
Image(s)
Oversized material housed in Box 28, Folder 8.

Box 26  Glass Negatives of Artwork, circa 1940
Image(s)
23 glass plate negatives

Box 27, Folder 1  Original Boxes for Glass Negatives, circa 1940
Image(s)

Box 27, Folder 2  Original Boxes for Glass Negatives, circa 1940
Image(s)

Box 27, Folder 3  Glass Slides of Artwork, Architecture, circa 1940
Image(s)

Box 27, Folder 4  Glass Slides of Artwork, Architecture, circa 1940
Image(s)

Box 27, Folder 5  Glass Slides of Artwork, Architecture, circa 1940
Image(s)

Box 27, Folder 6  Glass Slides of Artwork, Paintings, circa 1940
Image(s)

Box 27, Folder 7  Glass Slides of Artwork, Paintings, circa 1940
Image(s)

Box 27, Folder 8  Glass Slides of Artwork, Paintings, circa 1940
Box 27, Folder 9  Glass Slides of Artwork, Paintings, circa 1940

Box 27, Folder 10  Glass Slides of Artwork, Paintings, circa 1940

Box 27, Folder 11  Glass Slides of Artwork, Paintings, circa 1940

Box 27, Folder 12  Glass Slides of Artwork, Sculpture, circa 1940

Box 28, Folder 8  Oversize Photographs, Artwork for Consideration, Unidentified scanned with Box 25, Folder 12, circa 1940-1960

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