
Megan McShea

Funding for the processing and digitization of this collection was provided by the Terra Foundation for American Art

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Collection Overview

Repository: Archives of American Art
Title: John D. Graham papers
Identifier: AAA.grahjohn
Date: 1799-1988
(bulk 1890-1961)
Extent: 11.2 Linear feet
Creator: Graham, John, 1887-1961
Language: Collection is in English. Some records are in Russian, Polish, and French.

Summary: The papers of painter, collector, and writer John Graham measure 11.2 linear feet and date from 1799 to 1988, with the bulk of materials dating from 1890 to 1961. Papers document the life of John Graham, born Ivan Dombrowsky, through personal documents related to military service and family history, passports, artifacts, correspondence, appointment books, financial records, inventories, wills, extensive writings and notes, books, clippings, exhibition catalogs, photographs of Graham and his family and friends, and artwork created and collected by Graham.

Administrative Information

Acquisition Information

The papers of John Graham were given to the Archives of American Art in five separate accessions between 1985 and 1988. The bulk of papers were donated by Graham's son, John David Graham, in 1985, with later additions from Patricia Graham, the widow of John David Graham, in 1986, 1987, and 1988, via the Andre Emmerich Gallery, Inc. The Department of Prints and Drawings of the Museum of Modern Art donated more papers and loaned additional materials for microfilming in 1986.

Separated Materials

The Archives of American Art also holds microfilm of material lent for microfilming (reel 5049) including six volumes of notebooks and several loose sketches. Loaned materials were returned to MoMA and are not described in the collection container inventory.

Available Formats

The papers of John Graham in the Archives of American Art were digitized in 2008. The bulk of Graham's papers have been scanned and total 13,475 images.
Materials that generally have not been scanned include photographs of works of art (except installation views), card files of handwritten essays for which there are typed versions, bank statements, and stocks and tax files.

Material lent for microfilming is available on 35mm microfilm reel 5049 at Archives of American Art offices and through interlibrary loan.

Processing Information

Papers were processed to a preliminary level upon accession, and all but the final accession in 1988 were microfilmed on reels 3616-3620, 3894-3896, and 4042-4045. The collection was re-processed and digitized in 2007-2008 with funding provided by the Terra Foundation for American Art. Researchers should note that the arrangement of the papers and their digital copies is significantly different from the arrangement found on the microfilm copy.

Preferred Citation


Restrictions

The collection has been digitized and is available online via the Archives of American Art website.

Conditions Governing Use

The John Graham papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note

The Russian émigré painter and writer John Graham, born Ivan Dombrowsky, was born in Kiev in 1886, 1887, or 1888. All three conflicting dates are found on various legal papers, licences, and passports. His parents were of minor nobility but with little means. He attended law school and served in the Circassian Regiment of the Russian army, earned the Saint George's Cross during World War I, and was imprisoned as a counterrevolutionary by the Bolsheviks after the assassination of Czar Nicholas II and his family in 1918. He fled for a time to his mother's native Poland, and finally in 1920, he emigrated with his second wife Vera and their son Nicholas to the United States. He began calling himself John in the US, and had his name officially changed to John Graham upon becoming a United States citizen in 1927. The name Graham may have been a transliteration of his father's name, Gratian. Graham is often described as a quixotic figure who cultivated a larger-than-life persona in the artistic circles of New York in the first half of the twentieth century through his authoritative philosophical and aesthetic arguments on the one hand, and his often fabulous tales of his early life on the other, including a story he wrote of his origins in which he was dropped as an infant onto a rock in the Caspian Sea by an enormous eagle.

In New York, Graham studied at the Art Students League, taking classes with John Sloan, William von Schlegell, and Allen Tucker. Among his fellow students were Dorothy Dehner and David Smith, Adolph Gottlieb, Alexander Calder, and Elinor Gibson, who married Graham in 1924. The couple lived briefly in Elinor's native Baltimore, Maryland, where he met Etta and Claribel Cone, collectors of modern European paintings. It may have been the Cone sisters who introduced Graham to their circle of avant-garde artists and art collectors in Paris in the late 1920s. Whatever its origin, Graham's early style has been compared
to Cezanne, Braque, Derain, and Chirico, and his frequent trips to Europe made him a conduit for current art ideas and trends for the American artists who knew him.

Graham exhibited his paintings steadily in the late 1920s and early 1930s, including shows at the Society of Independent Artists (New York) in 1925, the Modernist Galleries (Baltimore) in 1926, Galerie Zaborowski (Paris) in 1928 and 1929, at Dudensing Galleries (New York) and Phillips Memorial Gallery (Washington) in 1929, the First Biennial at the Whitney Museum in 1932, and at 8th Street Gallery (New York) in 1933. During this period Graham and his wife Elinor lived in Paris, New York City, New Jersey, and upstate New York. He spent a year teaching at Wells College in Aurora, New York, where he also executed a series of wall panels in 1932. Graham's friendships with other artists during this period included Arshile Gorky, Stuart Davis, and Willem de Kooning. De Kooning is said to have called Davis, Gorky, and Graham the "three smartest guys on the scene."

Graham's European travels also enabled him to earn a living by buying primitive sculpture and antiques for collectors and dealers. In the 1930s he bought African Art for Vanity Fair editor and art collector Frank Crowninshield, and in 1936, Graham arranged an exhibition of Crowninshield's collection at Jacques Seligmann gallery. Graham and Elinor Gibson divorced in 1934 and he married Constance Wellman in Paris in 1936. They lived in Brooklyn Heights near Adolph Gottlieb, David Smith, and Dorothy Dehner, and worked for Hilla Rebay in her formation of the Museum of Non-Objective Painting, which became the Guggenheim Museum. Suffering financial hardship in the late years of the Depression, Constance and Graham lived in Mexico for several stretches of time, and Graham published several articles on Mexico and Mexican Art, and an essay entitled "Primitive Art and Picasso" in Magazine of Art.

Graham was a prolific writer, but only a few of his written works found their way into print. Aside from his essays, published works include a small book of poetry, Have It!, published in 1923, and a book which presented Graham's personal theories of art entitled System and Dialectics of Art, published in 1937 by Delphic Studios, an eclectic New York gallery and small press run by Alma Reed. The book was influential for a younger generation of American artists; Jackson Pollock and Lee Krasner in particular both expressed appreciation for Graham's ideas. For decades, Graham worked on several other major written works which were not published, including a highly stylized, symbolist work about his childhood and an encyclopedic collection of short, didactic essays on a wide range Grahamian themes, a work which Graham usually referred to as Orifizio Mundi.

In 1942, Graham organized the exhibition "French and American Painters" at McMillen Gallery (New York) which showed Modigliani, Picasso, Braque, Rouault, and Matisse, alongside the Americans Jackson Pollock, Willem de Kooning, Lee Krasner, Stuart Davis, David Burliuk, and Walt Kuhn, among others. The show was well-received critically and, as it was Jackson Pollock's first public exhibition and Willem de Kooning's second, and the occasion of Pollock and Lee Krasner's meeting, could be considered a watershed event in contemporary American art.

Graham's own style made a pronounced shift away from abstraction in the 1940s. He began referencing renaissance art in his paintings, incorporating occult symbols, and signing them "Ioanus Magus," or "Ioannus San Germanus." His marriage to Constance ended acrimoniously around this time. He met Marianne Strate, a bookbinder, through her daughter Ileana Sonnabend and son-in-law Leo Castelli. They lived in Southampton, New York, where Graham was close to the Castellis, Paul Brach, Miriam Schapiro, and where he renewed his friendship with Willem de Kooning, who had a studio in Castelli's East Hampton home in the early 1950s. Marianne died in 1955.


Scope and Contents

The papers of painter, collector, and writer John Graham measure 11.2 linear feet and date from 1799 to 1988, with the bulk of materials dating from 1890 to 1961. Papers document the life of John Graham, born Ivan Dombrowsky, through personal documents related to military service and family history, passports, artifacts, correspondence, appointment books, financial records, inventories, wills, extensive writings and notes, books, clippings, exhibition catalogs, photographs of Graham and his family and friends, and artwork created and collected by Graham.

Biographical Materials and Artifacts include passports and other official documents, as well as records related to Graham's family, military service, and medical history. Among the artifacts are paint pots and a palette. Correspondence is with art and antique dealers and collectors, and includes significant correspondence and related documents of Jack Mayer, Graham's agent from the late 1950s. Several artists and famous friends are represented in Graham's correspondence including David Burliuk, Stuart Davis, Ultra Violet, Françoise Gilot, R.B. Kitaj, Marc Tobey, and Ron Gorchov.

Personal Business Records contain appointment books spanning 1931 to 1961 which record appointments but were also used as notebooks and sketchbooks. Other Business Records include inventories of Graham's books and antiques made by Graham, records of antique-related transactions, wills of Graham and his last wife, Marianne Strate, and extensive personal financial records from the last few years of his life.

Graham's writings are found scattered throughout the collection, as is his artwork. The Writings series is dominated by Graham's lengthy book projects, found in multiple drafts. The author's annotated published works are also found, as well as typescripts of several published essays by and about Graham. Lists, notes, and writings on a wide range of subjects are found on loose pages and in notebooks dated from 1931 to 1961. Among the Printed Materials are many annotated books from Graham's library, some of which contain drawings, and clippings and exhibition catalogs related to Graham's career going back to the 1920s. Reference files of printed ephemera and clippings collected by Graham are found on a variety of subjects, some of which contain pictorial subjects used in Graham's paintings.

Photographs depict Graham from childhood through his last years in cabinet card portraits, passport photographs, and snapshots. Photographs are also found of his parents, his five wives and four children, and a number of famous friends including Pablo Picasso, Françoise Gilot, their children, and Arshile Gorky. Artwork includes Graham's sketchbooks of 1934, 1960, and 1961, loose sketches, and a collection of file folders with many symbols and illustrations. Also found among the artwork are antique and contemporary prints and drawings collected by Graham.

Arrangement

The collection is arranged into 7 series:

- Series 1: Biographical Materials and Artifacts, 1799, 1822, 1891-1961 (Boxes 1, 11-12, 17; 0.9 linear feet)
- Series 2: Correspondence, circa 1932-1988 (Box 1; 0.6 linear feet)
- Series 3: Personal Business Records, circa 1931-1962 (Boxes 1-3; 1.4 linear feet)
- Series 4: Writings, 1839, circa 1923-1986 (Boxes 3-5, OV 13; 2.9 linear feet)
• Series 5: Printed Materials, circa 1885-1961 (Boxes 6-9, OV 14; 3.7 linear feet)
• Series 6: Photographs, circa 1860-1985 (Box 9-10, 17, OV 15; 0.9 linear feet)
• Series 7: Artwork, circa 1852-1961 (Box 10, OV 16; 1 linear foot)

Names and Subject Terms

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

Subjects:
- Antiques
- Art -- Collectors and collecting
- Artists as authors -- New York (State) -- New York
- Authors -- New York (State) -- New York
- Painters -- New York (State) -- New York
- Painting, Modern -- 20th century -- New York (State) -- New York
- Works of art
- World War, 1914-1918

Types of Materials:
- Photographs
- Sketchbooks

Names:
- Burliuk, David, 1882-1967
- Davis, Stuart, 1892-1964
- Gilot, Francoise, 1921-
- Gorchov, Ron
- Gorky, Arshile, 1904-1948 -- Photographs
- Kitaj, R. B.
- Mayer, Jack
- Picasso, Pablo, 1881-1973 -- Photographs
- Tobey, Mark
- Ultra Violet
Series 1: Biographical Materials and Artifacts, 1799, 1822, 1891-1961

0.9 Linear feet (Boxes 1, 11-12, 17)

This series consists of documents related to John Graham's military service, legal matters, medical history, family members, as well as three-dimensional artifacts belonging to Graham.

Many of the documents in this series are in Polish or Russian, and typescript translations are often available. Translations appear to have been annotated and perhaps written by Graham. These documents include a baptism certificate, a certificate of nobility, documents related to Graham's military service and nationality, and certificates of identity. Graham's marriages and divorces are documented through legal records, invitations, correspondence in Russian with a third party related to his divorce from Vera Alexandrovna, and an identity paper of Constance Wellman with a photograph issued in France.

Two scrapbooks related to Archer Gibson, Graham's father-in-law by his third marriage to Elinor Gibson and a well-known organist, are found. The first contains primarily newspaper clippings related to Gibson's musical career. The second contains letters and telegrams from well-known politicians, industrialists, and other celebrities for whom Gibson gave concerts. For photographs of Archer Gibson, see the Photographs series.

Medical documents include a report of Graham's death issued by the State Department and x-rays taken in 1961, shortly before his death.

Among the artifacts are four vellum-bound books, two of which bear dates from the late 18th and early 19th century. Some of the Artwork among Graham's papers appears to have been made on paper taken from these books. Also found is a fragment of music on vellum, which is likely the Nicene Creed. Relating to David Graham is a naval patch representing the rank of a Recruit Chief Petty Officer.

Additional biographical documents, including Graham's will and lists of assets, are found in Personal Business Records.

Box 1, Folder 1
Curriculum Vitae, circa 1937
Image(s)

Box 1, Folder 2
Driver's Licenses and other ID's, 1942-1960
Image(s)

Box 1, Folder 3
Drawing of Lubicz Family Crest, circa 1910-1919
Image(s)

Box 1, Folder 4
Letters of Introduction, 1921-1922
Image(s)

Box 1, Folder 5
Marriage to and Divorce from Vera Alexandrovna, 1918-1925
Image(s)

Box 1, Folder 6
Marriage to and Divorce from Elinor Gibson Graham, 1924, undated
Box 1, Folder 7  
Marriage to and Divorce from Constance Wellman, 1936-1945  
Includes photograph

Box 1, Folder 8  
Natural Father's Consent to Adoption, Nicholas Dabrowsky, 1938

Box 1, Folder 9  
Passports and Other Travel Documents, circa 1925-1960

Box 1, Folder 10  
Personal Documents, Poland and Russia, 1891-1922

Box 1, Folder 11  
Scrapbooks of Archer Gibson, circa 1895-1952  
Oversized material housed in Box 11

Box 1, Folder 12  
Items Removed from Archer Gibson Scrapbooks, circa 1895-1952

Box 1, Folder 13  
State Department Report of Death, 1961

Box 1, Folder 14  
X-Rays, 1961

Box 1  
Artifacts

Box 1, Folder 15  
Hair, circa 1936, undated  
Envelopes only scanned

Box 1, Folder 16  
Paint Pots, undated  
Housed in Box 12

Box 1, Folder 17  
Palette, undated  
Housed in Box 12

Box 1, Folder 18  
Vellum-Bound Books, 1799, 1948, 1822, undated  
4 Volumes  
Mostly blank pages; partially scanned; housed in Box 12

Box 1, Folder 19  
Baby Shoe, Russian Money, and Feathers, 1898, undated
Box 17, Folder 1  
David Graham's Naval Patch, circa 1940s  
Image(s)  
Recruit Chief Petty Officer

Box 17, Folder 2  
Vellum Fragment, Music, circa 1700s  
Image(s)  
Probably the Nicene Creed

Box 11  
Oversized Scrapbooks of Archer Gibson  
Oversized material from Box 1, folder 11

Box 12  
Paint Pots, Palette, and Vellum-Bound Books  
Materials scanned with Box 1, folders 16-18

Return to Table of Contents
Series 2: Correspondence, circa 1932-1988

0.6 Linear feet (Box 1)

This series contains personal and business correspondence, and consists primarily of letters received by Graham from family members, artists, patrons, art and antique dealers, health practitioners, and other associates. Third-party correspondence and letters written by Graham are found among his family's letters and the letters of Jack Mayer. In general, arrangement is alphabetical by correspondent. Incidental letters and letters from unidentified correspondents are filed at the end of the series in miscellaneous files for business, medical, and personal correspondence.

Significant correspondents include David Burliuk, Stuart Davis, Ultra Violet, Françoise Gilot, R.B. Kitaj, and Marc Tobey. Among Elinor Gibson Graham's letters is third-party correspondence with attorney Paul Arnold regarding Graham's estate, a letter signed Dorothy which may have been written by Dorothy Dehner, and letters from Eila Kokkinen, Constance Wellman, and Charles Shaw. Jack Mayer's correspondence also contains lists of paintings and third-party correspondence with interested patrons. A photograph of Jan Tice is found with a letter from Ron Gorchov, and an illustrated letter is among Tice's letters to Graham.

Miscellaneous business correspondence includes letters regarding Graham's antique business, financial affairs, real estate, publishing, responses to letters Graham wrote to politicians, and scattered receipts for personal items. Also found is a letter from a New York Public Library linguist and a letter form a Harvard architect with advice to Graham about employment. Miscellaneous medical correspondence includes letters from a variety of doctors and healers, including Julie Owen, the British practitioner of a bee sting cure. Miscellaneous personal correspondence is separated by the language in which letters are written; undated letters which may be from Graham's early years are found among the letters in Polish and Russian. Names found in miscellaneous personal correspondence are listed in the folder list.

Additional scattered correspondence is found in Biographical Materials and Personal Business Records.

Box 1, Folder 20 American Society for Psychical Research, undated
Image(s)

Box 1, Folder 21 Ash, Maxwell, 1959-1960
Image(s)

Box 1, Folder 22 Bayley, John B., circa 1959-1960
Image(s)

Box 1, Folder 23 Beck, Rosemarie, 1961
Image(s)

Box 1, Folder 24 Bennett, J.G. (Institute for the Comparative Study of History, Philosophy, and the Sciences), 1958
Image(s)

Box 1, Folder 25 Browislawa, Francryniska, circa 1945-1947
Image(s)

Box 1, Folder 26 Buford, Richard, circa 1961
Box 1, Folder 27  Burliuk, David, 1960-1961
  Image(s)
Box 1, Folder 28  Bultman, Fritz, undated
  Image(s)
Box 1, Folder 29  The Collector's Corner, 1959-1961
  Image(s)
Box 1, Folder 30  Crowninshield, Frank, circa 1936-1947
  Image(s)
Box 1, Folder 31  Davies and Son, 1961
  Image(s)
Box 1, Folder 32  Davis, Stuart, circa 1932
  Image(s)
Box 1, Folder 33  Ehrenpreis, Bernard, circa 1960
  Image(s)
Box 1, Folder 34  Gabrielson, Galin and Karen, 1947-1959
  Image(s)
Box 1, Folder 35  Gilot, Françoise, 1960-1961
  Image(s)
Box 1  Graham, Elinor Gibson
Box 1, Folder 36  General, circa 1936-1961
  Image(s)
Box 1, Folder 37  General, 1961-1977
  Image(s)
Box 1, Folder 38  Letters from John Graham, circa 1935-1960
  Image(s)
Box 1, Folder 39  Letters from John Graham, 1960
  Image(s)
Box 1, Folder 40  Graham, John David (son), 1961, circa 1956-1957
<table>
<thead>
<tr>
<th>Box 1, Folder</th>
<th>Name</th>
<th>Dates</th>
</tr>
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<tbody>
<tr>
<td>41</td>
<td>Granick, Max</td>
<td>circa 1959-1960</td>
</tr>
<tr>
<td>42</td>
<td>Grinberg, Leon</td>
<td>1961</td>
</tr>
<tr>
<td>43</td>
<td>Gorchov, Ron</td>
<td>circa 1960</td>
</tr>
<tr>
<td>44</td>
<td>J.J. Klejman</td>
<td>1959-1961</td>
</tr>
<tr>
<td>45</td>
<td>Kitaj, R.B.</td>
<td>circa 1961</td>
</tr>
<tr>
<td>46</td>
<td>Korabiewska, Felicja</td>
<td>1945-1946</td>
</tr>
<tr>
<td>47</td>
<td>Leyden, Frank</td>
<td>circa 1959-1960</td>
</tr>
<tr>
<td>48</td>
<td>Leyden, Linda</td>
<td>1959</td>
</tr>
<tr>
<td>49</td>
<td>Leyden, Linda</td>
<td>1959</td>
</tr>
<tr>
<td>50</td>
<td>Leyden, Linda</td>
<td>1959</td>
</tr>
<tr>
<td>51</td>
<td>Leyden, Linda</td>
<td>1960</td>
</tr>
<tr>
<td>52</td>
<td>Leyden, Linda</td>
<td>1960-1961</td>
</tr>
<tr>
<td>53</td>
<td>Malval, Henry de</td>
<td>circa 1960-1961</td>
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<tr>
<td>54</td>
<td>Mayer, Jack (Gallery Mayer)</td>
<td>1959-1960</td>
</tr>
<tr>
<td>55</td>
<td>Mayer, Jack (Gallery Mayer)</td>
<td>1961</td>
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<tr>
<td>Box 1, Folder 56</td>
<td>Mayer, Jack (Gallery Mayer), 1988</td>
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<tr>
<td>Box 1, Folder 57</td>
<td>Meyer, Michel, 1960-1961</td>
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<tr>
<td>Box 1, Folder 58</td>
<td>Museum of Primitive Art (Robert Goldwater), 1959</td>
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<tr>
<td>Box 1, Folder 59</td>
<td>Parke-Bernet Galleries, Inc., 1959-1960</td>
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<tr>
<td>Box 1, Folder 60</td>
<td>Press, Lorence, 1957</td>
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<tr>
<td>Box 1, Folder 61</td>
<td>Ratton, Charles, 1960</td>
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<tr>
<td>Box 1, Folder 62</td>
<td>Rieger, Charles, 1960-1961</td>
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<tr>
<td>Box 1, Folder 63</td>
<td>Saling, Victoria, 1960</td>
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<tr>
<td>Box 1, Folder 64</td>
<td>Saxer, Walter, 1960</td>
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<tr>
<td>Box 1, Folder 65</td>
<td>Skutch, Robert Frank, 1961</td>
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<tr>
<td>Box 1, Folder 66</td>
<td>Spink and Son, Ltd., 1961</td>
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<tr>
<td>Box 1, Folder 67</td>
<td>Staempfli Gallery (Phillip Bruno and Wilfrid Zogbaum), 1960-1961</td>
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<tr>
<td>Box 1, Folder 68</td>
<td>Steinberg, Harris, 1960-1961</td>
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<tr>
<td>Box 1, Folder 69</td>
<td>Strate, M.N., 1959</td>
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<tr>
<td>Box 1, Folder 70</td>
<td>Tice, Jan, circa 1960</td>
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Box 1, Folder 71  Thorne, Nicholas (son), circa 1959-1960
Image(s)

Box 1, Folder 72  Tobey, Marc, undated
Image(s)

Box 1, Folder 73  Ultra Violet (Isabelle Collin du Fresne), circa 1961
Image(s)

Box 1, Folder 74  Verdier, Andie, 1961
Image(s)

Box 1, Folder 75  Von Wiegand, Charmion, 1960
Image(s)

Box 1, Folder 76  Weinberg, Usana, circa 1961
Image(s)

Box 1, Folder 77  Whitney Museum of American Art, 1961
Image(s)

Box 1, Folder 78  Miscellaneous Business Correspondence, circa 1938-1961
Image(s)

Box 1, Folder 79  Miscellaneous Medical Correspondence, 1949-1961
Image(s)

Box 1, Folder 80  Miscellaneous Personal Correspondence in English, French, and Spanish, circa 1934-1961
Image(s)
Folders 80-81 include 2 letters from Graham, one a fragment; and letters from Joan Graftmueller, Edwin Walker, Paule Peron, Charles Schante, Harry Dickman, an Abrams (possibly Ruth Abrams), Marguerite Mergin, Mrs. M. Graham, Ilse Pichler, Ismail Loutfi, Coucha, Katie (a nurse in London), Wilfred (possibly Zogbaum), Betsy (possibly Elizabeth Sparhawk Jones), Jean Marie, Blanche (possibly Blanche Battaglia) and several unsigned letters.

Box 1, Folder 81  Miscellaneous Personal Correspondence in English, French, and Spanish, 1961
Image(s)

Box 1, Folder 82  Miscellaneous Personal Correspondence in Polish and Russian, 1940-1961, undated
Image(s)

Box 1, Folder 83  Miscellaneous Envelopes, circa 1946-1961

1.4 Linear feet (Box 1-3)

This series contains address books, appointment books, contracts, receipts, banking documents, property inventories, stock records, tax records, notes, notebooks, wills and other legal documents, and scattered correspondence related to Graham's finances. Apart from the appointment books and inventories which are earlier, records in this series are dated from the late 1950s to Graham's death.

Appointment books contain intermittent records of business and personal appointments from 1931 to 1938, and from 1948 to 1961. As with most of Graham's papers, they are heavily annotated and often contain sketches; a 1937 appointment book in particular contains numerous color drawings. Annotations range from notes about Graham's antique trade to personal matters and writings on Graham's wide-ranging interests. Some of these notes appear to have been made years after the year for which the book was made. One of the folders containing the address files is also annotated and illustrated. Notebooks found in the Writings series contain similar notes, writings, and sketches.

Bank account records include check ledgers, deposit slips, and account statements. Financial notebooks consist of check ledgers that were re-used as notebooks, usually to keep track of antique objects and collectors. Additional notes related to antiques are found in financial notes, along with notes on personal assets and Graham's dealings with the Stable Gallery. Scattered drafts of letters are found among financial notes. Additional financial correspondence is also found filed with wills, stock records, and tax records.

The book inventory and catalog of antiques and books are both annotated typescripts with notes in Graham's handwriting.

Other details about the contents of folders are noted in the folder list.

Additional correspondence related to Graham's business transactions can be found in Correspondence. In particular, letters related to Graham's estate can be found with Elinor Graham's correspondence.

Box 1, Folder 84  
Address Books, circa 1950-1961
Image(s)

Box 1, Folder 85  
Address Books, circa 1950-1961
Image(s)

Box 1, Folder 86  
Address File, circa 1956-1961
Image(s)

Box 1, Folder 87  
Appointment Book, 1931
Image(s)

Box 1, Folder 88  
Appointment Book, 1933
Image(s)

Box 1, Folder 89  
Appointment Book, 1934
Image(s)

Box 1, Folder 90  
Appointment Book, 1935
<table>
<thead>
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<th>Box, Folder</th>
<th>Description</th>
<th>Image(s)</th>
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</thead>
<tbody>
<tr>
<td>1, Folder 91</td>
<td>Appointment Book, 1937</td>
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<td>2, Folder 1</td>
<td>Appointment Book, 1948</td>
<td></td>
</tr>
<tr>
<td>2, Folder 2</td>
<td>Appointment Book, 1948-1949</td>
<td></td>
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<tr>
<td>2, Folder 3</td>
<td>Appointment Book, 1949</td>
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<tr>
<td>2, Folder 4</td>
<td>Appointment Book, 1950</td>
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</tr>
<tr>
<td>2, Folder 5</td>
<td>Appointment Book, 1951, undated</td>
<td></td>
</tr>
<tr>
<td>2, Folder 6</td>
<td>Appointment Book, 1952</td>
<td></td>
</tr>
<tr>
<td>2, Folder 7</td>
<td>Appointment Book, 1953</td>
<td></td>
</tr>
<tr>
<td>2, Folder 8</td>
<td>Appointment Book, 1954</td>
<td></td>
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<tr>
<td>2, Folder 9</td>
<td>Appointment Book, 1956-1957</td>
<td></td>
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<tr>
<td>2, Folder 10</td>
<td>Appointment Book, 1959</td>
<td></td>
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<tr>
<td>2, Folder 11</td>
<td>Appointment Book, 1960</td>
<td></td>
</tr>
<tr>
<td>2, Folder 12</td>
<td>Appointment Book, circa 1960</td>
<td></td>
</tr>
<tr>
<td>2, Folder 13</td>
<td>Appointment Books, 1961</td>
<td></td>
</tr>
<tr>
<td>2, Folder 14</td>
<td>Appointment Books, 1961</td>
<td></td>
</tr>
</tbody>
</table>
Box 2, Folder 15  Appointment Book, undated
Box 2, Folder 16  Art and Antique Dealership, circa 1956-1960
Contains receipts, accounts, contracts, lists, and correspondence
Box 2, Folder 17-22  Bank Account at Chase Manhattan Bank, 1957-1961
Box 2, Folder 23-25  Bank Account at Union Bank of Switzerland, 1958-1961
Box 2, Folder 26  Book Inventory, circa 1946-1955
Box 2, Folder 27  "Catalog of Antiques and Books for Insurance Purposes", 1942-1952
Image(s): "Catalog of Antiques and Books for Insurance Purposes,"
Box 2, Folder 28  "Catalog of Antiques and Books for Insurance Purposes", 1942-1952
Image(s): "Catalog of Antiques and Books for Insurance Purposes,"
Box 2, Folder 29  Financial Notebook, 1957-1959
Box 3, Folder 1  Financial Notebook, 1959-1961
Box 3, Folder 2  Financial Notes, circa 1955-1961
Box 3, Folder 3-6  Stocks and Taxes, 1957-1961
Box 3, Folder 7  Travel Receipts, circa 1958-1961
Box 3, Folder 8  Wills and Estate of John Graham, circa 1954-1962
Box 3, Folder 9  Wills, Estate, and Trust of Marianne Strate Graham, circa 1954-1960

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Series 4: Writings, 1839, circa 1923-1986

2.9 Linear feet (Box 3-5, OV 13)

This series contains writings by Graham and others in the form of book-length manuscripts, annotated books, card files, essays, lists, notes, notebooks, poetry, and handwritten prayers. Books and notebooks comprise the bulk of materials.

Books are generally found in multiple drafts in the form of manuscripts and annotated typescripts. Two works are published books containing Graham's annotations: a 1923 book of poems, Have It, and Graham's most well-known work, Systems and Dialectics of Art, published in 1937. Another published work found here in manuscript form is a catalog of African art Graham created with Frank Crowninshield.

The remaining manuscripts include a comparative history of art, some of which appears to have been incorporated into Systems and Dialectics of Art; a stylized, often abstract autobiographical work usually entitled Muerte Kalaka y Casa Nada (Child-hood) (Child Within), which has sometimes been referred to as Childhood in the literature on Graham; and a large collection of brief, alphabetically-arranged essays, which appear to have been worked on over the course of decades under various titles including Don Giovanni, Finale I-V, and Orifizio Mundi. Dates, format, and the text of these works overlap significantly, and appear to have been incorporated into one another in different versions at various stages of the writing. Manuscripts in this series have been filed according to titles found on the works or on binders containing the works, and dated according to scattered postmarks and dated items found among the papers. Card files contain handwritten versions of the same essays that appear in Orifizio Mundi and were likely preliminary to the typed manuscripts. Additional notes describing the various versions of book manuscripts are found in the folder list.

Essays by Graham include typescripts, usually annotated, of published essays by Graham. Essays about Graham include photocopied typescripts of two essays written after his death. For additional published essays and articles about Graham, see Printed Materials.

Lists are found on a wide range of subjects, often banal or personal and sometimes cryptic. For lists of artwork or other assets, see Correspondence and Personal Business Records.

Miscellaneous notes and writings consist of notes, musings, essays, and aphorisms written or copied by Graham on a variety of subjects. Graham often applied brief titles to these apparently spontaneous writings, and where possible such items have been grouped together under his headings or other obvious subject matter. The folder entitled "Psychoanalysis" contains a lengthy, handwritten self-analysis dated from May through July of 1939. Miscellaneous notes and writings without titles or obvious subject matter are filed chronologically.

Notebooks contain sketches, symbols, essays, and notes and are written in multiple languages and scripts, including Russian, Latin, Greek, French, and English. Some notebooks are written in appointment books, but do not seem to record any information specific to dates. Any appointment books Graham used to actually record appointments are filed with Personal Business Records, although they may also contain notes, essays, and sketches.

Poetry includes poems by Graham, many of which are written in Russian, and poems about Graham, including one by the French poet Fernand Marc.

Additional writings are found throughout the collection, notably in Personal Business Records, Printed Materials, and Artwork.

Box 3

Books

Box 3, Folder 10

African Art, circa 1937
Folders 10-11 include a catalog, in collaboration with Frank Crowninshield; multiple drafts interfiled

Box 3, Folder 11  
*African Art, circa 1937*  
Image(s)

Box 3, Folder 12  
*Comparative History of Art*, Typescript 1, 1930  
Image(s)

Box 3, Folder 13  
*Comparative History of Art*, Typescr ipt 2, 1930  
Image(s)

Box 3, Folder 14  
*Comparative History of Art*, Typescr ipt 2, 1930  
Image(s)

Box 3, Folder 15  
*Comparative History of Art*; Charts, Notes, and Plans, 1930  
Image(s)  
Oversized material housed in OV 13  
Contains binder with heading "systems and dialectics of art," but the material within the binder appears to be for this art history work, versions of which bear the date 1930

Box 3, Folder 16  
*Comparative History of Art*; Charts, Notes, and Plans, 1930  
Image(s)

Box 3, Folder 17  
*Comparative History of Art*; Charts, Notes, and Plans, 1930  
Image(s)

Box 3, Folder 18  
*Comparative History of Art*; Charts, Notes, and Plans, 1930  
Image(s)

Box 3, Folder 19  
*Don Giovanni* Manuscript, circa 1949-1954  
Image(s)

Box 3, Folder 20  
*Don Giovanni* Manuscript, circa 1949-1954  
Image(s)

Box 3, Folder 21  
*Don Giovanni* Manuscript, circa 1949-1954  
Image(s)

Box 3, Folder 22  
*Don Giovanni* Manuscript, circa 1949-1954  
Image(s)

Box 3, Folder 23  
*Don Giovanni* Typescript, circa 1954
Box 3, Folder 24  
*Don Giovanni* Typescript, circa 1954

Box 3, Folder 25  
*Don Giovanni* Typescript, circa 1954

Box 3, Folder 26  
*Finale I*, circa 1936-1959  
*Image(s)*  
Titles with roman numerals for the *Finale* manuscripts taken from binders created by Graham; *Finale I, II*, and *V* appear to comprise a continuous typescript; *Finale IV* appears complete but is much shorter than other versions; *Finale I* contains front matter and alphabetically arranged entries from *Abracadabra* to *Justice*.

Box 3, Folder 27  
*Finale I*, circa 1936-1959

Box 3, Folder 28  
*Finale I*, circa 1936-1959

Box 3, Folder 29  
*Finale I*, circa 1936-1959

Box 3, Folder 30  
*Finale II*, circa 1936-1959

Box 3, Folder 31  
*Finale II*, circa 1936-1959

Box 3, Folder 32  
*Finale II*, circa 1936-1959

Box 3, Folder 33  
*Finale II*, circa 1936-1959

Box 3, Folder 34  
*Finale III*, circa 1936-1959

Box 3, Folder 35  
*Finale III*, circa 1936-1959

Box 3, Folder 36  
*Finale III*, circa 1936-1959
Box 3, Folder 37  
**Finale III**, circa 1936-1959  
Image(s)

Box 3, Folder 38  
**Finale III**, circa 1936-1959  
Image(s)

Box 3, Folder 39  
**Finale IV**, circa 1936-1959  
Image(s)

Folders 39-41 contain Preface and entries from Ages to Zodiac, and a copy of Graham's article "The Case of Mr. Picasso and Modern Art;" may be a compressed version of this work.

Box 3, Folder 40  
**Finale IV**, circa 1936-1959  
Image(s)

Box 3, Folder 41  
**Finale IV**, circa 1936-1959  
Image(s)

Box 3, Folder 42  
**Finale V**, circa 1936-1959  
Image(s)

**Finale V** appears to be a continuation of **Finale I** and **II**; contains alphabetical entries from Sages to Youth, plus a summary of the work and an Index of all entries.

Box 3, Folder 43  
**Finale V**, circa 1936-1959  
Image(s)

Box 3, Folder 44  
**Finale V**, circa 1936-1959  
Image(s)

Box 3, Folder 45  
**Have It**, 1923  
Image(s)

Poems; author's annotated copy.

Box 3, Folder 46  
**Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)** Manuscript, circa 1936-1949  
Image(s)

Box 3, Folder 47  
**Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)** Manuscript, circa 1936-1949  
Image(s)

Box 3, Folder 48  
**Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)** Manuscript, circa 1936-1949
Box 3, Folder 49  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Manuscript, circa 1936-1949  
Image(s)

Box 4, Folder 1  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Original Typescript, circa 1936-1949  
Image(s)

Box 4, Folder 2  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Original Typescript, circa 1936-1949  
Image(s)

Box 4, Folder 3  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Original Typescript, circa 1936-1949  
Image(s)

Box 4, Folder 4  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Typescript Copy 1, circa 1936-1949  
Image(s)

Typescript copies 1 and 2 appear to be two carbon copies of original typescript, each with a different set of annotations

Box 4, Folder 5  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Typescript Copy 1, circa 1936-1949  
Image(s)

Box 4, Folder 6  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Typescript Copy 1, circa 1936-1949  
Image(s)

Box 4, Folder 7  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Typescript Copy 1, circa 1936-1949  
Image(s)

Box 4, Folder 8  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Typescript Copy 2, circa 1936-1949  
Image(s)

Box 4, Folder 9  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Typescript Copy 2, circa 1936-1949  
Image(s)

Box 4, Folder 10  
_Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)_ Typescript Copy 2, circa 1936-1949
Image(s)

Box 4, Folder 11  
*Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)* Typescript Copy 2, circa 1936-1949  
Image(s)

Box 4, Folder 12  
*Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)*, Notes and Draft Fragments, circa 1936-1949  
Image(s)

Box 4, Folder 13  
*Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)*, Notes and Draft Fragments, circa 1936-1949  
Image(s)

Box 4, Folder 14  
*Muerte-Kalaka y Casi Nada (Child-Hood) (Child Within)*, Notes and Draft Fragments, circa 1936-1949  
Image(s)

Box 4, Folder 15  
*Orifizio Mundi Volume II*, circa 1936-1959  
Image(s)  
Carbon typescript of same text that appears in the *Finale* series, with fewer annotations; alphabetical order has been disturbed; there is no indication of a Volume I among the papers

Box 4, Folder 16  
*Orifizio Mundi Volume II*, circa 1936-1959  
Image(s)

Box 4, Folder 17  
*Orifizio Mundi Volume II*, circa 1936-1959  
Image(s)

Box 4, Folder 18  
*Orifizio Mundi Volume II*, circa 1936-1959  
Image(s)

Box 4, Folder 19  
*Orifizio Mundi Volume II*, circa 1936-1959  
Image(s)

Box 4, Folder 20  
*Orifizio Mundi Volume II*, circa 1936-1959  
Image(s)

Box 4, Folder 21  
*System and Dialectics of Art*, 1937-1938, undated  
Image(s)  
Author's annotated copy; annotations appear to have been made in 1938 to the published 1937 work; later inscribed to Linda, presumably Leyden, who he met in 1959

Box 4, Folder 22-24  
Card Files 1 and 2, undated  
2 shoeboxes of 3x5 inch cards and 1 folder of larger items removed from boxes
Handwritten entries with same text as *Orifizio Mundi* and *Finale* typescripts, arranged in two separate card files; in the first set of cards, the alphabetical order has been disrupted

**Box 5**  
Essays by Graham

**Box 5, Folder 1**  
"Art", circa 1960  
Image(s)

**Box 5, Folder 2**  
"Autoportrait", circa 1960-1961  
Image(s)

**Box 5, Folder 3**  
"Carlos Merida the Modern Painter of Mexico", undated  
Image(s)

**Box 5, Folder 4**  
"The Case of Mr. Picasso", circa 1946  
Image(s)

**Box 5, Folder 5**  
"Mexican Art Exhibition", circa 1940  
Image(s)

**Box 5, Folder 6**  
"Mexico", circa 1938  
Image(s)

**Box 5, Folder 7**  
"Primitive Art and Picasso, circa 1937  
Image(s)

**Box 5**  
Essays about Graham

**Box 5, Folder 8**  
Forward to Second Edition of *System and Dialectics of Art* by Dorothy Dehner, circa 1971  
Image(s)  
Photocopy of annotated typescript

**Box 5, Folder 9**  
"John Graham" by Eilan Kokkinen, circa 1968, undated  
Image(s)  
Three chapters of annotated typescript version of biography

**Box 5, Folder 10**  
Lists, circa 1958-1961  
Image(s)

**Box 5, Folder 11**  
Miscellaneous Notes and Writings, circa 1941-1961  
Image(s)

**Box 5, Folder 12**  
Miscellaneous Notes and Writings, circa 1941-1961
Box 5, Folder 13  Miscellaneous Notes and Writings, circa 1941-1961
Image(s)

Box 5, Folder 14  Miscellaneous Notes and Writings, circa 1941-1961
Image(s)

Box 5, Folder 15  Miscellaneous Notes and Writings, circa 1941-1961
Image(s)

Box 5, Folder 16  Miscellaneous Notes and Writings, circa 1941-1961
Image(s)

Box 5, Folder 17  Miscellaneous Notes and Writings, circa 1941-1961
Image(s)

Box 5, Folder 18  Miscellaneous Notes and Writings, circa 1941-1961
Image(s)

Box 5  Miscellaneous Notes and Writings by Subject

Box 5, Folder 19  Art, 1961, undated
Image(s)

Box 5, Folder 20  Autobiographical, undated
Image(s)

Box 5, Folder 21  Autoportrait, circa 1960-1961
Image(s)

Box 5, Folder 22  Childhood, 1938, undated
Image(s)

Box 5, Folder 23  Comparative Languages, circa 1939-1950
Image(s)

Box 5, Folder 24  Mexico, circa 1936-1939
Image(s)

Box 5, Folder 25  Occult, undated
Image(s)

Box 5, Folder 26  Psychoanalysis, circa 1934-1939
Box 5, Folder 27  
Science, undated  
Image(s)

Box 5, Folder 28  
Society and Socialism, undated  
Image(s)

Box 5, Folder 29  
Travel, circa 1938-1961  
Image(s)

Box 5, Folder 30  
Travel, circa 1938-1961  
Image(s)

Box 5, Folder 31  
Yoga, circa 1955-1961  
Image(s)

Box 5, Folder 32  
Notebook, 1931  
Image(s)

Box 5, Folder 33  
Notebook, 1939, undated  
Image(s)

Box 5, Folder 34  
Notebook, 1839, undated  
Image(s)  
Antique book with inscription dated 1839 re-used as notebook circa 1943

Box 5, Folder 35  
Notebook, 1947-1953  
Image(s)

Box 5, Folder 36  
Notebook, 1947  
Image(s)

Box 5, Folder 37  
Notebook, circa 1948  
Image(s)

Box 5, Folder 38  
Notebook, 1949  
Image(s)

Box 5, Folder 39  
Notebook, 1953  
Image(s): Notebooks

Box 5, Folder 40  
Notebook, 1953  
Image(s): Notebooks

Box 5, Folder 41  
Notebook, 1953
Image(s): Notebooks

Box 5, Folder 42  Notebook, 1958
Image(s)

Box 5, Folder 43  Notebook, circa 1959
Image(s)

Box 5, Folder 44  Notebook, 1959-1960
Image(s)

Box 5, Folder 45  Notebook, 1960
Image(s)

Box 5, Folder 46  Notebook, 1960-1961
Image(s)

Box 5, Folder 47  Notebook, 1961
Image(s)

Box 5, Folder 48  Notebook, undated
Image(s): Notebooks

Box 5, Folder 49  Notebook, undated
Image(s): Notebooks

Box 5, Folder 50  Poems, 1915, 1976, 1953, undated
Image(s)

Box 5, Folder 51  Prayers, 1944, undated
Image(s)

Box 13 (OV)  Oversized Writings
Oversized material scanned with Box 3, folder 15

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Series 5: Printed Materials, circa 1885-1961

3.7 Linear feet (Boxes 6-9, OV 14)

This series contains published books, clippings, exhibition catalogs, pamphlets, brochures, publicity, reproductions of works of art, and sheet music collected by Graham and his family members.

Books are filed by subject, and some are extensively annotated, especially those in the categories of Children's Books (inscribed by Graham to his son); Literature; Occult, Theosophy, and Religion; and Yoga. Books on Literature also have drawings on their endpages. These include works by Andrei Biely, Nikolai Gogol, Alexander Pushkin, Alexander Griboyedov, and an anthology of 20th century Russian poetry published in 1920. A 1922 book of criticism on Vladimir Mayakovsky features cover art by El Lissitzky. A single, unmarked copy of Graham's major published work of art theory, Systems and Dialectics of Art, is filed at the end of this series. See Writings for the author's annotated copy of this book and his book of poetry, Have It.

Clippings are primarily about Graham, his family members, Elinor and David Graham, and friends. Also found is a 1938 article written by Graham entitled "Mexico." Clippings are in chronological order. Many clippings on subjects other than Graham are found in the reference files.

Exhibition catalogs are for one-man shows or group shows featuring Graham's artwork, with scattered catalogs from other artists' exhibitions. Early catalogs contain essays on Graham by Duncan Phillips, Andre Salmon, David Burliuk, and Waldemar George. Catalogs of the Stable Gallery (1953-1954) are heavily annotated by Graham.

Reference files include clippings, brochures, mimeos, publicity, pamphlets, postcards, maps, and other ephemera. Several of the files are primarily image files, and others contain articles or brochures. Some, such as the file on Picasso, contain both images and articles. Files occasionally contain Photostat copies of printed materials from a variety of sources. Materials in reference files are occasionally annotated.

Sheet music includes mostly published piano arrangements, many of which are in Russian. A few handwritten scores are also found.

Additional printed materials are found in Biographical Materials.

The bulk of the material in this series has been scanned. Books have not been scanned in their entirety, but book covers, title pages, and annotated pages have been scanned.

Box 6

Books

Box 6, Folder 1  Antiques and Architecture, 1937

Box 6, Folder 2  Antiques and Architecture, 1952-1957

Box 6, Folder 3  Antiques and Architecture, 1954

Box 6, Folder 4  Antiques and Architecture, 1956
Box 6, Folder 5  Antiques and Architecture, 1956
«Image(s)»

Box 6, Folder 6  Antiques and Architecture, 1957-1959
«Image(s)»

Box 6, Folder 7  Antiques and Architecture, 1960
«Image(s)»

Box 6, Folder 8  Calligraphy, circa 1861, undated
«Image(s)»

Box 6, Folder 9  Calligraphy, circa 1861, undated
«Image(s)»

Box 6, Folder 10  Children's Books, 1929-1934, undated
«Image(s)»
Books in folders 10-13 are inscribed to David Graham from John Graham and often annotated

Box 6, Folder 11  Children's Books, 1929-1934, undated
«Image(s)»

Box 6, Folder 12  Children's Books, 1924-1934, undated
«Image(s)»

Box 6, Folder 13  Children's Books, 1924-1934, undated
«Image(s)»

Box 6, Folder 14  Health, circa 1955
«Image(s)»

Box 6, Folder 15  Health, circa 1955
«Image(s)»

Box 6, Folder 16  Literature, 1920
«Image(s)»
Books in folders 16-22 are mostly in Russian; Drawings by Graham are found on covers and endpages

Box 6, Folder 17  Literature, 1922
«Image(s)»

Box 6, Folder 18  Literature, 1922
Box 6, Folder 19  Literature, 1959
Image(s)

Box 6, Folder 20  Literature, undated
Image(s)

Box 6, Folder 21  Literature, undated
Image(s)

Box 6, Folder 22  Literature, undated
Image(s)

Box 6, Folder 23  Music, 1942, 1959-1960
Image(s)

Box 6, Folder 24  Music, 1942, 1959-1960
Image(s)

Box 7, Folder 1  Occult, Theosophy, and Religion, 1926-1960
Image(s)

Box 7, Folder 2  Occult, Theosophy, and Religion, 1926-1960
Image(s)

Box 7, Folder 3  Occult, Theosophy, and Religion, 1926-1960
Image(s)

Box 7, Folder 4  Occult, Theosophy, and Religion, 1926-1960
Image(s)

Box 7, Folder 5  Occult, Theosophy, and Religion, 1926-1960
Image(s)

Box 7, Folder 6  Occult, Theosophy, and Religion, 1926-1960
Image(s)

Box 7, Folder 7  Occult, Theosophy, and Religion, 1926-1960
Image(s)

Box 7, Folder 8  Occult, Theosophy, and Religion, 1926-1960
Image(s)

Box 7, Folder 9  Occult, Theosophy, and Religion, 1926-1960
Box 7, Folder 10  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 11  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 12  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 13  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 14  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 15  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 16  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 17  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 18  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 19  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 20  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 21  Occult, Theosophy, and Religion, 1926-1960

Box 7, Folder 22  Occult, Theosophy, and Religion, 1926-1960

Box 8, Folder 1  Occult, Theosophy, and Religion, 1960

Box 8, Folder 2  Occult, Theosophy, and Religion, 1960
Box 8, Folder 3  Occult, Theosophy, and Religion, undated

Box 8, Folder 4  Occult, Theosophy, and Religion, undated

Box 8, Folder 5  Travel, undated

Box 8, Folder 6  Travel, undated

Box 8, Folder 7  Yoga, 1949-1958

Box 8, Folder 8  Yoga, 1949-1958

Box 8, Folder 9  Yoga, 1949-1958

Box 8, Folder 10  Yoga, 1949-1958

Box 8, Folder 11  Miscellaneous Books, 1902-1960

Box 8, Folder 12  Miscellaneous Books, 1902-1960

Box 8, Folder 13  Miscellaneous Books, 1902-1960

Box 8, Folder 14  Miscellaneous Books, 1902-1960

Box 8, Folder 15  Miscellaneous Books, 1902-1960

Box 8, Folder 16  Clippings, circa 1926-1957

Box 8, Folder 17  Clippings, 1960-1974
Box 8, Folder 18  Clippings, 1984-1988
Image(s)

Box 8, Folder 19  Clippings, circa 1926-1988
Image(s)

Box 8, Folder 20  Exhibition Catalogs, circa 1920-1986
Image(s)

Box 8, Folder 21  Exhibition Catalogs, circa 1940-1961
Image(s)

Box 8, Folder 22  Exhibition Catalogs, 1963-1970
Image(s)

Box 8, Folder 23  Exhibition Catalogs, 1972-1986
Image(s)

Box 9  Reference Files

Box 9, Folder 1  Antiques and Architecture, circa 1939-1961
Image(s)

Box 9, Folder 2  Comparative Cultures, circa 1945-1960
Image(s)

Box 9, Folder 3  Health, circa 1958-1960
Image(s)

Box 9, Folder 4  Health, circa 1958-1960
Image(s)
Oversized material housed in OV 14

Box 9, Folder 5  Health, circa 1958-1960
Image(s)
Oversized material housed in OV 14

Box 9, Folder 6  Health, circa 1958-1960
Image(s)

Box 9, Folder 7  History, circa 1961, undated
Image(s)
Oversized material housed in OV 14
<table>
<thead>
<tr>
<th>Box 9, Folder 8</th>
<th>History, circa 1961</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 9, Folder 9</th>
<th>Horses, undated</th>
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<th>Box 9, Folder 10</th>
<th>Miscellaneous Imagery, undated</th>
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<th>Box 9, Folder 11</th>
<th>Nineteenth and Early Twentieth Century Art, 1960, undated</th>
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<th>Box 9, Folder 12</th>
<th>Occult, Theosophy, and Religion, circa 1931-1960</th>
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<th>Box 9, Folder 13</th>
<th>Occult, Theosophy, and Religion, circa 1931-1960</th>
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<th>Box 9, Folder 14</th>
<th>Old Masters, undated</th>
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<th>Box 9, Folder 15</th>
<th>Picasso, 1939, undated</th>
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<th>Box 9, Folder 16</th>
<th>Primitive Art, undated</th>
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<tr>
<th>Box 9, Folder 17</th>
<th>Psychoanalysis, circa 1938-1958</th>
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<th>Box 9, Folder 18</th>
<th>Russian Nobility, undated</th>
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<th>Box 9, Folder 19</th>
<th>Stocks, 1959</th>
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<tr>
<th>Box 9, Folder 20</th>
<th>Theater and Actors, 1901-1960</th>
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<tr>
<td></td>
<td>Image(s)</td>
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<td>Oversized material housed in OV 14</td>
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</tbody>
</table>
Box 9, Folder 21-22  Travel, circa 1956-1961

Box 9, Folder 23  Women, circa 1954-1961
   Image(s)
   Oversized material housed in OV 14

Box 9, Folder 24  Sheet Music, circa 1885-1935
   Image(s)
   Oversized material housed in OV 14

Box 9, Folder 25  System and Dialectics of Art, 1937
   Author's annotated copy housed found in Writings series

Box 14 (OV)  Oversized Printed Materials
   Oversized material scanned with Box 9, folders 4-5, 7, 9, 11-12, 14, 16, 20, and 23-24

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Series 6: Photographs, circa 1860-1985

0.9 Linear feet (Box 9-10, 17, OV 15)

This series contains photographs of John Graham, his family and associates, artwork by Graham, European art and architecture, and antiques and primitive art.

Photographs of John Graham date back to his childhood in Russia. Early photographs include several cabinet card portraits, one of which is unidentified but appears to be Graham at age two around 1888. Snapshots and formal portraits of Graham are found spanning his entire life. Some snapshots also depict his son, David Graham, in the early 1930s. The earliest group photograph present appears to depict Graham and his first wife Ebrenia. Other individuals in group photographs in which Graham appears are unidentified.

Family photographs depict Graham's parents, wives, and children. Numerous photographs of the family of Elinor Gibson Graham, John Graham's fourth wife, are also found, including her father, Archer Gibson, a well-known organist, and the instruments he helped to design. Additional photographs of Graham's family members may be among the unidentified photographs filed under "Miscellaneous People."

Other photographs in this series depict Picasso with Marie Vassilieff and Pâquerette, Arshile Gorky with Graham; Françoise Gilot with Picasso and her children, Claude and Paloma; and Linda Leyden, a young girlfriend of Graham’s in his later years. Also found are portraits of young women and men. It is likely that these depict actors or other famous figures.

A group of photographic enlargements grouped together in this series appear to have been used by Graham in his creative process. Many of the originals from which the enlargements were derived are found among Graham's papers.

Among the photographs of works of art are installation views, the earliest of which appear to be wall decorations or murals, and may be those Graham painted at Wells College around 1930. Other exhibitions shown include a Carnegie Institute show, a 1946 window display at Arnold Constable department store in New York City, and a 1985 exhibit at the Andre Emmerich Gallery, also in New York.

Except for installation views, most of the photographs of works of art have not been scanned. Additional photographs are found in Biographical Materials and Correspondence.

Box 9

Box 9, Folder 26 Formal Portraits and Passport Photos, circa 1888-1961 Image(s)

Box 9, Folder 27 Formal Portraits and Passport Photos, circa 1888-1961 Image(s)

Box 9, Folder 28 Formal Portraits and Passport Photos, circa 1888-1961 Image(s)

Box 9, Folder 29 Snapshots, circa 1915-1959 Image(s)

Box 9, Folder 30 Snapshots, circa 1915-1959
Box 9, Folder 31  Snapshots, circa 1915-1959
Image(s)

Box 9, Folder 32  Group Photographs, circa 1912-1949
Image(s)

Box 9  Family

Box 9, Folder 33  Parents, circa 1880-1910
Image(s)

Box 9, Folder 34  Ebrenia (a.k.a. Catherine) Ignatevnia Makavelia, Kyril, and Maria, circa 1912-1945
Image(s)
First wife and children

Box 9, Folder 35  Vera Aleksandrovna and Nicholas, circa 1918-1960
Image(s)
Second wife and son

Box 9, Folder 36  Elinor Gibson Graham and David, circa 1905-1980
Image(s)
Third wife and son

Box 9, Folder 37  Elinor Gibson Graham and David, circa 1905-1980
Image(s)
Oversized material housed in OV 15

Box 9, Folder 38  Elinor Gibson Graham and David, circa 1905-1980
Image(s)

Box 9, Folder 39-41  David Graham, circa 1929-1960
Son; for photographs of John and David Graham together, see John Graham Snapshots

Box 9, Folder 42  Frances Bryant and Archer Gibson, circa 1900-1950
Image(s)
Parents of Elinor Gibson Graham

Box 9, Folder 43  Constance Wellman, circa 1936-1940
Image(s)
Fourth wife

Box 9, Folder 44  Marianne Strate, circa 1930-1955
Image(s)
Fifth wife

Box 9, Folder 45  Arshile Gorky with John Graham, circa 1930-1939
Image(s)

Box 9, Folder 46  Françoise Gilot and Children (Claude and Paloma Picasso), circa 1942-1960
Image(s)

Box 9, Folder 47  Linda Leyden, circa 1959-1960
Image(s)

Box 9, Folder 48  Pablo Picasso, circa 1916, undated
Image(s)
Pictured with Françoise Gilot, Pâquerette, and Marie Vassilieff

Box 9, Folder 49  Miscellaneous People, Identified or Dated, circa 1893-1945
Image(s)

Box 9, Folder 50  Miscellaneous People, Unidentified, circa 1860-1960
Image(s)

Box 9, Folder 51  Miscellaneous People, Unidentified, circa 1860-1960
Image(s)
Oversized material housed in OV 15

Box 9, Folder 52  Miscellaneous Places, circa 1920-1985
Image(s)

Box 9, Folder 53  Photographic Enlargements of Photos and Printed Materials, undated
Image(s)
Oversized material housed in OV 15

Box 9  Photographs of Works of Art

Box 9, Folder 54  by John Graham, Installation Views, 1945-1946, circa 1932, 1985
Image(s)

Box 9, Folder 55-56  by John Graham, Paintings (circa 1925-1946), undated

Box 10, Folder 1-2  by John Graham, Paintings (circa 1925-1946), undated

Box 10, Folder 3-8  by John Graham, Sketchbooks and Drawings, circa 1980, 1985

Box 10, Folder 9  Antiques and Primitive Art, undated
Box 10, Folder 10  by Elinor Graham, undated

Box 10, Folder 11  by Old Masters, undated
Oversized material housed in OV 15

Box 10, Folder 12-13  Postcards of European Architecture and Sculpture, undated

Box 17, Folder 3  Portraits, circa 1880-1910
  Image(s)
  Folders 3-10, probably Actors and Actresses

Box 17, Folder 4  Portraits, circa 1880-1910
  Image(s)

Box 17, Folder 5  Portraits, circa 1880-1910
  Image(s)

Box 17, Folder 6  Portraits, circa 1880-1910
  Image(s)

Box 17, Folder 7  Portraits, circa 1880-1910
  Image(s)

Box 17, Folder 8  Portraits, circa 1880-1910
  Image(s)

Box 17, Folder 9  Portraits, circa 1880-1910
  Image(s)

Box 17, Folder 10  Portraits, circa 1880-1910
  Image(s)

Box 17, Folder 11  Portraits, Unidentified, circa 1880-1910
  Image(s)
  Folders 11-12, probably Actors and Actresses

Box 17, Folder 12  Portraits, Unidentified, circa 1880-1910
  Image(s)

Box 17, Folder 13  Equestrian Statues and Studies, circa 1920
  Image(s)

Box 17, Folder 14-15  Postcards, Gardens and Outdoor Sculpture, circa 1920s-1930s
Box 17, Folder 16  Postcards, Works of Art, by Others, circa 1920s

Box 15 (OV)  Oversized Photographs
Oversized material scanned with Box 9, folders 37, 51, 53, and Box 10, folder 11

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Series 7: Artwork, circa 1852-1961

1 Linear foot (Box 10, OV 16)

This series includes sketchbooks, loose sketches and drawings, illustrated and annotated folders and envelopes, and artwork by artists other than John Graham in the form of drawings, prints, printed cloth, and a silhouette of Graham's daughter, Maria Dombrowski.

Sketchbooks include an early sketchbook with line drawings, mostly of horses, dated and inscribed by John Graham to his son David in 1934. One drawing in this volume appears to have been made by David Graham. Later sketchbooks are all dated in the last few years of Graham's life and depict mostly women, horses, mythical, and classical subjects.

Sketches and Drawings range from very rough sketches and doodles to finished drawings. There is a large text piece done with stencils, and many figures, equestrian subjects, mythical subjects, abstract drawings, and few landscapes and still lifes. Illustrated folders and envelopes, some of which are dated, contain a wide array of symbols, decorations, drawings, notes, and lists on a range of subjects. Additional annotated folders are found in the Writings series. Illustrated folders closely resemble a number of Graham's notebooks, also found in Writings.

Drawings which appear to have been made by others include several precise architectural drawings in pencil, one of which is dated '62, presumably 1862. There are also several equestrian drawings and a contemporary series of fantastical drawings of griffins and women, which do not appear to be in Graham's style. Prints include a series of illustrations of 19th century Russian Army uniforms and 19th century interiors which are hand painted, as well as fine prints of classical architecture and a couple of 20th century woodblock prints.

Additional artwork is found scattered throughout the collection, especially in Personal Business Records, Writings, and Printed Materials.

Box 10, Folder 14 Sketchbook, 1934, circa 1960-1961 Image(s): Sketchbooks
Box 10, Folder 15 Sketchbook, 1934, circa 1960-1961 Image(s): Sketchbooks
Box 10, Folder 16 Sketchbook, 1934, circa 1960-1961 Image(s): Sketchbooks
Box 10, Folder 17 Sketchbook, 1934, circa 1960-1961 Image(s): Sketchbooks
Box 10, Folder 18 Sketchbook, 1934, circa 1960-1961 Image(s): Sketchbooks
Box 10, Folder 19 Sketchbook, 1934, circa 1960-1961 Image(s): Sketchbooks
Box 10, Folder 20 Sketches and Drawings, circa 1953-1959, undated
Image(s)
Oversized material housed in OV 16

Box 10, Folder 21  Sketches and Drawings, circa 1953-1959, undated
Image(s)

Box 10, Folder 22  Sketches and Drawings, circa 1953-1959, undated
Image(s)

Box 10, Folder 23  Sketches and Drawings, circa 1953-1959i, undated
Image(s)

Box 10, Folder 24  Illustrated Folders and Envelopes, circa 1939-1961
Image(s)

Box 10, Folder 25  Illustrated Folders and Envelopes, circa 1939-1961
Image(s)

Box 10, Folder 26  Illustrated Folders and Envelopes, circa 1939-1961
Image(s)

Box 10, Folder 27  Illustrated Folders and Envelopes, circa 1939-1961
Image(s)

Box 10, Folder 28  Illustrated Folders and Envelopes, circa 1939-1961
Image(s)

Box 10, Folder 29  Illustrated Folders and Envelopes, circa 1939-1961
Image(s)

Box 10, Folder 30  Artwork by Others, Drawings, circa 1862, undated
Image(s)
Oversized material housed in OV 16

Box 10, Folder 31  Artwork by Others, Prints, undated
Image(s)
Oversized material housed in OV 16

Box 10, Folder 32  Artwork by Others, Silhouette of Maria Dombrowski, 1937
Image(s)

Box 10, Folder 33  Artwork by Others, Textile Print, undated
Oversized material housed in OV 16

Box 16 (OV)  Oversized Artwork