



Smithsonian
Archives of American Art

A Finding Aid to the John Graham
Papers, 1799-1988, bulk 1890-1961,
in the Archives of American Art

Megan McShea

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

June 26, 2007

Archives of American Art
750 9th Street, NW
Victor Building, Suite 2200
Washington, D.C. 20001
<https://www.aaa.si.edu/services/questions>
<https://www.aaa.si.edu/>

Table of Contents

Collection Overview	1
Administrative Information	1
Biographical/Historical note.....	2
Scope and Contents note.....	4
Arrangement note.....	4
Names and Subjects	5
Container Listing	6
Series 1: Biographical Materials and Artifacts, 1799, 1822, 1891-1961.....	6
Series 2: Correspondence, circa 1932-1988.....	9
Series 3: Personal Business Records, circa 1931-1962.....	15
Series 4: Writings, 1839, circa 1923-1986.....	18
Series 5: Printed Materials, circa 1885-1961.....	28
Series 6: Photographs, circa 1860-1985.....	36
Series 7: Artwork, circa 1852-1961.....	41

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:	Multiple languages Some records are in Russian, Polish, and French. English; Russian; Polish; 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

John Graham Papers, 1799-1988. Archives of American Art, Smithsonian Institution.

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 of 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 "Ioannus 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.

Graham exhibited at the Stable Gallery in 1954, and at the newly-opened, uptown Whitney Museum of American Art in 1955. Jack Mayer became Graham's dealer in the late 1950s, held exhibitions at his Madison Avenue gallery, Gallery Mayer, in 1960, and arranged for an exhibition at the Tennessee Fine Arts Center in 1961, shortly before Graham's death. Graham left the United States for the last time in 1959, lived in Paris for two years, and died in June 1961 in a hospital in London. Gallery Mayer held a memorial exhibition at the end of 1961. Retrospective exhibitions of Graham's work have been held at

the Art Institute of Chicago (1963), the Museum of Modern Art (1968), the Museum of Fine Arts, Houston (1969), and the Phillips Collection (1987).

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

Container Listing

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

	Image(s)
Box 1, Folder 7	Marriage to and Divorce from Constance Wellman, 1936-1945 Image(s) Includes photograph
Box 1, Folder 8	Natural Father's Consent to Adoption, Nicholas Dabrowsky, 1938 Image(s)
Box 1, Folder 9	Passports and Other Travel Documents, circa 1925-1960 Image(s)
Box 1, Folder 10	Personal Documents, Poland and Russia, 1891-1922 Image(s)
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 Image(s)
Box 1, Folder 14	X-Rays, 1961 Image(s)
Box 1	Artifacts
Box 1, Folder 15	Hair, circa 1936, undated Image(s) Envelopes only scanned
Box 1, Folder 16	Paint Pots, undated Image(s) Housed in Box 12
Box 1, Folder 17	Palette, undated Image(s) Housed in Box 12
Box 1, Folder 18	Vellum-Bound Books, 1799, 1948, 1822, undated <i>4 Volumes</i> Image(s) Mostly blank pages; partially scanned; housed in Box 12
Box 1, Folder 19	Baby Shoe, Russian Money, and Feathers, 1898, undated

[Image\(s\)](#)

- 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, Francoise 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 Gorchoy, 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 from 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

	Image(s)
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

	Image(s)
Box 1, Folder 41	Granick, Max, circa 1959-1960 Image(s)
Box 1, Folder 42	Grinberg, Leon, 1961 Image(s)
Box 1, Folder 43	Gorchov, Ron, circa 1960 Image(s)
Box 1, Folder 44	J.J. Klejman, 1959-1961 Image(s)
Box 1, Folder 45	Kitaj, R.B., circa 1961 Image(s)
Box 1, Folder 46	Korabiewska, Felicja, 1945-1946 Image(s)
Box 1, Folder 47	Leyden, Frank, circa 1959-1960 Image(s)
Box 1, Folder 48	Leyden, Linda, 1959 Image(s)
Box 1, Folder 49	Leyden, Linda, 1959 Image(s)
Box 1, Folder 50	Leyden, Linda, 1959 Image(s)
Box 1, Folder 51	Leyden, Linda, 1960 Image(s)
Box 1, Folder 52	Leyden, Linda, 1960-1961 Image(s)
Box 1, Folder 53	Malval, Henry de, circa 1960-1961 Image(s)
Box 1, Folder 54	Mayer, Jack (Gallery Mayer), 1959-1960 Image(s)
Box 1, Folder 55	Mayer, Jack (Gallery Mayer), 1961

	Image(s)
Box 1, Folder 56	Mayer, Jack (Gallery Mayer), 1988 Image(s)
Box 1, Folder 57	Meyer, Michel, 1960-1961 Image(s)
Box 1, Folder 58	Museum of Primitive Art (Robert Goldwater), 1959 Image(s)
Box 1, Folder 59	Parke-Bernet Galleries, Inc., 1959-1960 Image(s)
Box 1, Folder 60	Press, Lorence, 1957 Image(s)
Box 1, Folder 61	Ratton, Charles, 1960 Image(s)
Box 1, Folder 62	Rieger, Charles, 1960-1961 Image(s)
Box 1, Folder 63	Saling, Victoria, 1960 Image(s)
Box 1, Folder 64	Saxer, Walter, 1960 Image(s)
Box 1, Folder 65	Skutch, Robert Frank, 1961 Image(s)
Box 1, Folder 66	Spink and Son, Ltd., 1961 Image(s)
Box 1, Folder 67	Staempfli Gallery (Phillip Bruno and Wilfrid Zogbaum), 1960-1961 Image(s)
Box 1, Folder 68	Steinberg, Harris, 1960-1961 Image(s)
Box 1, Folder 69	Strate, M.N., 1959 Image(s)
Box 1, Folder 70	Tice, Jan, circa 1960

- [Image\(s\)](#)
- 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, Islmail 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

[Image\(s\)](#)

[Return to Table of Contents](#)

Series 3: Personal Business Records, circa 1931-1962

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

	Image(s)
Box 1, Folder 91	Appointment Book, 1937 Image(s)
Box 2, Folder 1	Appointment Book, 1948 Image(s)
Box 2, Folder 2	Appointment Book, 1948-1949 Image(s)
Box 2, Folder 3	Appointment Book, 1949 Image(s)
Box 2, Folder 4	Appointment Book, 1950 Image(s)
Box 2, Folder 5	Appointment Book, 1951, undated Image(s)
Box 2, Folder 6	Appointment Book, 1952 Image(s)
Box 2, Folder 7	Appointment Book, 1953 Image(s)
Box 2, Folder 8	Appointment Book, 1954 Image(s)
Box 2, Folder 9	Appointment Book, 1956-1957 Image(s)
Box 2, Folder 10	Appointment Book, 1959 Image(s)
Box 2, Folder 11	Appointment Book, 1960 Image(s)
Box 2, Folder 12	Appointment Book, circa 1960 Image(s)
Box 2, Folder 13	Appointment Books, 1961 Image(s)
Box 2, Folder 14	Appointment Books, 1961

	Image(s)
Box 2, Folder 15	Appointment Book, undated Image(s)
Box 2, Folder 16	Art and Antique Dealership, circa 1956-1960 Image(s) 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 Image(s)
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 Image(s)
Box 3, Folder 1	Financial Notebook, 1959-1961 Image(s)
Box 3, Folder 2	Financial Notes, circa 1955-1961 Image(s)
Box 3, Folder 3-6	Stocks and Taxes, 1957-1961
Box 3, Folder 7	Travel Receipts, circa 1958-1961 Image(s)
Box 3, Folder 8	Wills and Estate of John Graham, circa 1954-1962 Image(s)
Box 3, Folder 9	Wills, Estate, and Trust of Marianne Strate Graham, circa 1954-1960 Image(s)

[Return to Table of Contents](#)

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

[Image\(s\)](#)

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, Typescript 2, 1930[Image\(s\)](#)

Box 3, Folder 14

Comparative History of Art, Typescript 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

- [Image\(s\)](#)
- Box 3, Folder 24 *Don Giovanni* Typescript, circa 1954
[Image\(s\)](#)
- Box 3, Folder 25 *Don Giovanni* Typescript, circa 1954
[Image\(s\)](#)
- 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
[Image\(s\)](#)
- Box 3, Folder 28 *Finale I*, circa 1936-1959
[Image\(s\)](#)
- Box 3, Folder 29 *Finale I*, circa 1936-1959
[Image\(s\)](#)
- Box 3, Folder 30 *Finale II*, circa 1936-1959
[Image\(s\)](#)
Folders 30-33 contain entries from Kaligula to Russian Alphabet
- Box 3, Folder 31 *Finale II*, circa 1936-1959
[Image\(s\)](#)
- Box 3, Folder 32 *Finale II*, circa 1936-1959
[Image\(s\)](#)
- Box 3, Folder 33 *Finale II*, circa 1936-1959
[Image\(s\)](#)
- Box 3, Folder 34 *Finale III*, circa 1936-1959
[Image\(s\)](#)
Folders 34-38 contain original binder with drawing and entries from Circumference to Morning
- Box 3, Folder 35 *Finale III*, circa 1936-1959
[Image\(s\)](#)
- Box 3, Folder 36 *Finale III*, circa 1936-1959

- [Image\(s\)](#)
- 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

[Image\(s\)](#)

- 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

	Image(s)
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

	Image(s)
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

[Return to Table of Contents](#)

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 Burluk, 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 Image(s)
Box 6, Folder 2	Antiques and Architecture, 1952-1957 Image(s)
Box 6, Folder 3	Antiques and Architecture, 1954 Image(s)
Box 6, Folder 4	Antiques and Architecture, 1956

	Image(s)
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

	Image(s)
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

	Image(s)
Box 7, Folder 10	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 11	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 12	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 13	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 14	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 15	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 16	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 17	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 18	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 19	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 20	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 21	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 7, Folder 22	Occult, Theosophy, and Religion, 1926-1960 Image(s)
Box 8, Folder 1	Occult, Theosophy, and Religion, 1960 Image(s)
Box 8, Folder 2	Occult, Theosophy, and Religion, 1960

	Image(s)
Box 8, Folder 3	Occult, Theosophy, and Religion, undated Image(s)
Box 8, Folder 4	Occult, Theosophy, and Religion, undated Image(s)
Box 8, Folder 5	Travel, undated Image(s)
Box 8, Folder 6	Travel, undated Image(s)
Box 8, Folder 7	Yoga, 1949-1958 Image(s)
Box 8, Folder 8	Yoga, 1949-1958 Image(s)
Box 8, Folder 9	Yoga, 1949-1958 Image(s)
Box 8, Folder 10	Yoga, 1949-1958 Image(s)
Box 8, Folder 11	Miscellaneous Books, 1902-1960 Image(s)
Box 8, Folder 12	Miscellaneous Books, 1902-1960 Image(s)
Box 8, Folder 13	Miscellaneous Books, 1902-1960 Image(s)
Box 8, Folder 14	Miscellaneous Books, 1902-1960 Image(s)
Box 8, Folder 15	Miscellaneous Books, 1902-1960 Image(s)
Box 8, Folder 16	Clippings, circa 1926-1957 Image(s)
Box 8, Folder 17	Clippings, 1960-1974

	Image(s)
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

Box 9, Folder 8	History, circa 1961 Image(s)
Box 9, Folder 9	Horses, undated Image(s) Oversized material housed in OV 14
Box 9, Folder 10	Miscellaneous Imagery, undated Image(s)
Box 9, Folder 11	Nineteenth and Early Twentieth Century Art, 1960, undated Image(s) Oversized material housed in OV 14
Box 9, Folder 12	Occult, Theosophy, and Religion, circa 1931-1960 Image(s) Oversized material housed in OV 14
Box 9, Folder 13	Occult, Theosophy, and Religion, circa 1931-1960 Image(s)
Box 9, Folder 14	Old Masters, undated Image(s) Oversized material housed in OV 14
Box 9, Folder 15	Picasso, 1939, undated Image(s)
Box 9, Folder 16	Primitive Art, undated Image(s) Oversized material housed in OV 14
Box 9, Folder 17	Psychoanalysis, circa 1938-1958 Image(s)
Box 9, Folder 18	Russian Nobility, undated Image(s)
Box 9, Folder 19	Stocks, 1959 Not scanned
Box 9, Folder 20	Theater and Actors, 1901-1960 Image(s) Oversized material housed in OV 14

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	<i>System and Dialectics of Art</i> , 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

[Return to Table of Contents](#)

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 Ebernia. 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	John Graham
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

	Image(s)
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

[Return to Table of Contents](#)

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

Oversized material scanned with Box 10, folders 20, 30-31, and 33

[Return to Table of Contents](#)