

**The New York Public Library
Humanities and Social Sciences Library
Manuscripts and Archives Division**

Truman Capote Papers
circa 1924-1984
MssCol 469

**William Stingone
February 1996**

**Revised by Susan Malsbury
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Summary

- Main entry:** Capote, Truman, 1924-1984
- Title:** Truman Capote papers, ca. 1924-1992
- Size:** 19.24 linear feet (37 boxes, 2 oversized cases, 1 v. and 2 phono disks)
- Source:** Gift of the Estate of Truman Capote, 1985; additional gifts and purchases, 1987-2005.
- Abstract:** The papers of Truman Capote consist chiefly of holograph and typescript manuscripts of his works, both published and unpublished. The collection also includes correspondence, printed matter, photographs, artwork, sound recordings, and personal miscellany. Material related to *In Cold Blood* forms an important part of the collection and reflects Capote's five years of research and involvement in the Clutter murder case upon which the book was based. The bulk of the correspondence consists of letters and postcards from Capote to Andrew Lyndon and to Alvin Dewey and Marie Dewey and letters received from his lover and mentor, Newton Arvin. Other correspondents include Jack Dunphy, Leo Lerman, Donald Windham, Cecil Beaton, John O'Shea, Joseph Fox, Irving Lazar, Alan Schwartz and family members.
- Access:** Advance notice required. Apply at <<http://www.nypl.org/mssref>>
Microfilm must be used when available.
- Copyright information:** Alan U. Schwartz, Literary Executor, Truman Capote Estate
- Preferred citation:** Truman Capote Papers, Manuscripts and Archives Division, The New York Public Library.
- Special formats** Drawings, Paintings, Photographs, Posters, Scrapbooks, Sound recordings.
- Alternate formats:** Most of the collection is available on microfilm.

Biographical note

Truman Capote was born Truman Streckfus Persons in New Orleans on September 24, 1924, the son of Archulus Persons and Lillie Mae Faulk. After his parents' divorce Capote was sent to live with relatives in rural Alabama. During that childhood stay in Alabama, Capote developed an abiding affection for an elderly cousin named Sook, about whom he wrote in *A Christmas Memory* and *The Thanksgiving Visitor*. Capote continued to visit the South throughout his childhood, and his experiences there were reflected in many of his books.

In 1935 Truman changed his surname to that of his newly adoptive father, Lillie Mae Faulk's second husband, Joseph Garcia Capote. Capote was then sent to a series of boarding schools in the East before being enrolled at Greenwich High School in Connecticut in 1939. Catherine Wood, an English teacher at Greenwich, recognized Capote's talents and encouraged him in his writing. Capote published short stories and poetry in the school's literary journal, the *Green Witch*, and wrote for the school paper. Catherine Wood remained a lifelong friend and mentor to Capote.

Capote graduated from Franklin High School in New York City and, after a short stint as a copy boy at the *New Yorker*, he turned to writing full time. While living in Alabama with relatives and later in New Orleans, Capote published several short stories and worked on his first novel, *Other Voices, Other Rooms*, which was published by Random House in 1948.

Over the next ten years Capote continued to write short stories. He also published travel pieces, journalistic articles, and interviews in the *New Yorker* and other magazines. In 1958 his second novel, *Breakfast at Tiffany's*, was published. The next year, Capote began research on the Clutter family murders in Kansas. This research formed the basis for *In Cold Blood*, which first appeared serially in the *New Yorker* (see Box 31) in 1965 and was published as a book later the same year.

In Cold Blood was well received for the most part, but the new genre it embodied, dubbed the "nonfiction novel" by Capote, engendered some controversy. Like Capote's first two books, *In Cold Blood* was a best seller. Capote was becoming a celebrity. He appeared frequently on television, and his social life was noted regularly in the press. While literary critics praised his works, Capote's fame arose in large part from his constant presence in the public eye.

Capote published his last novel, *Music for Chameleons*, in 1950. During the 1970s *Esquire* published excerpts from a novel in progress, *Answered Prayers*, which was still unfinished when Capote died on August 25, 1984.

Scope and content note

The Truman Capote Papers (ca.1924-1992) consist of holograph manuscripts and typescripts of the author's published and unpublished work, notes and other material related to the works, Capote's high school writings, correspondence, photographs, artwork, personal miscellany, printed material, and scrapbooks.

Holograph and typescript drafts comprise the bulk of the collection, arranged alphabetically by title. Notes, clippings, and other related material (i.e. corrected galleys, dramatic adaptations written by others, notes from editors) may accompany the manuscript. The bulk of the correspondence is made up of letters and postcards, 1947-1972, from Capote to his friend Andrew Lyndon, and letters, 1961-1978, from Capote to Alvin and Marie Dewey. Alvin Dewey, of the Kansas Bureau of Investigation, was the principal investigator in the murder of the Clutter family. Another large group of letters, 1947-1949, are from Capote's lover and mentor, Newton Arvin. A small group of additional correspondence includes letters from Jack Dunphy, Leo Lerman, Donald Windham, John O'Shea, Joseph Fox (editor at Random House), Irving Lazar, and Alan Schwartz. There are also letters from Capote family members. Printed matter includes published newspaper and magazine articles by and about Capote and about the Clutter case as well. Photographs are for the most part of Capote, his family and the Deweys, as well as other friends. There are six Polaroid pictures taken by Andy Warhol. One scrapbook, compiled by Marie Dewey, documents the production of the movie *In Cold Blood*, and includes clippings, memorabilia, and photographs. Artworks include a painting of Capote by E. Fossburgh, several sketches of Capote, posters, prints, and an oil painting of a Studio 54 ticket by Andy Warhol.

Arrangement note

The Truman Capote Papers are organized in the following series:

- Series I. Writings, 1943-1984, undated
- Series II. High school writings, 1935-1943, undated
- Series III. Correspondence, 1938-1992, undated
- Series IV. Photographs, ca. 1924-1972
- Series V. Artwork, 1978, undated
- Series VI. Personal miscellany, 1970, undated
- Series VII. Printed matter and scrapbooks, 1959-1967, undated
- Series VIII. Duplicate material
- Series IX. Black and White Ball, 1966-1967

Series descriptions and container list

Series I. Writings, 1943-1984, undated

23 boxes

This series contains material related to most of Capote's writings in the form of notebooks, holograph drafts, typescripts, corrected and edited galley proofs, and printed matter. Some titles are accompanied by related material such as clippings, correspondence, research notes, and adaptations of the work for film and stage. The five boxes of material related to *In Cold Blood* form an important part of the collection, reflecting Capote's five years of research and involvement in the Clutter murder case. The research material includes notes, clippings, interviews, and legal papers gathered by Capote. Files labeled "typescript notes" (see Box 7, f. 11-14) were probably compiled by the writer Harper Lee, a childhood friend of Capote's who assisted him in his Kansas research. Various versions of the manuscript include those with revisions by Capote himself and also those revised by Joseph Fox, Capote's editor at Random House. Clippings document the story of the murders, the investigation, arrest, trial, and execution. Two scrapbooks collected by Alvin Dewey (see: Series VII: Printed Matter and Scrapbooks, Box 28-29) document the case and the book's publication.

| <u>Reel</u> | <u>Box</u> | <u>Fol</u> | |
|-------------|------------|------------|---|
| | | | <i>Answered Prayers</i> |
| | | | (Television script with same name as <i>Answered Prayers</i> the novel) |
| -- | 34 | 1 | holograph notebook, filmscript (bound with [Recollections of Harold Arlen]) |
| 2 | 2 | 2 | typescript |
| | | | <i>Answered Prayers</i> |
| | | | (see also: <i>Kate McCloud</i> ; <i>Unspoiled Monsters</i>) |
| 1 | 1 | 1-6 | holograph notebooks |
| | | 7 | table of contents |
| | | 8-9 | epigraphs |
| | | 10 | xerox typescript, pp. 1-70 |
| 2 | 2 | 1 | xerox typescript, pp. 71-146 |
| | | 3 | <i>Esquire</i> , 1976 May |
| | | 4 | [<i>Apercus about creativity</i>] (holograph) |
| | | 5 | <i>Backstage Brahmins</i> (holograph and typescript) |
| | | | <i>The Bargain</i> |
| | | 6 | typescript |
| -- | 34 | 3 | holograph notebook (bound with <i>A Diamond Guitar</i>) |
| | | | <i>A Beautiful Child</i> |
| 2 | 2 | 7 | 2 holograph notebooks |
| | | 8 | xerox notebooks |
| | | 9 | typescript |
| | | 10-11 | xerox typescript |
| | | 12-13 | <i>Blackburn's Island</i> (typescript) |
| | | 14 | <i>Breakfast at Tiffany's</i> (musical script) |
| 3 | 3 | 1 | <i>Can A Pig Fly?</i> (holographic notebook, illustrated) |
| | | 2 | <i>Capote and Co.</i> (holographic notebook, bound with <i>Coming Attractions</i> and <i>Encounters</i>) |
| | | 3 | <i>Capote Interview</i> (typescript, 1984) |
| | | | <i>Capote/Observations</i> (see: <i>Coast to Coast</i>) |
| | | | <i>Carson McCullers</i> |
| | | 4 | holograph manuscript |
| | | 5 | carbon typescript |

| Reel | Box | Fol | |
|------|-----|--------|--|
| 3 | 3 | 6 | <i>Children on Their Birthdays</i> (television typescript photocopy, 1979) |
| | | 7 | <i>A Christmas Memory</i> (printed edition) |
| | | | <i>Coast to Coast</i> |
| | | 8-9 | holograph version |
| | | 10-12 | xerox typescripts |
| -- | 34 | 2 | <i>Coming Attractions</i> (see: <i>Capote and Co.</i>) [<i>Constance Collier</i>] (holograph notebook, 1953) |
| | | | <i>Conversations with Capote</i> (see: <i>Hidden Gardens</i>) |
| | | | <i>A Day's Work</i> |
| 3 | 3 | 13 | holograph notebooks |
| | | 14-16 | typescripts |
| | | 17 | screenplay [by Bill Persky], typescript |
| | | | <i>Dazzle</i> |
| | | 18 | holograph manuscript and notes |
| | | 19 | holograph manuscript |
| | | 20 | typescript |
| | | 21 | xerox typescript |
| 4 | 4 | 1 | <i>Dead Loss</i> (screenplay adaptation [by Paul Leaf], typescript, 1976) |
| | | | <i>Death Row USA</i> (see also: <i>When the Light Goes Yellow</i>) |
| | | 2 | holograph manuscript |
| | | 3 | holographic notebook [questions and answers about violence] |
| | | 4 | interviews |
| | | 5-7 | carbon typescripts |
| | | | <i>Derring Do</i> |
| | | 9 | holograph notebook |
| | | 10 | typescript |
| -- | 34 | 3 | <i>A Diamond Guitar</i> (holograph notebook, bound with <i>The Bargain</i>) |
| 4 | 4 | 11 | <i>Dorothy Parker</i> (holograph manuscript) |
| | | | <i>Encounters</i> (see: <i>Capote & Co.</i>) |
| | | 12-12A | <i>The Glass House</i> (screenplay [by Tracy Keenan Wynn], typescripts) |
| | | | <i>The Great Gatsby</i> |
| | | 13-15 | holograph notebooks |
| | | 16 | holograph pages |
| | | 17 | xerox screenplay |
| -- | 34 | 4-6 | <i>The Grass Harp</i> (holograph notebooks) |
| 5 | 5 | 1 | [<i>Greek paragraphs</i>] <i>Handcarved Coffins</i> |
| | | 2-6 | holograph notebooks |
| | | 7 | typescript |
| | | | <i>Hello Stranger</i> |
| | | 8 | holograph manuscript |
| | | 9-10 | typescript |
| | | 11 | xerox typescripts |
| | | | <i>Hidden Gardens</i> |
| | | 12 | holograph manuscripts |
| | | 13 | typescript |
| | | 14-16 | xerox typescripts |
| | | | <i>Hospitality</i> |
| 6 | 6 | 1 | typescript |
| | | 2-3 | xerox typescripts |

| <u>Reel</u> | <u>Box</u> | <u>Fol</u> | |
|----------------|------------|------------|--|
| 6 | 6 | | <i>House of Flowers</i> |
| | | 4 | holograph manuscript |
| -- | 34 | 7 | holograph manuscript |
| 6 | 6 | 5 | holograph notes |
| | | 6-8 | typescripts |
| | | 9-10 | playscripts |
| | | 11 | lyrics, holograph |
| -- | 34 | 8 | lyrics and notes, holograph |
| 6 | 6 | 12 | lyrics, typescript |
| <u>Unit ID</u> | | | |
| 01904 | | | Capote reading (sound recording) |
| 01905 | | | recording of musical, 1968 (sound recording) |
| | | | <i>In Cold Blood</i> (see also: <i>Two Faces in a Landscape</i>) |
| <u>Reel</u> | <u>Box</u> | | |
| 7 | 7 | 1-5 | Research Notes I |
| | | 6-10 | Research Notes II |
| | | 11-14 | typescript notes [compiled by Harper Lee (?)] |
| 8 | 8 | 1 | "The Corner Trial" [part IV] |
| | | 2 | Acknowledgment |
| | | 3-6 | typescripts |
| | | 7 | typescript of front matter |
| | | 8-11 | carbon typescript with J.M. Fox's revisions |
| 9 | 9 | 1-2 | carbon typescript with J.M. Fox's revisions |
| | | 3 | thermofax typescript |
| | | 4-11 | revised <i>New Yorker</i> galleys |
| 10 | 10 | 1-4 | <i>New Yorker</i> galleys |
| 11 | 11 | 1 | notes on movie, holograph notebook |
| | | 2-6 | legal papers and transcripts |
| | | 7 | Perry Smith correspondence (photostats) |
| | | 8 | Richard Hickock, autobiographical statement, 1965 |
| 12 | 12 | | newspaper clippings |
| | | | see also: Series VII: Printed matter and scrapbooks |
| | | | <i>Indiscretion of an American Wife (Stazione Termini)</i> |
| -- | 34 | 9 | holograph manuscripts |
| | | 10 | carbon typescript |
| 13 | 13 | 1 | [<i>Jane Bowles</i>] (holograph draft) |
| | | 2 | [<i>Jay Hirsch Interview</i>] |
| | | | [<i>Jug of Silver</i>] |
| | | 3 | television adaptation, holograph manuscript |
| -- | 34 | 11 | <i>Cornhill Magazine</i> , 1949 |
| | | | <i>Kate McCloud</i> (see also: <i>Answered Prayers</i> , chapter of) |
| 13 | | 4-5 | holograph manuscript |
| | | 6-7 | typescripts |
| | | 8 | <i>Kindred Spirits</i> (typescript) |
| | | | <i>The Kite That Could Not Fly</i> |
| | | 9 | notes |
| | | 10 | holograph notebook |
| | | 11-13 | <i>A Lamp in the Window</i> (revised typescript) |

| <u>Reel</u> | <u>Box</u> | <u>Fol</u> | |
|-------------|------------|------------|--|
| 13 | 34 | 14 | <i>Lee</i> (holograph draft) |
| -- | 35 | 1 | <i>Local Color</i> (typescript) |
| | | 2 | <i>Master Misery</i> (holograph notebook) |
| 13 | 13 | 15-16 | <i>Miriam</i> (revised typescripts) |
| | | | <i>Mojave</i> |
| 14 | 14 | 1-2 | holograph manuscript |
| | | 3-4 | typescripts |
| | | 5-6 | carbon typescripts |
| | | 7 | xerox typescripts |
| | | 8 | <i>Esquire</i> |
| | | | <i>Mr. Jones</i> |
| | | 9 | typescript |
| | | 9A | holograph manuscript |
| | | 10-11 | xerox typescript |
| | | 12 | <i>[Muses Are Heard]</i> (holograph notebook) |
| | | | <i>Music for Chameleons</i> |
| | | 13 | holograph manuscript |
| | | 14 | typescript |
| | | 15-16 | xerox typescript |
| | | 17-19 | preface |
| | | 20 | notes |
| | | 21 | <i>New Yorker</i> galleys |
| | | | <i>Nocturnal Turnings</i> |
| 15 | 15 | 1 | holograph notes |
| | | 2 | holograph manuscripts and typescript |
| | | 3-4 | typescripts |
| | | 5-8 | xerox typescripts |
| | | 9 | <i>Interview</i> galleys |
| | | 10 | <i>Observations (concerning Cole Porter)</i> (holograph notebook) |
| | | 11 | <i>Observations [on Von Bulow case]</i> (holograph notebook) |
| | | | <i>One Christmas</i> |
| | | 12 | notes |
| | | 13 | xerox typescripts |
| | | 14 | <i>Ladies' Home Journal</i> edition |
| | | | <i>Other Voices Other Rooms</i> |
| -- | 35 | 3-6 | holograph manuscripts and typescripts (Included are notes from Sotheby's denoting chapters and pagination) |
| 15 | | 15 | preface to 20th anniversary edition, holograph |
| | | 16 | preface to 20th anniversary edition, typescript |
| | | 17 | <i>Picasso</i> (holograph notes) |
| | | 17A | <i>[Proposed stories]</i> (holograph notes) |
| -- | 34 | 1 | <i>[Recollections of Harold Arlen]</i> (holograph notebook, Bound with <i>Answered Prayers</i>) |
| 15 | | 18 | <i>[Self-interview]</i> (holograph notebook) |
| -- | 35 | 7 | <i>Shut a Final Door</i> (carbon typescript) |
| 15 | | 19 | <i>Story: Questionnaire (sic)</i> (holograph notebook) |

| Reel | Box | Fol | |
|------|-----|-------|--|
| | | | <i>Straight Face</i> |
| -- | 35 | 20-21 | typescript |
| 16 | 16 | 1 | carbon typescript |
| | | 2-3 | breakdown by scene |
| | | | <i>Sylvie Front</i> |
| | | 4 | holograph |
| | | 5 | carbon typescript |
| | | | <i>Summer Crossing</i> |
| -- | 35 | 8-11 | holograph notebooks |
| | | 12 | holograph manuscript |
| | | | <i>The Thanksgiving Visitor</i> |
| 16 | 16 | 6 | holograph manuscript |
| | | 7 | carbon typescript |
| | | | <i>Then It All Came Down</i> |
| | | 8 | typescript |
| | | 9 | xerox typescript |
| | | 10-13 | xerox typescript [1] |
| 17 | 17 | 1-5 | revised typescript and xerox typescript (out of order) |
| 18 | 18 | 1-5 | typescript with J.M. Fox's revisions |
| 19 | 19 | 1-6 | xerox typescript with Fox's and copy-editor's revisions |
| 20 | 20 | 1-6 | xerox typescript [II] |
| | | 7 | E. Barrett Prettyman outline |
| 21 | 21 | 1 | <i>Three Neighbors</i> (holograph) |
| | | | <i>Two Faces in a Landscape</i> (see: <i>Yachts and Things</i> , notebook) |
| | | | <i>Tyranny</i> |
| | | 2 | screenplay |
| | | 3 | synopsis |
| | | | <i>Uncle Sam's Hard Luck Hotel</i> |
| | | 4-5 | screenplays |
| | | 6 | script |
| | | | <i>Unspoiled Monsters</i> (see also: <i>Answered Prayers</i> , chapter of) |
| | | 7 | typescript |
| | | 8 | revised carbon typescript |
| | | 9 | <i>A Voice From a Cloud</i> (page proofs) |
| | | 10 | <i>Wanda Landowska</i> (typescript) |
| | | | <i>What Books to Give for Christmas</i> |
| | | 11 | holograph manuscript |
| | | 12 | typescript |
| | | 13 | <i>When the Light Goes Yellow</i> (holograph notebook, contains notes for <i>Death Row USA</i>) |
| | | 14 | <i>The White Rose</i> (carbon typescript) |
| | | 15 | <i>Yacht Trip to the Mediterranean</i> (holograph manuscript) |
| | | | <i>Yachts and Things</i> (see also: <i>Answered Prayers</i> , chapter of) |
| | | 16 | typescript |
| | | 17 | notes [Cover title: <i>The Sylvia</i> . Contains <i>Two Faces in a Landscape</i>] |
| | | 18 | Unidentified manuscript (holograph notebook) |

Series II. High school writings, 1935-1943, undated

1 box

Capote's high school writings include short stories and poems in manuscripts and printed form. This series also includes pre-high school juvenilia.

| <u>Reel</u> | <u>Box</u> | <u>Folder</u> | |
|-------------|------------|---------------|--|
| 22 | 22 | 1 | Dixie, My Dixie |
| | | 2 | The Familiar Stranger |
| | | 3 | Hilda |
| | | 4 | The Hobby of Alice Bertz |
| | | 5 | If I Forget You |
| | | 6 | Louise |
| | | 7-8 | Lucy |
| | | 9 | Mill Store |
| | | 10 | Poems |
| | | 11 | Pussy, A Pussy Cat's Adventure, 1935-1936 |
| | | 12 | Saturday Night |
| | | 13 | Sometimes I Feel Like a Motherless Child |
| | | 14 | This Is In Jamie |
| | | 15 | Traffic West |
| | | 16 | The Waking Hours |
| | | 17 | Where the World Begins <i>The Green Witch</i> |
| | | 18 | 1939 (November) |
| | | 19 | 1940 (April, June, December) |
| | | 20 | 1941 (May, December) |
| | | 21 | 1942 (May) |
| | | 22 | <i>The G.H.S. News</i> (November 24 and December 22, 1939) |
| | | 23 | <i>The Red and Blue</i> , 1943 <i>The Franklinite</i> , 1943 (1 vol.) |

Series III. Correspondence, 1938-1992, undated

3 boxes

Capote's correspondence is divided into two subseries: Letters by Capote, and Letters by others, which is made up of letters to Capote and correspondence between other figures in Capote's life.

Letters by Capote

Two groups of letters make up the bulk of this subseries. The first consists of letters and postcards to his friend Andrew Lyndon. Many of these were written while Capote was traveling in Italy, Spain, France, and Morocco, 1948-1958. The second group includes letters to Alvin Dewey of the Kansas Bureau of Investigation and members of his family, who Capote met in Kansas while researching the Clutter case. There are also letters to Capote's father and grandmother, Jack Dunphy, John O'Shea, Catherine Wood, and others.

| <u>Reel</u> | <u>Box</u> | <u>Fol</u> | |
|-------------|------------|------------|----------------------------------|
| 23 | 23 | 1 | A-Z, unidentified, 1961-1977 |
| | | 2-14 | Dewey family, 1960-1978 |
| 24 | 23A | 1-3 | Lyndon, Andrew, 1947-1972, n.d. |
| | | 4 | Wood, Catherine, 1941-1967, n.d. |

Letters by others

This subseries contains letters Capote's friends, family, lovers, agents and editors. Correspondents include Newton Arvin, John O'Shea, Jack Dunphy, Marion Ives and Irving Lazar (Capote's agents at different times), Andrew Lyndon, Joe and Nina Capote, Donald Windham, Cecil Beaton, Leo Lerman, Alan Schwartz (Capote's lawyer), Random House (including Robert Linscott and Joseph Fox, Capote's editor), and others. Letters from Newton Arvin document their love affair and Arvin's work on *Herman Melville*. Also included are letters from Irwin Edman, Cyril Connelly and Christopher Isherwood agreeing to support Capote's application for a Guggenheim Fellowship and correspondence between O'Shea, Schwartz and others regarding several legal and personal disputes between Capote and O'Shea, his lover/business manager.

| | | | |
|----|----|-----|---|
| | | 5-6 | 1938, 1961-1984, 1992, n.d. |
| -- | 36 | 1 | 1949 |
| | | 2-6 | Arvin, Newton, 1947-1949 |
| | | 7 | Capote, Joe and Nina, 1948-1949, n.d. (includes photograph) |
| | | 8 | Ives, Marion, 1949 |
| | | 9 | Lyndon, Andrew, 1949 |
| | | 10 | Pierce, Phoebe, n.d. |
| | | 11 | Windham, Donald, 1949 |

Series IV. Photographs, ca. 1924-1972

4 boxes

This series (ca. 1924-1972) contains the earliest material in the collection. Photographs include snapshots and portraits of Capote, his family, and friends. Photographs of Capote's family include pictures of his parents, more distant relatives and Capote as an infant and child. Photographs from the Dewey family represent their friendship with Capote and include photographs sent by Capote in his correspondence to them. A set of mostly oversized publicity photographs of Capote, Alvin Dewey, John Forsythe and others document the filming of *In Cold Blood*. There is a set of photographs of Capote, Jack Dunphy and others in Italy, taken at the start of Capote's writing career. A series of six Polaroids by Andy Warhol (one dated 1972) are probably the most recent in the collection.

| <u>Box</u> | <u>Fol</u> | |
|------------|------------|--|
| | | Family / Childhood |
| 24 | | General |
| 37 | 1 | <ul style="list-style-type: none">• Truman Capote's grandparents, Arthur and Edna Marie Faulk, with their children Mary Ida, Lillie Mae (Nina), Marie, Seabon and Lucille• Joseph and Lillie Mae (Nina) Capote• Reproduction of newspaper clipping of Truman Capote's great-great grandfather's family and home in Mexia, Alabama.• Reproduction of newspaper clipping of Old Hatter's Mill in Monroeville, Alabama.• Truman Capote's great-uncle Wheeler Hendrix in Alabama• Truman Capote's cousin Jenny Faulk• Truman Capote's cousin Jenny Faulk• Mary Ida, Marie and Lucille Faulk• Lillie Mae (Nina) and Marie Faulk at Mardi Gras in New Orleans• Lillie Mae (Nina) at age 18.• Lillie Mae (Nina) on seated on stone fence in Monroeville, AL• Lillie Mae (Nina) and Jack Weathersford• Lillie Mae (Nina), 1953• Lillie Mae (Nina) in Varadero Beach, Cuba• Lillie Mae (Nina)• Seabon Faulk with wife Addie, Jim and Marie Rudisill, Joseph and Lillie Mae (Nina) Capote, Jennings and Mary Ida Carter (Truman Capote's mother with aunts and uncle and spouses)• Arch Persons with Caption Bill Carroll• Arch Persons• Truman Capote with dog in snow (postcard to 'Papa' from Capote with note on reverse)• "Little Jim" |
| 24 | | Childhood |
| 37 | 2 | <ul style="list-style-type: none">• Portrait of Truman Capote as a young boy painted in color with pigments• Truman Capote as infant in St. Louise, MO (3 images)• Truman Capote as a young boy with Uncle Seabon Faulk in Monroeville, AL• Truman Capote as a young boy with cousin Callie Faulk in Monroeville, AL• Truman Capote as a young boy with cousin Sook Faulk in Monroeville, AL• Portrait of Truman Capote as a young boy (inscribed "To Daddy From Bill")• Portrait of Truman Capote as a young boy• Truman Capote in classroom at age 16 |

Box

Fol

Friends and associates

General

25

37

3

- Harold Arlen, (framed and inscribed by Arlen)
- Danny sitting on couch (caption on reverse by Truman Capote)
- Man sipping coffee on plane [Loel Guinness?] (caption on reverse by Truman Capote)
- Truman Capote posing in bathrobe (caption on reverse by Capote)
- Truman Capote's living room in Palm Springs (caption on reverse by Capote)
- Truman Capote and Sylvia Kaye sitting on terrace (caption on reverse by Capote)
- Truman Capote and Gloria Guinness (caption on reverse by Capote)
- Rosalind Russell and Gloria Guinness (caption on reverse by Truman Capote)
- Gloria Guinness, Truman Capote and Freddie Brisson on terrace (caption on reverse by Capote)
- Bill Paley, Anabelle Lamaine, Truman Capote and Barbara Paley with pigeons in square in Italy (postcard to Catherine Wood from Capote with note on reverse)
- Truman Capote with man and woman in St. Louis, MI
- Charlie Chaplin and family (signed with note, "Merry Christmas! Happy New Year! Oona and Charlie")

Dewey Family

24

37

4

Alvin Dewey being interviewed entering Black and White Ball, 1966 General, 1958-1969

Includes typed pages from Marie Dewey describing each picture in greater detail.

- Paul, Marie, Alvin and Alvin III Dewey, 1958
- Truman Capote, Paul and Alvin Dewey in the Dewey's living room (with Grandma Dewey, Marie Dewey and Nelle Harper Lee reflected in mirror), 1960
- Truman Capote in the Dewey's living room, 1960
- Nelle Harper Lee and Truman Capote fixing plates in the Dewey's kitchen, 1960
- Paul Dewey and Nelle Harper Lee, 1960
- Nelle Harper Lee on Main St. in Garden City, KS, 1960
- Marie Dewey, Nelle Harper Lee and Alvin Dewey III in Garden City Kansas, 1960
- Alvin Dewey, Truman Capote, Marie Dewey, Vi Tate and Mary Louise Aswell, 1964
- Truman Capote signing autographs at Garden City Library with Marie Dewey, 1966
- Marie and Alvin Dewey dressed for Black and White Ball, 1966
- Alvin and Marie Dewey walking into Black and White Ball with Hillary Byers, 1966
- Paul Dewey in Capote's apartment, New York City, 1968
- Alvin III and Paul Dewey in Capote's apartment, New York City, 1968
- Truman Capote in his apartment, New York City, 1968
- Truman Capote in his apartment, New York City, 1968
- Truman Capote with Marie Dewey in his apartment, New York City, 1968
- Truman Capote's apartment, New York City, 1968
- Marie, Paul and Alvin Dewey with Truman Capote in his apartment, New York City, 1968
- Alvin Dewey in Truman Capote's apartment, New York City, 1968
- Truman Capote's house in Palm Springs, 1969
- Alvin Dewey III, Truman Capote, Marie and Alvin Dewey in Capote's house in Palm Springs, 1969
- Truman Capote's house in Palm Springs, 1969
- Alvin Dewey III, Truman Capote and Joey (Capote's cousin) in Capote's house in Palm Springs, 1969
- Marie Dewey and man at Truman Capote's house in Palm Springs, 1969
- Marie and Alvin Dewey with Truman Capote at Capote's house in Palm Springs, 1969
- Truman Capote on couch with dog at home in Palm Springs, 1969
- Truman Capote's house in Palm Springs, 1969
- Alvin Dewey III, Myrtle Bennett and Marie Dewey on couch with dog, 1969
- Truman Capote, Marie, Alvin and Alvin III Dewey eating dinner at Capote's house in Palm Springs, 1969

Box

Fol

- 37 5 Enclosures from Capote letters, 1961-1969, n.d.
- Truman Capote holding dog (sent 1961 Sep 4)
 - Truman Capote with dog (sent 1962 Aug 3)
 - House and pool (sent 1964 Feb 4)
 - Truman Capote lying in grass with Lady Lewis, Gloria Guinness and the Countess of Derby (sent 1964 Feb 14, with caption on reverse from Capote)
 - Portrait of Truman Capote (sent 1967)
 - Portrait of Truman Capote (sent 1967, with note from Capote on front)
 - Truman Capote's foot and dog (sent 1969 Jan, with note from Capote on reverse)
 - Truman Capote with dog in snow (with note from Capote on reverse)
- 6 Wood, Catherine
- Catherine Wood as a young woman
 - Catherine Wood sitting in a chair
 - Catherine Wood standing by a stonewall
 - Catherine Wood standing next to car.
 - Truman Capote and Catherine Wood standing in front of car
 - Portrait of Catherine Wood
- In Cold Blood***
Motion picture filming, 1967
- 24
- Truman Capote autographing copies of *In Cold Blood* in the Dewey's living room in Garden City, KS, 1967 Apr
 - Alvin Dewey and Truman Capote in Holcomb, KS during the filming of *In Cold Blood*, 1967 Apr
 - Truman Capote holding cat in the Dewey's living room in Garden City, KS, 1976 Apr
 - Truman Capote, Roy Church and man and woman in Holcomb, KS during the filming of *In Cold Blood*, 1967 Apr
 - Truman Capote and Alvin in Holcomb, KS during the filming of *In Cold Blood*, 1967 Apr
 - Truman Capote, Roy Church and woman and child in Holcomb, KS during the filming of *In Cold Blood*, 1967 Apr
 - Alvin Dewey and John Forsythe in Garden City, KS, 1967 Apr
 - Alvin Dewey and John Forsythe in Garden City, KS, 1967 Apr
 - Marie Dewey, Truman Capote, Alvin Dewey and Paul Dewey in the Dewey's living room in Garden City, KS, 1967 Apr
 - John Forsythe, Truman Capote and Alvin Dewey in Holcomb, KS during the filming of *In Cold Blood*, 1967 Apr
- 37 7
- Alvin Dewey, Marie Dewey and her mother, Marie Bellocq, and John Forsythe at Chamber of Commerce banquet, Garden City, KS, 1967 Apr

Box
37

Fol
8

Italy, 1951-1952

- Truman Capote and Jack Dunphy on terrace in Italy
- Truman Capote, Jack Dunphy and unidentified man on terrace in Italy
- Truman Capote on terrace in Italy
- Truman Capote sitting at table in Italy
- Unidentified man lying in bed in Italy (set of three)
- Truman Capote on terrace in Italy
- Truman Capote with dog and unidentified woman on terrace in Italy
- Truman Capote and unidentified woman with dog on terrace in Italy
- View from above of Truman Capote and unidentified woman on terrace in Italy
- Truman Capote and unidentified woman on terrace in Italy
- Truman Capote standing at railing in Italy (with duplicate)
- Jack Dunphy standing by wall smoking cigarette with bird on shoulder in Italy (set of nine, most with duplicates)
- Jack Dunphy with bird on shoulder and Truman Capote holding dog in Italy (with duplicate)
- Jack Dunphy with bird on shoulder sitting at table in Italy (set of three, with duplicates)
- Vista view from terrace in Italy (with duplicate)
- Truman Capote on terrace in Italy (set of two, with duplicates)
- Truman Capote in bed smoking cigarette and reading (set of two, with duplicates)

Portraits

24 9

Polaroids by Andy Warhol

- Truman Capote in white hat with red background
- Truman Capote in white hat with white background
- Truman Capote and Cheryl Tiegs
- Truman Capote and unidentified man
- Truman Capote and unidentified woman
- Truman Capote and unidentified woman

37 10

General

- Truman Capote by Fred Melton, c. 1952
- Truman Capote sitting in car, 1963
- Truman Capote as a young man in Taormina, Italy
- Truman Capote as a young man sitting on luggage by Wallace Litwin
- Truman Capote in San Quentin by Peter Beard

24
XX-10

Series V. Artwork, 1978, undated

1 box, 1 oversize folder

The artwork includes paintings, sketches and a silkscreen print.

| <u>Reel</u> | <u>Box</u> | |
|-------------|------------|--|
| -- | 25 | Caricature of Capote Oil Painting of Studio 54 ticket by Andy Warhol, 1978 inscribed "To Truman Love Andy" on reverse Two pen and pencil drawings of Capote by T.A., framed Print of women walking by Cecil Beaton, framed |
| D1 | | Silkscreen with inscription from Gary Reams |
| -- | | Oil portrait of Capote by E. Fossburgh (In Room 316) |

Series VI. Personal miscellany, 1970, undated

3 boxes

This series includes Capote's adoption papers; death certificate; invitations, guest lists, and menus for the Black & White Ball and other parties; financial material; Air France plane tickets for Capote and Jack Dunphy; a hotel bill of Cecil Beaton; and material, printed and in Capote's hand, relating to Capote's attempt to establish an upscale cleaning and domestic services business for his Palm Springs maid and confidant, Myrtle Bennett.

| <u>Reel</u> | <u>Box</u> | <u>Fol</u> | |
|-------------|------------|------------|---|
| -- | 26 | | Autographs to "Dear Caposy" [<i>sic</i>] from Richard Brooks, Jennifer Jones and Charlie Blair Cartier Santos Night Award (framed) |
| 27 | 27 | 1 | Bibliography |
| | | 2 | Adoption papers, death certificate |
| | | 3 | Party invitations, guest lists, etc. (See also: Box 33) |
| | | 4 | Myrtle Bennett & Associates- Palm Springs Cleaning Service, [1970] |
| -- | | | Cigarette case inscribed from Capote to Alvin and Marie Dewey |
| | 36 | 12 | Personal miscellaneous |

Series VII. Printed matter and scrapbooks, 1959-1967, undated

4 boxes, 2 oversized folders, 1 vol.

This series includes loose clippings from magazines and newspapers; reprints of graphic works; three scrapbooks compiled by Alvin Dewey, two of which pertain to the Clutter case; an album compiled by Marie Dewey which documents the production of the movie *In Cold Blood*, and magazines which feature writings by, articles about, and interviews with Capote, including the issues of the *New Yorker* in which *In Cold Blood* first appeared.

| <u>Reel</u> | <u>Box</u> | |
|-------------|-----------------|---|
| -- | 26 | Clipping of picture of Capote and Cecil Beaton by Richard Avedon, framed Reprint of <i>Newsweek</i> cover of Capote, 1966 Jan 24, framed Reproduction of photograph of Karen Blixen (Isak Dinesen) by Peter Beard with inscription to Capote from Beard |
| | XX-10 | <i>Garden City Telegram</i> , 1959 Nov 16, p. 1 (Clutter murders) <i>Hutchinson News</i> , 1960 Mar 24, p. 1 (Clutter murders) <i>In Cold Blood</i> , advertisement proof |
| <u>Reel</u> | <u>Map Case</u> | |
| -- | D1 | Poster with inscription from Gordon Parks |
| <u>Reel</u> | <u>Box</u> | |
| 28 | 28-29 | Clippings and scrapbooks of clippings |
| <u>Reel</u> | <u>Vol</u> | |
| -- | 1 | <i>In Cold Blood</i> filming scrapbook and album |
| <u>Reel</u> | <u>Box</u> | |
| -- | 30 | Magazines |
| -- | 31-32 | Series VIII. Duplicate material |

2 boxes

This series includes copy-edited proofs and clean carbon and Xerox typescripts of works represented in the collection by edited versions; duplicate Xerox copies; and book galleys.

Series IX. Black and White Ball, 1966-1967

1 box

This series consists of materials related to the Black and White Ball, a party planned by Capote in the summer of 1966 in honor of his friend Katherine Graham, owner of the *Washington Post*. The masked ball, which was held in the Grand Ballroom of the Plaza Hotel in New York City, became the most talked about social event of the year. The records include the black and white standard composition book in which Capote entered the names and addresses of this guests, and later annotated with the name of the host of the dinner party that each would be invited to attend before the ball. Accompanying the composition book are a carbon typescript list of the guests made from the notebook, an alphabetized and tab-indexed list which was prepared for screening guests at the door, an invitation card annotated by Capote, an admittance card, and a file of newspaper clippings documenting the New York press coverage of the event. In addition, there is an autograph letter from Capote to Elizabeth Davies, who assisted him in arranging the party, regarding his attempts to help her find employment. Some additional materials on the Black and White Ball can be found in Box 27, folder 3.

| <u>Reel</u> | <u>Box</u> | <u>Fol</u> | |
|-------------|------------|------------|---|
| 33 | 33 | 1 | Composition book with guest list |
| | | 2 | Carbon typescript of guest list |
| | | 3 | Alphabetized, tab-indexed typescript guest list with annotations |
| | | 4 | Invitation, annotated by Capote "in honor of Mrs. Katherine Graham" |
| | | 5 | Admittance card |
| | | 6 | Clippings |
| | | 7 | Letter from Capote to Elizabeth Davis, postmarked May 3, 1967 |