

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

Angela Morgan Papers
1901-1957
MssCol 2057

John D. Stinson
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Revised by Susan Malsbury
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Summary

Main entry:	Morgan, Angela, ca. 1875-1957.
Title:	Angela Morgan Papers, 1901-1957
Size:	30 linear feet (85 boxes)
Source:	Donated by Frank and Esther Kamarck, 1962-1963. Additional materials donated by Barbara Morris, 2007.
Abstract:	The papers document the life and career of Angela Morgan (ca. 1875-1957) as journalist, author, poet, lecturer and recitalist.
Access:	Apply in the Special Collections Office for admission to the Manuscripts and Archives Division.
Preferred citation:	Angela Morgan Papers, Manuscripts and Archives Division, The New York Public Library.
Special formats	Photographs, Sound recordings.

Provenance note

The papers of Angela Morgan were donated to the Library in 1962 and in 1963 by Frank and Esther Kamarck, of Teaneck, New Jersey, coordinators of the Committee for the Preservation and Furtherance of the Works of Angela Morgan. Additional materials donated in 2007 by Barbara Morris include correspondence between Angela Morgan and Rev C.W. Christman, the manuscript of novel "You Shall be my Judge" and various other items.

Related materials note

Angela Morgan Papers, 1893-1957
Bentley Historical Library, University of Michigan.
Call Number: 8629 Aa 2. 59 linear ft.

Biographical note

According to her official biography, Angela Morgan, author, poet and journalist, was born in Washington, D.C., the daughter of Alwyn Morgan and Carol Baldwin Morgan. However, according to a biographical sketch prepared by the Bentley Historical Library at the University of Michigan, which has custody of Angela Morgan's earlier papers, she was most likely born circa. 1875 or thereabouts during the time when her family was residing in Yazoo County, Mississippi. Her given name at birth was "Nina Lillian" which she later changed to Angela. According to the Bentley sketch her father was Albert Talmon Morgan, a Quaker, who had left Oberlin College in 1861 to join the Union Army where he rose to the rank of Lt. Colonel. After the war he settled as a "carpetbagger" on a plantation in Mississippi where he met and married Carolyn Victoria Highgate (1860-1926), the daughter of a mulatto father and a white mother, and who was a teacher in the Freedmen's Bureau. His experiences in Mississippi during Reconstruction are described in his book *Yazoo, Or On the Pickett Line of Freedom in the South* (1884).

However, details of the early life of the Morgan family, which included three other sisters besides Angela and a brother Albert, are somewhat scanty. From 1876 until 1885 the family resided in Washington, D.C. where the father held a minor patronage job in the pension service. The Morgans then moved to Lawrence, Kansas where Col. Morgan engaged in business and in the practice of law. But he proved unsuccessful at both. Although "brilliant" he was also, according to Angela, a "dreamer and an idealist" who was always defending the poor and the helpless at the expense of his own interests and who was simply unable to adjust to the commercialism of the age. In 1890 he left his family in Topeka to prospect for gold and silver in Colorado, returning to visit his family only occasionally. He died in Denver on April 15, 1922.

After the departure of their father the Morgan sisters formed a quartet, and managed by their brother Albert who also sang baritone, earned their livelihood on the stage by giving musical performances as "The Morgan Sisters" and "The Angela Sisters". The group apparently performed until 1898 when the death of one of the sisters (Helen) and the marriage of the others ended the collaboration. Angela herself was married in 1900 to Peter Sweningson but the marriage lasted only briefly and was legally dissolved in 1906.

Angela Morgan claimed that she could not remember a time when she was not scribbling stories or verses. Obligated to support herself, her mother, and occasionally her two sisters, she employed her literary talents in the decade before W.W.I. as a reporter and feature writer in Chicago for the Chicago Daily American, and later in New York and Boston for the New York American and the Boston American. Under her own by-line she produced a plethora of human interest stories (some of which were slanted towards a feminine readership), published accounts of interviews with local notables and celebrities, covered criminal trials (including the trial of Bessie Wakefield who was condemned to death for the murder of her husband), and described the ordinary human tragedies coming before family and divorce courts. While covering a strike (c1909?) of garment workers in Boston she interviewed the celebrated labor organizer and reformer Gertrude Barnum (1866-1948). She maintained that it was her experiences as a newspaper reporter which brought her into daily contact with the helpless and downtrodden that provided the background and motivation for her major "sociological" poems.

A major break in her career which permitted her to escape from the drudgery of newspaper work and to devote herself entirely to creative writing occurred in 1915 when a prominent preacher (G. Campbell Morgan) whom she had been assigned to interview, read her poem "God's Man" from his pulpit in New York. This led to its publication in *Collier's Weekly*, and to the launching of her career as a free lance poet and author. About the same time her work came to the attention of Mrs. John Henry Hammond, a wealthy New York patroness, under whose urging her first book of poems, *The Hour Has Struck* (1914), was published. Mrs. Hammond was also responsible for bringing her poem "The Battle Cry of the Mothers" to the attention of Mrs. Andrew Carnegie who had it printed and distributed in booklet form. She had recited the poem in her capacity as delegate at the International Congress of Women held at the Hague, Holland in 1915.

She was for a time (ca.1918-20?) under contract with the International Features Syndicate to supply poems for weekly publication, but this arrangement, while it provided her with substantial income (\$125 per week), left her spiritually exhausted. In New York she lived with her mother in apartments at various locations on the Upper West Side, including Riverside Drive (where she occupied a seven room apartment for five years), Cathedral Court, West 113th Street, and Claremont Avenue.

In the summer of 1923 Angela and her mother (who was not only her constant companion, but as she avowed, her spiritual guide and inspirer, left New York for London where they were to remain for almost three years. (Her mother died there in September of 1926 as they were preparing for the return voyage). While in England Angela, although cut off from her American literary markets, managed to derive some income from the sale of poems for special occasions (usually through the intervention of her benefactor, Mrs. Hammond). She also interviewed prominent British personalities including Mrs. Lionel Guest, Beatrice Ward and the labor leader John Burns in preparation for articles she was writing about the role of women during the general strike which paralyzed the country during her stay. Already well known for her brilliant poetry readings, she was invited by the Poetry Society of London to read some of her poems from the pulpit of Chapel Royal, Savoy, the first woman ever to have been granted that honor.

On her return to America in the fall of 1926 she settled in Philadelphia. For several years she was resident poet at Ogontz Junior College, Rydal (Penna.). She also served as president of the Philadelphia branch of the League of American Penwomen and chairman of the literary arts committee of the Philadelphia Art Alliance. In 1936 she was elected poet laureate of the National Federation of Women's Clubs.

Plagued by financial difficulties (she was forced by her creditors to declare bankruptcy in 1935) and often dependent upon the generosity of benefactors to make ends meet, she was continually moving from place to place in response to invitations from friends and changing circumstances and opportunities. In the late 1930's she spent several years in California and travelling throughout the West and Mid-West giving poetry readings, lectures and recitals. During the last decade or so of her life she resided mainly at Brattleboro, Vermont (in order to be near her sister Carolyn who was confined to a sanitarium there), at Saugerties and at Mt. Marion, New York where she died.

During her most productive years (from 1914 to 1940) her poems, articles and short stories appeared in most of the major magazines of the time including *Ainslee's*, *The Cosmopolitan*, *The Delineator*, *Everybody's Magazine*, *Good Housekeeping*, *Hearst's Magazine*, *The Ladies Home Journal*, *The London Poetry Review*, *The Outlook*, *Redbook*, and many others. During the same period she published some fourteen books of poems, one novel and a book of short stories including *The Imprisoned Splendor* (1915), *Utterance and other Poems* (1916), *Forward March!* (1918), *Hail Man* (1919), *Silver Clothes* (1926) *Selected Poems* (1927), *Creator Man* (1929), *Awful Rainbow* (1932), and *Gold on Your Pillow* (1936). In the last decade of her life she continued to publish by private press and by subscription a few volumes of poems including *Behold the Angel* (1945), *Whirlwind Vision* (1943) and *Let Loose the Splendor* (1951). Other works including a compilation of her verses ("Rockets to the Sun" were in preparation at the time of her death. Her principal publishers were John Lane & Co. and its successor, Dodd, Mead & Co. Many of her works, however, were printed by obscure and private presses.

An eclectic in religious matters, she avoided religious affiliations although she claimed to be in complete accord with the tenets of Bahá'ism. She was strongly influenced by the American transcendentalist movement and, through her mother, by Swedenborg, and later, through her own readings, by Plotinus. From the latter she derived the conviction that art, instead of merely imitating nature, created it, by giving physical embodiment to its ideal forms. She came to regard poetry as a vehicle for the expression of cosmic truths and ultimately for the spiritual transformation of mankind. The messianic element in her thought was strengthened in her later years by a series of mystical experiences in which (as she described them) showers of light radiating from the heavens became focused on her hands and body and materialized into golden particles. She finally became convinced

that she was in direct contact with the cosmic forces which created the universe. Her mysticism, however, was more of a means than an end. She was a social visionary who opposed war, capital punishment, the economic exploitation of the poor, and the oppression of women, and who pleaded, in her most serious poems, for a world of peace, social justice and human brotherhood.

Although widely published in popular magazines and the author of many volumes of poems and other writings, Angela Morgan was not regarded by her peers as a poet of the front rank. She remained aloof from the main current of the modern poetry movement sympathizing with the Imagists but never venturing herself into free verse or exploring new forms of poetic expression. She remained firmly within the classical tradition of the heroic couplet and the sonnet in the manner of Pope and Coleridge. Her power and singularity lay in the extraordinary compassion and emotional intensity of her major poems.

In recognition of her literary accomplishments Angela Morgan was awarded in 1942 an honorary degree (Litt.D.) by the Golden State University, Los Angeles. She died on January 24, 1957 at Mt. Marion, New York at the home of her friends Mr. and Mrs. Warren Meyer with whom she had spent the last years of her life.

Scope and content note

The papers of Angela Morgan consist of correspondence, literary manuscripts and notes, articles and lectures, notebooks, personal miscellaneous papers, photographs, sound recordings, clippings and other printed matter. The papers document her life and career as a journalist, author, poet, lecturer and recitalist from ca.1904 until her death in 1957. Almost one-half of the collection consists of literary manuscripts and typescripts of her published and unpublished poems, short stories, novels, articles, lectures, and autobiographical writings. Many of the manuscripts are present in multiple and/or inchoate drafts which reveal the progression of her creative thoughts. Her literary notes also reveal the development of her ideas and philosophical reflections throughout most of her writing career. Included are extensive notes on love and on the psychology of the creative worker. Some of the papers reflect her sojourns abroad in Europe (1915) and in England (1923-26). Most of her correspondence (about 15% of the papers) is with fellow poets, friends, benefactors and admirers, and family members. There are no papers documenting her life prior to 1904 other than what is contained in her autobiographical writings.

Arrangement note

The Angela Morgan Papers are organized in the following series:

- Series I. Correspondence, 1901-1957
- Series II. Writings, 1913-1957
- Series III. Literary Notes
- Series IV. Notebooks
- Series V. Personal miscellaneous
- Series VI. Financial papers
- Series VII. Miscellaneous papers
- Series VIII. Photographs
- Series IX. Printed matter
- Series X. Sound recordings

Series descriptions and container list

Series I. Correspondence, 1901-1957

The bulk of the correspondence (1901-57) consists of general correspondence arranged alphabetically by name. There is also a small file of correspondence arranged by subject; and a file of family correspondence (1915; 1937-50) arranged chronologically. Following the alphabetically arranged correspondence are a few unidentified letters and a group of Christmas cards received.

The bulk of the general correspondence, which is both incoming and outgoing, falls in the period of the mid-1930's through the 1940's, although there is a smattering of correspondence going back to 1910 (and one letter to 1901) and in the years preceding Angela Morgan's death. The correspondence is mainly with fellow poets, especially women, readers and admirers of her work, clergymen, editors, publishers, and with friends and benefactors who provided her with moral and financial support. The correspondence relates mainly to her personal, social and professional life and activities, to her writings, the sale of her books, her poetry readings, recitals and lectures, her spiritual life and personal philosophy, and her struggle to support herself as a poet and recitalist. There is also correspondence relating to publication of her writings in Methodist Church publications, a prize competition for the best letter from a reader of her novel *Awful Rainbow*, peace, peace-time conscription, and capital punishment. A file of correspondence (with Ruth Le Prade) relates to the case of Wesley Robert Wells, an inmate of San Quentin, whose death sentence was appealed to the United States Supreme Court. There is extensive correspondence (especially with John Seaman Garns and M. Grace Lake) relative to Morgan's recurring mystical experiences in which she affirmed that rays of light coming from the heavens materialized into particles on her body. There is also correspondence, mainly with Abbey Sutherland Brown, relating to Morgan's association with the Ogontz Junior College (Rydal, Penna.), and with Robert I. Marsh relating to the settlement of the estate of her brother, Albert T. Morgan. Some of the correspondence with poets is accompanied by scripts of their poems.

Included among the persons with whom she carried on an extensive correspondence are Robert Atwood, Mrs. Abby Sutherland Brown, Ralph Cheyney, Lucia Cheyney, (nom de plume: Lucia Trent) Anne Throop Craig, Fine Editions Press (Gustav Davidson) John Seaman Garns, Emily V. Hammond (Mrs. John Henry Hammond), Alice Hoffman, Joseph Hoffman, John Haynes Holmes, Fannie C. Kendall, M. Grace Lake, Frank C. Laubach, Arthur Garfield Learned, Eleanor Mel, Ruth Le Prade, Robert I. Marsh, Louis Mayer, Harvey Parker, Nina Houser Peebles, Carrie Ray, Formosa Robinson, William Edwin Rudge, Samuel Harden Stille, and Monica Williams. Other correspondents include Faith Baldwin (one letter), Beckler Press, Vincent Burns, Dodd, Mead & Co., Albert Einstein (one letter), Donald Harrington, William Randolph Hearst (letters to Hearst), Grace Keefe, Macmillan Company (George P. Brett), Frank S. Mead, John G. Moore, Guy F. Rhodes, Walter Russell, Mark Revell Shaw, Mary Sanford Taylor, and Margaret Truman (one letter).

The family correspondence consists mainly of letters received from her sister, Carolyn Victoria Shannon, her brother, Albert Talmon Morgan, and her sister-in-law, Ella Morgan, her niece, Mrs. Carolyn F. Clarke, and two other nieces, "Elizabeth" and "Marion". There are a few typed carbon copies of replies by Angela Morgan. The correspondence concerns routine family matters. Included are three letters written by Angela Morgan to her mother in March and April of 1915 while she was en route to, and at, The Hague (Holland) as a delegate to the International Congress of Women. In one of the letters (April 1) she reports that she will be reading her poem "Battle Cry" [of the Mothers] to the Congress that very evening and that she will depart for Germany the following week.

IA. General correspondence

<u>Box</u>		
1		A - Bu
2		C - E
<u>Box</u>	<u>Fol</u>	
83	1	Christman, C.W. (Rev.)
3		F - Ha
4		He - K
5		Kendall, F. C
6		L
7		Ma - Mi
8		Mo - Q
9		R - S
10		T - Wo
11		Wr - Z; unidentified; Christmas cards (ca. 1943-44)

IB. Subject correspondence

<u>Box</u>		
12		Awful Rainbow contest, 1933-1934 Book sales, 1931-1951 Behold the Angel
83	2	Behold the Angel
12		Drum Beats out of Heaven Gold on Your Pillow Splendor at the Core Whirlwind Vision Form Letters Miscellaneous Editors of Methodist Church Publications
13		Permissions & Requests, 1938-57 Recitals, 1935-1945 & n.d. Tributes to Angela Morgan, 1918-1953 & n.d.

IC. Family correspondence, 1915, 1937-50

Series II. Writings, 1913-1957

The writings are arranged into five subseries: poems; short stories; novels; autobiography; and articles and lectures. The poems consist of an alphabetical file of single poems arranged by title; and a file of books or anthologies of poems, also arranged by title. Included are manuscript and typescript drafts of published and unpublished poems written mainly in the period from the 1920's to the 1950's although a few poems are dated earlier to 1913. Many of the manuscripts are accompanied by working notes or ideas for further development, and notes recording the history of the manuscript, when and where it was written, title changes (if any) and date and place of publication. Several of the poems were written during her sojourns in Germany (1915) and in England (1923-26).

The short stories consist of manuscript and typescript drafts of fifty-three published and unpublished stories arranged alphabetically by title. [SEE: Checklist of Short Stories on pages 16-17 of this inventory]. The bulk of the stories (including the undated ones) were written in the period c1908-1928 while she was residing in Brockton and in Dorchester, Massachusetts and in New York City. Several are dated during her sojourn (1923-26) in England. The stories (like her novels) appear autobiographical in character reflecting her own personal struggles and experiences as a woman and as a creative artist to earn a living in a world dominated by men and by commercial standards and values. They explore the nature of the love relationship between men and women, a theme which runs throughout her fictional writings and which she struggled to define and elaborate. Numerous notes on this theme are interspersed with or accompany the textual narrative. The earliest story present ("The Girl with a Hundred Selves") is in the form of mounted clippings from the New York Evening Journal which published it anonymously in serial form in 1908 as the "Confessions of an Unknown Girl Writer". The story, "The Craving", includes page proofs from its publication in *The Smart Set*. Accompanying the manuscript of "Covenant Fire" is a letter (Aug. 4, 1910) from Norman Boyer, editor of *The Smart Set*. A letter from her literary agent, Julia R. Tutwiler, is filed with the manuscript of "Her Splendid Hour" which was submitted under the nom de plume "Southam Blake".

The manuscripts and typescripts of her novels consist for the most part of a chaotic and inchoate mass of notes and suggestions of ideas for further development interspersed with pages of narrative text making the identification and reconstruction of a cohesive narrative sequence virtually impossible. In drafting a manuscript the author retained numerous false starts and utilized several paginations. Included among the three titled drafts (two are untitled) is an autobiographical manuscript entitled "Northa", a novel about childhood which evidently draws upon the author's own life experiences. A major theme of these writings is the struggle of the creative artist to overcome the numerous obstacles and impediments to creative work imposed by the routine requirements of everyday life and by marriage when one of the partners is unsympathetic to the artist's needs.

The bulk of the autobiographical writings consists of rough and incomplete manuscript drafts of her "Confessions of a Poet" which was written at the request of George Horace Lorimer, editor of the *Saturday Evening Post*. The manuscript describes her life and struggles as poet and author with a few brief allusions to her parents and early childhood. Included also are notes and reminiscences of her sojourn in England ("I Remember England"); and manuscript notes and text entitled "Splendor at the Core" (dated 1934-35) relating to her spiritual life and development. There is also a draft "Autobiographical Statement" (1931) and miscellaneous notes and reminiscences.

The articles and lectures (1904-56) which are arranged chronologically consist of manuscripts and typescripts of published and unpublished articles, lectures, and addresses on a variety of subjects including poets, poetry, war and peace and women and war. Included are drafts of her newspaper articles and notes taken when she was a reporter for the Boston American, relating to desertion and child custody cases, the murder trials of Bessie Wakefield and Anna May Wells, and a strike (c1909?) of garment workers in Boston for which she interviewed the labor leader Gertrude Barnum. Included also are articles written during her stay in England relating to the role of women during the general strike of 1926, and to her interviews with prominent British figures including John Burns, Mrs. Lionel Guest, Lady Malcolm, and Beatrice Ward. There are also clippings (1904-06 & n.d.) of her feature stories published in the Chicago Daily American.

IIA. Poems

<u>Box</u>	
15	A
16	B
17	C
18	D - G
19	H
20	I - J
21	K - L
22	M - N
23	O - Q
24	R - Sm
25	Sn - Su
26	T
27	U - V
28	Wa - Wi
29	Wo - Y, fragments, printed poems
30	Behold the Angel Crucify Me Drum Beats Out of Heaven Forward March! Heaven is Happenin Joy Bells and Jingles
31	Recitals
32-34	Rockets to the Sun
35	Starry People
36	Storm of Glory
37	This Rapturous World Utterance and Other Poems Whirlwind Vision Miscellaneous layout sheets, fragments

IIB. Short Stories

- Box
38 An Afternoon with the Children" 1950 Sep 19
 Andy Shaw's Butterfly Dinner" c1923 - 1926
 The Astonishing Woman" n.d.
 The Bewitching Lady" c1923 - 1926
 The Cat" 1919 May 26
 The Clutch" 1928 Aug 23
 Covenant Fire" c1909 - 1910
 The Craving" n.d.
 Crossed Wires" n.d.
- 39 The Dead Awake" c1923 - 1926
 The Driving Power" n.d.
 The Flirt" n.d.
 Frederic Shaler's Wife" n.d.
 The Girl with a Hundred Selves" 1908
 The Girl with a Hundred Selves"- Sequel entitled "Whirlwind Chapters" 1918
 Dec 5
 Girl Who Sat Up Late" n.d.
 Girl's Experience with New England Women's Clubs" c1912?
 Grace Carrol, Refinded Specialty" n.d.
 The Greater Claim" n.d.
- 40 Her Splendid Hour" c1910
 Herself for One Day " 1925 Jun 7
 The Highbrow" n.d.
 Imprisoned Splendor" 1918 Aug
 In the Lounge, Madam!" c1923 - 1926
 Incident of the Boiler Being Installed" n.d.
- 41 Julie Endicott" n.d.
 Love and the Game" 1911
 The Love of Lida" 1911
 The Making of a Man" 1911
 A Man's a Man" c1923 - 1926
- 42 Mary on a Pedestal n.d.
 The Men in Mary's Life" n.d.
 Mr. Charles" 1919 Apr
 Milk Drinkers" 1909
 Misfit" 1919 Apr - 1919 May
 Thy Neighbor's Dream" n.d.
 Passenger in the Subway" n.d.
 The Peach of a Woman Next Door" n.d.
 Poet President" n.d.
 The Point of Difference" n.d.
 The Price of Understanding" n.d.
 A Princess of the Sky" n.d.
 The Prude" n.d.
- 43 The Revolt of the Girl" n.d.
 Roller Skating Story n.d.
 Steamer Story 1926 Oct 23
 Sundown" n.d.
 Than Anything Else in the World" 1924 Jan - 1925 Jun
 Thine Own Self" 1925
 Unhappy Husbands and Wives c1912, 1925

44 The Unseen and the Unheard 1950 Nov 18
 What Shall We Do with Mother?" 1910
 When the Woman Invites" c1913
 Fragments

IIC. Novels

Box
45 Because I Am a Woman
46 Calista
47 Childhood Story (for proposed novel)
48 Northa
 Untitled draft and notes for novel begun in 1914
83 3-5 You Shall Be My Judge

IID. Autobiography

Box
49 Confessions of a Poet
50 I Remember England
 Splendor at the Core
 Autobiographical statement (1931)
 Miscellaneous reminiscences
83 6 Miscellaneous reminiscences

IIE. Articles and Lectures

Box
51 1904 - 1918
52 1919 - 1941
53 1942 - 1956
54 n.d. (alph. by title)
83 7 Miscellaneous articles 1927, 1930 & n.d.

Series III. Literary Notes

The bulk of the literary notes (1909-57 & n.d.) are arranged chronologically. Following the chronological file is a file of notes arranged by subject. The literary notes reflect her habit, continued throughout her writing career, of jotting down and dating as they came to her, her ideas for stories, articles and poems as well as her philosophical reflections, introspections and meditations. Interspersed in the notes are defiant expressions and affirmations of her faith in herself as a writer and of her resolve to persevere in the completion of a particular work in progress. Although some are typewritten most of the notes are written in a clear, bold longhand. In the subject file a large group of notes (1912-21) relate to her reflections on the nature of romantic love.

<u>Box</u>	
55	1909 - 1919
56	1920 - 1943
57	1944 - 1957
58-59	n.d.
60	Creative Worker Economy Germany (notes made in) Love, 1912 - 1921 & n.d.
61	Nature, landscape, sky Newspaper experiences Recitals Rhodes, Cecil Super-sensitiveness

Series IV. Notebooks

The notebooks (1940-46, 1954 & n.d.), which are in the form of spiral binders, are arranged chronologically. They record for the most part out-going letters posted by her, receipts from book sales, personal receipts and expenditures, and miscellaneous notes and memoranda.

<u>Box</u>	
62	1940- 1942
63	1943 - 1946, 1954 & n.d.

Series V. Personal Miscellaneous

The personal miscellaneous papers include papers relating to the publicity for her books, recitals, and lectures; agreements with publishers; her journalistic assignments (1907-08, 1913) and expenses in New York and Boston; checklists of her writings; inventories of her papers in storage; and other personal papers.

Box
64

Agreements
Checklists of her writings
Committee for the Promotion and Protection of the Works of Angela Morgan
Copyright
Inventories of papers in storage
Journalistic assignments and expenses (1907-08; 1913)
Lists of her books for sale and book prices
Miscellany
Passport data
Publicity
 Books
 Miscellany
 Recitals, lectures, 1912 - 1955, n.d.

List of recital engagements
83 8 Recitals, readings 1936, 1952, 1944, n.d.

64 Stationery
 Will and testament (instructions for)

65

Series VI. Financial Papers

The financial papers (1938-56) consist of miscellaneous personal receipts; receipts and statements of book sales; royalty statements from Chappell Harms, Inc for her "Song of the New World" and from Dodd, Mead & Co. for "use of selections"; a statement of receipts (1952, from Devorss & Co., Los Angeles) from her West Coast lecture series; receipts from storage firms in Los Angeles (Beckins Van and Storage Co.) and in Philadelphia (Fidelity 20th Century Storage Warehouse) which had custody of her personal papers.

Series VII. Miscellaneous Papers

The bulk of the miscellaneous papers consist of unsorted wrappers and folders annotated by her and unsorted envelopes from her correspondence received many of which bear routine notes and annotations by her. Included also are a few copies of poems by other poets (mainly her contemporaries) collected by her; and a few engraver's plates (filed in Container #82).

Box
66

Miscellany
Poems by Others

67-69

Wrappers annotated by A.M.

70-72

Envelopes

82

Engravers plates

73-74

Series VIII. Photographs

The photographs consist mainly of positive prints (which are of varying sizes) of Angela Morgan and of her mother and of her friends and associates. Some of the friends and associates are unidentified. The photographs of Angela Morgan include several taken in New York and in London during the period of W.W.I and the 1920's. Included is a portrait taken in 1915 when she was a delegate to the International Congress of Women at the Hague. Included among the photographs of her friends and associates are Robert Atwood, Mrs. Abby Sutherland Brown, Albert C. Grier, Mrs. Lionel Guest, Mrs. John Henry Hammond, Albert G. Learned, James Raney McKeever, Lady Malcolm, Anna Catherine Markham, Formosa Robinson, Martha Root, and Katherine Wright.

Series IX. Printed Matter

The printed matter consists of press clippings, other printed ephemera and books and pamphlets. The clippings consist of a file (1909-54) arranged chronologically relating to Angela Morgan and her career as author and lecturer; and a file of unsorted clippings collected and annotated by her. The other ephemera (1909-57) which is also frequently annotated by her, is arranged chronologically. The books and pamphlets from her personal library have either been inscribed to her from friends and associates or have been annotated by her.

Box

75

Clippings relating to Angela Morgan, 1909-1954, n.d.

83

9

Clippings relating to Angela Morgan

76

Unsorted clippings

Other Ephemera

77

1905 - 1939

78

1940 - 1945

79

1946 - 1955

80

1956 - 1957; n.d.

Inscribed and Annotated Books

All books, except "Gold On Your Pillow", are from Angela Morgan's library.

81

Anderson, William K., *Making the Gospel Effective* (Nashvill, Methodist Church, 1945).

Barney, Danford, *Selected Poems Old & New* (N.Y., Fine Editions Press

Bruton, David, Baird T. Spalding as I Knew Him (San Pedro, Calif. Insitute of Esoteric Philosophy, 1954).

Casse, Janet, *Thus Spake the Angel* (n.p. publisher unidentified).

Christina, (no first name), *Song Consum'mate [sic]* (Paradise, Penna, no publisher, 1950).

DeWaters, Lillian, *The Great Answer* (Boston, Boston Home of Truth, 1940).

Doughty, William E., *Lake Minnewaska* (n.p., George H. Smiley & Son, 1946).

Elliott, Ellen Coit, *Footholds in Chaos* (Los Angeles, Ward Ritchie Press, 1939).

Fiock, Eleanor, *Songs of the Silent Mountains* (Santa Barbara, Calif., J.F. Rowney Press, 1945).

Guest, Edgar A., *Today and Tomorrow* (Chicago, Reilly & Lee Co., 1942).

Hazelwood, Clate, *Because* (Boston, Hazelwood and Klein Publishers, 1946).

Hu Shih, Dr., *China, Too is Fighting to Defend a Way of Life. An Address by His Excellency Dr. Hu Shih, Ambassador of the Republic of China to the United States of America, Delivered at Washington, D.C., March*

- 23, 1942 (San Francisco, The Grabhorn Press, 1942).
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Series X. Sound Recordings

The sound recordings consist of 10 analog discs (78 rpm, 8", 10" and 12") of recordings of Angela Morgan's songs and poems.

Unit ID

- 1761 Great Concord Productions People's Culture Union of America
"Mother, Lean Against Your Wings" & "When People Sing", 1950
Paul Sharron, Tenor. Lyrics by Angela Morgan and Esther Fremont. Music by Esther Fremont. Great Concord Productions, N.Y., N.Y.
- 1762 "Gabriel's Song" & "The Winds a Seed Hath Borne", 1950
Paul Sharron, Tenor. Lyrics by Frank Volney. Music by Esther Fremont. Great Concord Productions, N.Y., N.Y.
- 1763 "Michael at the Gate" & "Evening Song for a Child", 1950
Paul Sharron, Tenor. Music and lyrics by Esther Fremont. Great Concord Productions, N.Y., N.Y.
- 1764 "Naked Words" & "For One I Lost", 1950
Paul Sharron, Tenor. Lyrics by Don West. Music by Esther Fremont. Great Concord Productions, N.Y., N.Y.
- 1765 "The Dwelling Place" & "God the Artist", n.d.
Poems by Angela Morgan. RCA De Luxe Recording Disc.
- 1766 "Mother, Lean Against Your Wings" & "When People Sing", n.d.
Poems by Angela Morgan sung by Paul Sharron, accompanied by Esther Fremont
- 1767 "Reality", "A Lost Chord" & "Last Lines", 1949
Read by Marian Schreiber Perris. 1949 Jun 13. Cleveland Recording Co., Cleveland, Ohio.
- 1768 "U.N. Hymn", 1954
Lyrics by Angela Morgan. Adapted from a Chopin Prelude by Marg-Riette Montgomery, Miriam Wagner, Piano. Texas TV Sound Studios, San Antonio, Texas. 1954 Oct 20.
- 1769 "Gold on Your Pillow", n.d. (Angela Morgan reading)