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Interview of Marcus Nevius

Marcus Nevius 00:00

The project emerges out of my earlier career body of work, which might be summarized as an attempt to engage with histories of marronage such that we might reconsider the extent at the time scholarship that had attempted to demonstrate that the Great Dismal Swamp was also a geography of marronage.

Cassie Cloutier 00:23

[Intro music fades in] *Historians and Their Histories* is a podcast by the Massachusetts Historical Society. It introduces listeners to our community of researchers. We learn about the paths they took to become a student of the past and the projects they are working on at the MHS. I am Cassie Cloutier, Associate Director of Research at the MHS. Today we are sitting down with Marcus Nevius, an Associate Professor of History at the University of Missouri. He is a recipient of the Andrew W. Mellon Fellowship from the Massachusetts Historical Society. So, my first question is why did you become an historian?

Marcus Nevius 01:00

First of all, thank you for the invitation to join the podcast and for the opportunity to talk about the work that I'm taking up here at the Massachusetts Historical Society. Why did I become interested in history? Man, this is a pretty long story that I'll try to make short. It really began in my teenage years. I attended an urban high school in New Brunswick, New Jersey, where the teachers who engaged me gave me room to be curious about the past. A number of these folks, Mr. William Louis Dunbar, Mr. Carl Bernstein, among them, kind of turned my questions back on me. I'll give one example. Where were the black people in the War of 1812? Their answer was not to try to give me the answer, but to say, if you want to know, go to the library. That library, of course, first was at the high school, but then it was also at Rutgers University, which is also in New Brunswick. That interest carried into college. At first, I thought I'd be a journalist. My mom and I used to sit and watch the evening news every night, and I thought that I could go into the field and turn that curiosity to the day's events, interviewing people on the street, but I realized that I'd landed at North Carolina Central University in Durham, North Carolina, and that media market was not the New York metropolitan area media market. So I started taking history courses there at North Carolina Central University, and people including Dr. Jim Harper and Dr. Lydia

Lindsey, Dr. Freddie Parker did the same, much the same as my previous teachers to cultivate my curiosity, of course, at a college undergraduate level, so it involved much more reading than banter, perhaps, but their efforts to sort of engender a curiosity about the world make me realize that history probably would be fruitful in one form or another. I was fortunate enough later to get into Ohio State University and to work with people like Leslie Alexander and Stephanie Shaw, Hasan Kwame Jeffries and Margaret Newell, all of whom were just as eager to engage my curiosity at a professional level, as my previous mentors were, and so that's sort of the way that I summarize the story, but it's really been my effort to engage a world of curiosity.

Cassie Cloutier 03:34

Can you tell us more about your academic journey? So, you mentioned a few of the universities and individuals that shaped your path, but can you tell us more about what shaped your interest? Maybe your research interests?

Marcus Nevius 03:44

Yeah, yeah. So, it was really reading with my undergraduate professors. Jim Harper taught African history, for example, and so that really gave me a forum by which I could begin to deepen the questions that I had about black history. Freddie Parker taught African American history, early African American history before the Civil War. And that's really and engaging with Freddie Parker, where my interests in what used to be 20 years ago, called 'slave fugitivity,' or even 'fugitive slaves, runaway slaves'. That's really where my interest in trying to understand how freedom seeking people of the African diaspora sought to not only find but sustain freedom as well. And reading with another professor, Joshua Nadel broadened my intellectual, I guess, perspective. He taught Latin American history and led seminars in Latin American history. And he was relatively new to the faculty as I was reaching the end of my undergraduate experience, and so reading in Latin American history gave me the idea about marronage and it really began in the '00s. This effort to understand slave fugitivity on the one hand and marronage on the other. And then working with, once I was admitted to Ohio State University, working primarily with Leslie Alexander, was I say this all the time, she knows this story quite well. I'm chuckling because we just did a thing at the University of Missouri last semester, where I was able to finally say publicly how much I really appreciated the fact that she would just sit in the office and listen to me babble on without much direction, but also encouraged me that the lack of direction I thought I was feeling was

actually quite useful. And so I guess if I'm answering the question of how did my academic interests take shape, it was really with a series of undergraduate readings, courses, undergraduate seminars, graduate level seminars, whereby, even if the topic the professors had in mind was a bit broader than the narrow focus I wanted to bring to the table, they always made room for me, and I really appreciate that.

Cassie Cloutier 06:10

Before we get into the project you're currently working on, I was wondering, what are some of the most challenging issues that you face as an historian?

Marcus Nevius 06:18

I think we're in a present moment where I would be remiss not to mention the blatant attacks on perspectives of history, which, by consensus, have been demonstrated to be true. And I start there because these sorts of attacks are nothing new, right? Scholars who have studied area studies, let's call them, but specifically African American history, Gender and Women's Studies, other area studies, have long had to struggle against a sort of conservative, not necessarily political, but conservative in the literal sense of the term, effort to preserve an understanding of history according to certain principles or according to certain perspectives, and so that sort of challenge, being perhaps a provocative student, a provocative thinker, in some ways, has presented the biggest of challenges. But I think also this question might be answered in more practical ways. I'm thinking ahead to the meeting of the Society of Historians of the Early American Republic in July, where I'll be sitting on a panel on Saturday called, 'Mid-Career Blues.' And one of the perspectives that I'll bring to the remarks that I will deliver there or engage with there, is the fact that my path was a bit circuitous. I completed undergraduate study in four and a half years. I completed my master's degree in four years. And over the course of time between graduating undergraduate study and finishing my master's degree. It took me three years to gain admission to PhD program that I believed would help position me to be able to really turn me into a scholar, frankly, into the sort of gainful career that at that point I sought. And that sort of reminds me that the job market is always a precarious situation. I've been relatively fortunate over the last decade or so that once I did enter graduate study, although I wasn't ever awarded a fabulous fellowship or anything, and I applied for plenty of them, that I had enough support intellectually and materially to keep going. And so, to answer that question, what are some of the biggest challenges? Frankly, it's it can be political climates that can be very restrictive, or at least prohibitive in some ways, on the one hand

and then on the other hand, really cultivating the intellectual and material support that is really required to make a generative life of the mind possible.

Cassie Cloutier 09:14

So, as we touched on earlier, what is the project that you're working on here at the MHS?

Marcus Nevius 09:19

So, the project is tentatively titled, 'Fear of a Maroon Republic.' That's the short title I'm going with. There's, of course, a subtitle that I've pitched before. I'll hold it back in this conversation, largely because I think it's changing as we speak. But the project emerges out of my earlier career body of work, which might be summarized as an attempt to engage with histories of marronage such that we might reconsider the extent at the time scholarship that had attempted to demonstrate that the Great Dismal Swamp was also a geography of marronage. That project came out in 2020. It's called *City of Refuge Slavery and Petit Marronage in the Great Dismal Swamp, 1763–1856*, and ultimately, that project was my effort to engage with the extant land and canal company records to turn attention to the ways in which those land and canal companies could not particularly have completely dominated the swamp on the one hand, but also generated the forest products for Atlantic markets that they attempted to generate without us also accounting for the presence of maroons in a context of resistance and negotiation, which at least, in my view characterized the history of marronage in the Great Dismal Swamp in that temporal context. Recent work has extended in some ways and perhaps challenged the view that I put forward, and I'm very excited to be engaging with that work as well. And I say that because some of the more nagging issues that emerged out of that early career work are what drive the way in which I've turned attention to 'Fear of a Maroon Republic,' namely, questions around the presence of maroons in places we don't typically look for them on the one hand and on the other hand, questions around why maroons or how maroons, I should say, appear in the preserved record, which is the point of the work here. I'm in the midst of research leave from the University of Missouri this spring, which has seen me do work at the Library Company in Philadelphia and also at the American Revolution Institute of the Society of the Cincinnati in Washington, DC. Those two stops were largely targeting rare books which contain the histories that people like Brian Edwards and Robert Charles Dallas wrote about maroons in Jamaica. And so there is a body of published and well preserved histories, that is to say, of maroon history in Jamaica, which, if you're not a scholar of Caribbean history

or a scholar of black resistance, in some way that may sound surprising, and it also produces, to some degree among scholars, a certain view of maroon history that has become a matter of significant scholarly debate today, namely, how do we do more to make apparent the complexities of maroon history, such that maroon history isn't just presented as histories of heroes and villains. But on the other hand, I'm quite interested in much the same as I did with the first project, looking at mundane sort of correspondences between merchants and family members to see the extent to which maroons actually penetrate or not in any of those correspondences, those conversations, especially in moments where maroons came into the public view and became more of a matter of not just government concern, but also perhaps broader public concern. This happened, of course, when colonies like Jamaica roiled during maroon wars such as the first and second maroon war happened less so in a place like the Great Dismal Swamp, because there was never any sort of pitched battle or sustained conflict with maroons who inhabited the Great Dismal Swamp. Also happened in the region of New Orleans in the 1780s during the effort, Spanish effort to root out St. Malo's villages, just to give three examples, and what I found so far is quite interesting. I'll come around to that, I guess, in just a moment. But the point here is, I think at least at this stage, to sort of engage with a project that can bring together traditional and I'm using air quotes here primary source materials, such as published histories or manuscript documents, together with more recently recognized documents of historical value, such as oral histories. I intend to do some work, some significant work in Jamaica's oral history, in oral histories that have been collected and preserved in the Jamaica National Library next summer, in order to perhaps bring together a project that can do more to feature maroons centrally in the history of Jamaica, if not the broader Atlantic world. Perhaps that's a trajectory I'll continue on, but in ways that give us a an even richer, deeper understanding, maybe, of Atlantic world history, Caribbean history, early republican history in the United States.

Cassie Cloutier 15:03

Could you just give us a brief definition of maroon?

Marcus Nevius 15:07

This is a question that vexes me every single time I'm asked to answer it, but every time I talk about these projects, I'm asked to answer it. So how do I define maroon and marronage in two ways. Traditionally, maroons were seen as African diasporans who escaped slavery in context of slavery throughout the Atlantic world, claimed spaces in places like Jamaica, like literal geographies, and did so in ways that ultimately meant they wanted nothing to do with colonial society, particularly slave societies, as they grew and changed over the course of the slavery period and in the histories that we're talking about. So, in other words, they were distinctly different in these previous histories, from runaway slaves who, by virtue of not having been able to claim full freedom, seen as still subject to the laws of slavery, and different than enslaved people who didn't resist at all. But I think we're arriving at a moment where maroon history is seen as more complex, and where the fluidity of marronage is being respected more, and so in our present moment, we're able to see where maroons in the Great Dismal Swamp, for example, can be seen as a both/and, some probably engaged with the land and canal companies to bring forest products to the slave labor camps in exchange for not being harassed by the land and canal company overseers or the members who largely had oversight over this huge swamp in southeastern Virginia and northeastern North Carolina. Other maroons probably slipped off deeper into the swamp and did so with no intention of having any kind of connection with the outside world, particularly the outside world that in which or was created by enslavers. Similarly, in Jamaica, we see that maroons in periods where it was necessary for them to defend the lands that they were able to claim in the Jamaican highlands, we see a harder boundary, a harder line, between maroon space and colonial space on Jamaica and scholars typically pointed to fugitive enslaved people who sought to slip into maroon towns. And this was one of the reasons why some of the articles of the two treaties I've mentioned earlier specifically bound maroons to return runaways to enslavers without even having been asked about it. They were supposed to identify runaways and turn them away. Not only turn them away, return them as well. And now we see the fluidity in this more, and we see the moment where after 1740 and before 1795 maroons actually paraded in Jamaica, in market towns, holding up flags, giving a display of their martial prowess. And this is frowned upon by enslavers, but also not stopped, except for moments of martial law. And I think it's in it's in those, those gray areas, that we can generate new histories. And I should mention here a lot of this thinking traces to 2017 when I went to the ninth International Charlestown Maroon Conference and spoke with maroon town leaders at Charlestown to sort of ask them the question, as a scholar in the Global North. What is my responsibility in writing maroon histories? The answer was the complexity that you've heard so far. Marronage I think we're

coalescing around an understanding of marronage as a verb that still has some distinction between flight but certainly repudiates terms like fugitivity. And so I think it's a way to recast, let's say, fugitivity, such that the emphasis is not on the colonial state to define these actors, but an effort, really to allow for the actors to define themselves, and frankly, dating to at least in my research, the 1760s the historical record supports this. Pierre Eugene du Simitiere for example, in his effort to establish this part of the work that I did at Library Company earlier in his effort to establish a dictionary of Creole terms throughout the Caribbean notes 'mahon, mahonage' in this dictionary as terms he had heard, and we know that the term traces to a much earlier period, perhaps to the 16th century, when the Spanish colonizers, let's use that term, remarked about Africans who had run away, calling them symeron and so we have a term that is to say, with a long genealogy tracing to the 16th century that has for various generations taken different valence, different meaning. But I think we're really in a moment now where we're trying to return attention to the ways in which maroons define themselves, and not so much the way in which enslavers or explorers or conquistadors or colonizers define them.

Cassie Cloutier 20:39

Yeah, I was wondering if it's really difficult to find records of maroons, but it sounds like you have quite a few avenues that you can work with.

Marcus Nevius 20:48

Avenues, yes, but records in maroons' hands themselves, that is a challenge. That is a huge, huge challenge, especially when you move out from places like Jamaica. And I'm referencing Jamaica here, of course, because it's the centerpiece of my work here, but also because Jamaica's unique history in the Caribbean features several maroon towns which were established in the wake of the first maroon war, which means there were communities and cultures and efforts to document, at least orally, the history of maroons on the island, which we don't have in places like the Great Dismal Swamp. We could also turn to places like Northeastern Brazil, the Republic of Palmares and Pernambuco after that, but at least in my approach to the work at this stage really seems to be the star.

Cassie Cloutier 21:47

So, I'm wondering what sources are using here at the MHS, and how does the MHS fit into this project?

Marcus Nevius 21:53

Yes, so I'll take the second part of that question first. The MHS fits into this project, largely because the collections here, in many cases, hold the records of families like the Dolbeare family or the Vaughn family or the Savage family, all of whom had merchants operating in Kingston primarily, or family members who also operated plantations across the island as well. So from the western end of the island near Montego Bay through the center part of the island, all the way down to the southeast in Kingston of an island which comprises 4000 square miles, we have people who are largely based in Boston or broader parts of New England with significant mercantile interests in Jamaica, and this is from about the mid-18th century. This is nobody's news to historians, by the way, but this is from about the mid-18th century clear through into the 19th century, until the point that, if not in some cases beyond that, Britain disestablishes first, the transatlantic slave trade in the aughts, the 18 aughts, and ultimately slavery in the colonies in the 1830s. To those ends, my work here at the Massachusetts Historical Society is featuring three significant collections, the Vaughan family papers, the Savage family papers and the Dolbeare family papers. And when I pitched this project a year and a half ago for the consideration of the committees that award fellowships, I did so by first looking at the collection finding aids and the materials available online. So, I'm scanning these, these materials, and I'm looking for, literally, keyword searching 'Jamaica maroons.' That's how I established an understanding of the collections that might be of use. It's really a credit to the Massachusetts Historical Society that these online finding aids reflect the work of past staff members who have actually engaged with the source material before, such that there are pretty good notations such as, oh, I don't know, Bernard Thompson in 1760 notes slave resistance and slave resistance in Jamaica at the lower works plantation. I'm like, oh, that looks interesting. I need to read this letter. So, I came and I did. What I found is that the notation, and this is no slight to anyone who put the notation there, but that the original source has a significantly longer description of the resistance, which ultimately historians of the subject know in 1760 is a reflection of what has come to be known as Tacky's Revolt. A significantly longer description of the way in which at least from Bernard Townsend's perspective the events of this significant event of enslaved resistance play out, and that was a shock to me. Maybe I told you, Cassie, as we were walking up here, that I did I wasn't surprised by anything, but maybe I was because Bernard Townsend, on June 2nd in 1760 is writing to his correspondent forgive me, the correspondent doesn't come to mind at the top of at this moment, but writes about the way in which the events of March or the spring unfold. If one is able to read in the record one's emotional state with a sort of calm that shocked me. In other words, there's no

sort of indication that he feels his life as and the overseer of the lower works plantation is in danger. In fact, it's quite the opposite. He feels as if the militia who put down the initial uprising had things under control such that there was a need for higher vigilance, but not necessarily to burn down the plantation or to evacuate the island. And then there's a second letter later in the summer, in late August of 1760 where he sort of ties a neat bow on the events of what has come to be known as Tacky's Revolt as if to say, I anticipate by early next year, there will be nothing else to worry about, and we will return to business as usual. Now we know, according to scholars like the late Trevor Burnard or Vincent Brown who wrote the most recent authoritative text on Tacky's Revolt the events of the revolt were episodic, and the outcome of the initial revolt was essentially martial law, which Townsend recognizes. But it's not with the sort of fear that one would think that, oh my goodness, I'm going to walk around and perhaps get shot or murdered. It's the other way. It's martial law needs to it's necessary, but I don't think it'll be necessary forever, because for an extended amount of time, because it's kind of cramping our efforts to return to business as usual. And I'm sort of saying that from the perspective of an historian who has parachuted into this subject as he's working on the current project that he's working on, and perhaps my perspectives on this will change as I have more time to process and consider how such a document and such a perspective on 1760 might inform the story that ultimately emerges in fear of a maroon Republic. But that's what's of interest to me, about fear, about what one might imagine have could have taken shape in Jamaica. And I should note here that a lot of this thinking traces to my engagement with Jason Sharples work, body of work over the past 10 years, which ultimately asks us to take seriously fear, not for hyperbolic purposes, but for helping to understand better how fear could be weaponized in the moment of conspiracy, or how fear might alter the actual interpretation of documents of what happened on the ground, things of that nature, and so all of that to say that in engaging with some of these sources, particularly with Bernard Townsend's letters and the Dolbeare family papers, it's really given me an opportunity to think with the scholarship, the standing scholarship on Jamaica's maroon history at present. And this is nobody's new news either. There are scholars who have written that in the interregnum between the two maroon wars, that is between 1740 and 1795 even with moments like Tacky's Revolt even with moments like the 1776 slave conspiracy scare in Jamaica, the way to understand this history about the maroons is less, perhaps abject fear, and more, perhaps a complex understanding the maroons are there. They're accepted in some ways. How do we tell that story? And to me to tie perhaps a nice bow on this question and this answer, maroon isn't mentioned once in Townsend's letter. Maroon isn't mentioned in any of the sources that I've engaged so far. The

term maroon, it's as if they don't exist to these merchants who have interests all across the island, who would clearly have known even with the moment of Townsend writing about Tacky's Revolt and I should mention here that the maroons are mobilized according to the treaty agreements that emerged from the first maroon war to help put down the 1760 rebellion. That that's an important note, but they don't appear in the wide range of manuscript materials which are extant, and I'm sort of grappling with what we might make of that.

Cassie Cloutier 30:07

Well, I'm glad you were able to dig a little deeper into those records and find something really interesting there. Does emotion play into some of the other records you found at other institutions or anything like that?

Marcus Nevius 30:21

The easiest way to answer a question of does emotion play into other records that I've seen so far over the course of this work is that to take it from the other side, right? Edward Long's histories of Jamaica and the West Indies, specifically Edward Long's histories of Jamaica, Brian Edwards's histories of the West Indies and Robert Dallas' histories of the Maroons so Jamaica in 1774 becomes Brian Edwards's histories of the British West Indies across the first part of the 19th century. Brian Edwards is also the author of a document which summarizes the Jamaica General Assembly's report of the second maroon war in 1796 and then Robert Charles Dallas, in the midst of this turning attention specifically to the maroons. I lay all of that out to say that if one is just to read those more readily available, published documents, published volumes, I should say which multiple, multiple publications and copies of exist in libraries throughout this Atlantic world. One gets a very different picture of maroon history and a different feel of the relationship the Empire had with the maroons. They often emerge in the pages of those sources, that is to say, as the villains of the story, as I'll say it 'savages.' This term is used as unruly and unworthy of incorporation into in any fashion, the British Atlantic, and that's just to say of the British Atlantic before, let's say 1830 it gets even worse after the American Republic is established, and particularly as Andrew Jackson is riding along with United States officers and military men down into Florida seeking to root out the Seminoles. Maroons had also taken in with them, and there were a number of seminal wars that some scholars have also described as maroon wars, which by the 1830s and early 1840s maroons emerge as even subhuman. And so there's a real effort by those authors of those

volumes to cast as subhuman and as worthy of fear, fearing maroons, whereas maybe 100 years ago, and I'm thinking here with Tyson Reeder who wrote an excellent essay called, "Liberty with the Sword" published in 2017 in the Journal of the Early Republic, whereby maybe in the 1730s and 1740s in British context, in a context of understanding valor on a battlefield, maroons emerged, perhaps not as partners in Empire, of course, they couldn't have been. They're African and of course, I'm thinking with the changing enlightenment theories of race here, but worthy of respect such that they were treated with and we often don't make enough of these treaties. There are two between 1739 and 1740 and one land agreement. The two treaties comprise a total of some 29 or 30 articles between them, clearly delineating the responsibilities that the maroons have to the Empire, that the Empire has to the maroons. Jamaican General Assembly has us arbiter between the two, and they're made partial subjects of the crown by 1740. This is in Lisa Ford's and others, thinking presently, whereas 100 years later, there's no effort at all to treat with maroons. In fact, it's the inverse, that maroons are treated as subhuman savages and worthy of dispossession in much the same way as perhaps indigenous people are being treated in the early American republic and across the British Atlantic too. That's at least some of the thinking and fear of that my early thinking in this project.

Cassie Cloutier 34:26

Is there anything else that you're hoping to uncover while you're here?

Marcus Nevius 34:29

I think at this point I'm going to dig more deeply into the Dolbeare records, the Dolbeare family records. So maybe I'll take a moment here to sort of wax poetic about my manic method. I pitched a project that, as I mentioned earlier, targeted four significant collections here at the Massachusetts Historical Society. And by significant, I mean there are pages and pages and pages of manuscript materials arranged in various ways across these four collections. Ways that they're arranged, for example, is accounts and business ledgers, correspondences, the typical ways that historical societies arrange manuscript materials. My initial approach was to research what I'd seen in those finding aids such that I might be able to develop a better sense of broader context within a specific box and within a specific folder. And so, for example, if the Bernard Townsend letter is cited as I'm looking at my notes here, box one, folder two, in the Dolbeare family papers, I don't even think that sort of information is in the collection eight, if I remember correctly. But anyway, my goal was to then also look all the way across box one and

throughout folder two to see what else I might find in relation to that Bernard Townsend letter. And I'm taking a moment to really think through out loud that kind of methodological approach, because it's new for me. In my first book, I did much more of a targeted run at the various folders and boxes that comprise the dismal swamp land and canal company records. I went through and I photographed as much of the material as I possibly could so that I could sit with it. But part of the work in doing that was really running down what had been published in previous books and previous studies, such that I could look specifically at those records in order to think with them, perhaps in a new way. What I learned in that process for *City of Refuge* and this is part of what happened as the dissertation became the book, is that the story were in those boxes, and that's nobody's new news. I'm saying that a lot, but for me, it was because what I'd realized is, especially with correspondences, one could really get down to the quotidian day to day mundanities that help to really the historian, the scholar, to really describe and bring to life the world that you're seeking to develop also an argument around or also some sort of cohesive contribution to the field around. So, in other words, for me, it's a both/and. This is perhaps the work of the social scientist who wants to be able to, in some ways, quantify what exists and contextualize it. But it's also art. It's also I really want, for readers of anything that I write, to be able to drop into that moment without necessarily being distracted by the argument that I bring to bear. And I'm hoping for this work especially, to really be able to do that in such a way that if I'm able to in two sections of this project, one treat the extent air quotes, again, traditional historical material alongside the oral material, and we might have something that's really interesting. And in doing that, that interest might feature maroon history in such a way that we have some kind of different, dare I say, new interpretation of it.

Cassie Cloutier 38:18

So, my final question is how do you think your research will help audiences better understand the past?

Marcus Nevius 38:26

Yes, that's an excellent question. I will make a quick reference again, to the current political moment that we're in. So how does this sort of work help us to better understand the past? In this current political moment, it helps us to remember the diversity of human experiences in the past, even as some among us may want the past to look just a certain way, I'll make it that plain on the one hand. On the other hand, I also think, for the actors themselves, that better understanding of these nuances that we've summarized

today, for example, the way in which reading Brian Edwards's and Robert Charles Dallas' histories of the maroons might give us one view of maroons in Jamaica, whereas perhaps engaging with oral histories, or even engaging with the absence of maroons in manuscript sources such as Bernard Townsend's letter, that really helps us to understand better, that we have to be careful in the way in which we engage in maroon history, not to replicate the binaries that might come out of it, Brian Edwards's view, and that was a lesson, frankly, that the leadership at Charlestown in 2017 wanted me to grapple with, as I was thinking about at that point, I was preparing the manuscript, the dissertation that became *City of Refuge* for the University of Georgia press back then. Those are two ways that perhaps we can think about these sorts of histories and the value that they add to the world in which we live. In other words, this is both a matter of serious intellectual responsibility and, I think, a broader matter of public interest, such that we don't lose the significant work that not only scholars of marronage or black resistance have done, but scholars of Gender and Women's Studies have done, scholars of LGBTQ plus history have done to render the widest understanding of historical experience such that, and this is going to sound cliché, but it's necessary, such that we don't repeat the past.

Cassie Cloutier 40:40

Is there anything else you'd like to add or discuss?

Marcus Nevius 40:44

I'll plug the Massachusetts Historical Society here. This is a wonderful place to work. I'm sure that most listeners who will who will engage with this podcast, know that already. But for those of you out there who have yet to visit the Massachusetts Historical Society, please come on back. All the folks here, they are wonderful. They are warm, they are welcoming, and they really, truly do believe that the mission of such institutions is to present diverse histories of the past and to be inclusive in doing that kind of work, and I think that's all too important a final statement to make.

Cassie Cloutier 41:23

[Outro music fades in] *Historians and Their histories* is produced by the research department at the Massachusetts Historical Society. We would like to thank Marcus Nevius, an Associate Professor of History at the University of Missouri, and Sam Hurwitz, Podcast Producer at the MHS. Music in this

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