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Treasures Within: The Recovered Letters of Margaret Fuller

Peter Drummey 00:00

[Music fades in] That's quite a long time ago, but it's very vivid in my mind. I unwrapped a parcel and in it was a black lacquerware portfolio decorated with gold painting and Mother of Pearl inlaid, very heavily decorated, something very elaborate and valuable and it sort of ripe for treasures within and I remember as if it was now looking at this holding in my hand saying whatever's in this is going to be wonderful.

Kanisorn Wongsrichanalai 00:44

[Intro music fades in] This is Kanisorn Wongsrichanalai.

Katy Morris 00:48

This is Katy Morris.

Kanisorn Wongsrichanalai 00:49

And this is The Object of History.

Katy Morris 00:52

The podcast of the Massachusetts Historical Society.

Kanisorn Wongsrichanalai 00:55

Since 1791, the MHS has sought to collect, preserve, and communicate the building blocks of history.

Katy Morris 01:02

Each episode examines an object, document or set of items from the society's millions of manuscript pieces and artifacts. We take you on a behind the scenes tour of our stacks to explore the incredible stories held within our collections. In this episode, we are exploring the life of

Margaret Fuller, the extraordinary 19th century intellectual who played a central role in the transcendentalist movement. Fuller's name may not be as familiar to you as Ralph Waldo Emerson or Henry David Thoreau, but her contemporaries recognized her formidable intellect, legendary conversational powers, and unyielding ambition. With Peter Drummey, Chief Historian and Stephen T. Riley Librarian, we'll learn about a recovered parcel of letters from Fuller's early 20s with her close friend, James Freeman Clarke. The letters had been lost for more than 100 years when Peter discovered them carefully preserved in an ornate folio in the home of Clarke's descendants. We'll also speak with biographer Megan Marshall about the significance of Fuller's life, and the discovery of the preserved letters. To get started, we spoke with Peter about the moment when he uncovered the missing letters.

Katy Morris 02:19
Can you tell us the story of coming across these letters?

Peter Drummey 02:23
Yes. We have a large collection of James Freeman Clarke's papers that his descendants Clarke descendants gave to us and a descendant in 1985 invited me to go to her home to look at materials that the family still had there in their home, and they had a lot. I was brought into a storage room, and it was full of papers. So going through this large collection, which was important substantial additions to the papers we already had, I was going through boxes and things wrapped up in paper and now as I recollect this, and this quite a long time ago, but it's very vivid, in my mind, I unwrapped a parcel and in it was a black lacquerware portfolio of how people held their papers together like an elaborate folder, but with covers on it, decorated covers and I remember as if it was now looking at this holding in my hand saying whatever is in this is going to be wonderful. That's how pretty and decorative this was, and it was. I opened it up. It had pages in it, which were essentially like a scrapbook where manuscripts had been attached to pages in it, but then within it, making it sort of bulge outward. It also had lots and lots of letters. And it was not hard, even with a quick examination, to realize these were letters written by Margaret Fuller to James Freeman Clarke. And I'll kind of really never forget it.

Katy Morris 04:02

So, take us back into that moment. Like do you remember what it looked like physically? Are the letters in good shape? Are they are they folded up?

Peter Drummey 04:10

Well, I have I have those right here before I have the portfolio right here in for today in my office and it's really quite wonderful. We put on gloves when we handle artifacts, and I don't remember having them on that day. But this portfolio is about nine inches tall and about 12 inches wide. So, it would hold the standard size paper of the time and it's wonderful because it has its black lacquer that's all cracked. It is over metal boards that is metal essentially, it's bound like a book but it's metal underneath it rather than card under or wood underneath it and it's decorated with gold painting and Mother of Pearl inlaid. On the front of it has a scene of a castle and grounds around it and then on the back, it has a sort of charming scene that sort of more impressionistic of birds feeding at a bird bath, but very heavily decorated, something very elaborate and valuable and sort of ripe for treasures within and then the contents are essentially letters and more four manuscripts bound up on pages within it and these are combination of her poetry, notes she kept during a trip that she made to the Great Lakes, and these letters were stored flat and because they were stored compressed into a volume, even though they were essentially stored in someone storeroom more than 100 years, they're wonderful condition. There are a few that have burned marks around the edges. So somewhere along the line, some part of the correspondence was exposed to fire. But but that's a small amount of...

Katy Morris 04:37

It's a frightening thought.

Peter Drummey 05:58

Yes, that's right and I've often thought, is this an accident, but also, I wondered if it wasn't someone deciding perhaps to destroy letters, and then changing their mind about it and Margaret

Fuller had more practiced essentially schoolgirl handwriting when she was young and then as she her correspondence, often people's handwriting becomes more clear as they grow older. But this is I don't want to over emphasize how hard her handwriting can be, but it's challenging as she goes along, becomes this big scrawl. It's also the case that this correspondence goes on into a period where postage becomes more expensive and people start writing at 90 degrees across letters they've written to save on paper and that can be even if you have clear handwriting, it can make for very hard going. I was almost relieved to find her apologizing to James for cross writing on a letter, but I thought, well, we you know, at least it isn't like everybody at the time could read these with facility. They had the same problems we have today with them, and she understood that. But this portfolio is exactly the same as it is today. Except it bulged out because it had all these letters inside the covers of it and blotter paper at the end and it has wonderful silk lining to it, is very elegant.

Katy Morris 07:21
Yeah, it's I mean, it's a stunning item. The black is so inky, and the pearl starts to just glow out of it. It looks like light is coming right out of it.

Peter Drummey 07:31
And we don't know, you know, is, you know, who put these letters in this who created it, the letters of course of the James Freeman Clarke, so he would have had those but the other writings in it, he participated in the publication of what's called, Margaret Fuller's Memoirs, so that may account for why he had materials other than the letters to him in his hands. But when they were put in here and how how this fell out of the memory of members of the family is an interesting story in its own right.

Katy Morris 08:12
So, who was Margaret Fuller? What kind of life had she led that would make the discovery of letters from her 20s so thrilling? To understand the story, we spoke further with Peter and biographer Megan Marshall about Fuller's life.

Megan Marshall 08:27

Margaret Fuller was one of the big three of Transcendentalism. We tend to hear a little more about Ralph Waldo Emerson and Henry David Thoreau. But Margaret Fuller was every bit as significant a thinker and more to the point an actor than those other three. Transcendentalism is people often confuse it with things like Transcendental Meditation and transcendence of who knows what. But it was this great intellectual movement that popped up about 50 years after the revolution, a revolution in ideas and Margaret Fuller had all those same ideas that we associate with Emerson and Thoreau of seeking one's fulfill one's true destiny, self-realization, but I think what you're gonna hear today is what a remarkable life she had such a contrast to those men of the movement who just hung around and conquered even in sometimes one little house on one little lake. She really saw the world and lived a full life, but a short one.

Katy Morris 09:26

Tell us a little bit about Margaret's early life.

Peter Drummey 09:29

Well, she's born in 1810 in Cambridgeport here in Massachusetts, and her life is well documented that essentially, she was the eldest of many children and her father, a lawyer named Timothy Fuller, really wanted a son. So, when she was young, sort of brought her up as if she was his eldest son, essentially homeschooling her to prepare her for college and a career which she was then not going to have. I think more than anything, she's self-taught voracious reader. She simply devours books and learns foreign languages. She's incredibly precocious, and as the eldest daughter she very early in her life takes a role in tutoring and teaching her younger sisters and brothers. This goes on for the first 25 years of her life really longer than that. She's acting as a tutor to help her younger brothers get into college, which has kind of irony for someone who couldn't go to college herself but had all the intellectual equipment for it.

Megan Marshall 10:37

And he saw her intelligence right away, trained her at home. Trained her is a funny word to say about an education. But really, that was kind of what it was. He taught her Latin and a bit of Greek. She was a reader at six, a writer at seven, just a brilliant mind homeschooled and by the time she actually went to a school at all, it was the port school in Cambridgeport and she was so far advanced that the boys in that school who many of them went on to have great careers as lawyers and judges, and you know, college presidents. They were so impressed with her writing that they wanted to copy it for themselves. So, yes, she was an intellectual prodigy. The thing that was curious about this and really set up Margaret for the kind of conflicts that she experienced all her life was that her father was happy to have a brilliant little girl 'til she began to turn into a little woman in her teenage years. And suddenly he thought, you know, what, what have I created here? What's going to become of her?

Peter Drummey 11:36

Yes, it's a burden and becomes more of a burden when the family her father decides to retire to the country and be a sort of gentleman farmer without the means to do so. So, they moved to Groton, a town northwest of Boston, a country town. The Fuller's at that point, their financial circumstances are they have to be real farmers and her father is both disappointed in his ambition. But also, as a middle-aged man, when he decides to become a farmer. He dies of cholera, but it's hard to think he wouldn't have died of exhaustion in 1835. So, Margaret Fuller becomes essentially the breadwinner for this family. She's been the their teacher, and she still has that responsibility, but she has to make a living to sort of keep the family together. They can't sustain living in Groton for long, but to simply keep the family intact.

Megan Marshall 12:36

And she was heartbroken by this. It was very hard time for her. She was an ambitious kid from very early on. At age 15, she wrote to the same teacher of the private school that she'd finally left, she said, "I'm determined on distinction." She said that at age 15 and you know, who says that whether you're a boy or a girl at age 15, particularly in those days, ambition was frowned upon for anyone.

So that was the kind of person she was, someone that everyone knew she had talents who met her. She was aware of her capabilities. But you know, what was she to do with her life, as a woman couldn't go to college couldn't go to Harvard, the way you know, the men that she was dancing with, had had gone to Harvard, couldn't become a minister, couldn't become a lawyer and she was her, her father, part of her father's education was training her the way he would have trained up a boy, you know, to argue for the law. So, he'd wake her up when he got back from work in the evening and put her through her paces and quiz her and make sure that she always had a ready answer for any question. And that's just not the way girls were raised.

Katy Morris 13:40
Yeah, given that gap between her training and the roles she was allotted to in society. What did she imagine her prospects were? What did she hope that she could achieve?

Megan Marshall 13:53
You know, I think she had a sort of fuzzy fantasy life about what might happen of her importance and she did not particularly think in terms of marriage, for example, I mean, I think many ambitious women began to think they might try to make a great marriage and have influence in the world because they were influential with their husband. But that was not something in her mind either. So, I think there was really a kind of a blank and I think she imagined a life of reading and maybe of writing. What she wanted to do was go to Europe and maybe meet with intellectuals there. Just test your mind against the old world. Beyond that, I don't think she had any clear ambition.

Katy Morris 14:36
As the new head of her household, Fuller took up teaching jobs to sustain her family, but continued dreaming of a bigger life. We asked Megan and Peter to tell us about her intellectual outlets during this period, including her role in the Transcendentalist Movement.

Peter Drummey 14:58

She was incredibly precocious not simply in her intellectual development, but also so brave. She was out in the world already remarked upon figure in it so not womanly in all the ways that people expected so that she was stating forthrightly her own opinions. She was a wonderful conversationalist. People had to improve their game when they had in person a conversation, whether that's one thing that's very hard now to think back at a time when that had so much power, someone willing to state their opinion and support it with argument that young men might live in that world. But there was this idea that young woman would be diffident and stand back from it be decorative, rather than participants in it.

Megan Marshall 15:53

She wasn't earning much money as a teacher and she saw that as kind of new format of lecturing that would be within the realm of propriety for a woman, and these were called conversations, was sort of like an adult ed class that she started holding in the rooms of friends and the whole idea was to get women to really learn to do what Fuller had learned to do by having had the education that her father gave to know their minds, and to speak their minds and to even write their minds. So, she started out talking about women of myth and having conversations getting the women to give their response to readings or to summaries that she'd given of stories from Ovid. But pretty soon they got to more heady or more abstract. She had them write about beauty, you know, what, what did beauty mean to them? And then they got to the question of woman. What were we born to do, and she found once again, their ideas were all kind of all over the map. Assigned to them writing on this and read their papers, had them read their papers. It was, you know, they were like lapping up the nectar of Margaret Fuller's great mind and great conversation, but they were conversing themselves as well and one of the fascinating aspects of this is, aside from the conversations for which she could charge a fair amount, she also was able to around this time, the Transcendentalist had decided to start their own publication called The Dial and her brilliance had attracted Emerson and, and her writing as well. And she was made the first editor of The Dial in hopes that also this could be a money-making scheme.

Peter Drummey 17:28

Transcendentalism is a phase of intellectual life here in New England. It had broad influences, but it's essentially in the 1830s and 1840s. So, when she is a young woman in her 20s, in her early 30s, and she is both at the center of this and removed from it because she plays important roles in this. There's the Transcendental Club, which is made up of essentially young Unitarian ministers. It's a protest movement against the sort of cold rational religion that they're participating in as ministers, try to push back against that, but she is she didn't go to college didn't go to divinity school, she's not really much interested in the Bible, or formal Christian religion. She said, paraphrase, but essentially, my inner heart is my religion. What happens within is my religion, that's where my church lies. It's this sort of inner connection with something larger. I think she once was pressed to sort of define Transcendentalism and she said, it's when an active mind engages large questions, that is the inner life meeting the world that we're in. How you engage in the world, not simply along spiritual lines, but how that affects everything in your life, and it ranged from deep personal reflection, to attempts at utopian communal living, and Margaret Fuller both saw all that and reported on it because she was the first editor of The Dial, which is considered the principal transcendental publication.

Megan Marshall 19:09

Emerson saw that Fuller was really his equal in terms of conversation, even though she was seven years younger and Thoreau was this kind of a little not, not quite a little boy, but he was much younger, but, you know, in and around, so when Fuller became the editor of The Dial, she was, you know, looked at Thoreau's writing and said, 'Well, some of it's okay, but you know, you really need to practice some more, Henry.' But what was her role in Transcendentalism? She was always an iconoclast and was not quick to take on that label of Transcendentalist. But she was very much in that, but it's really through her role as editor in The Dial. She was responsible for making this not just another Christian Examiner or North American Review, it was a journal of of literature, art and culture as well as ideas about theology and there were so many women writing for it compared to what there might have been. And it's there too, that she really found her footing as a writer in The Dial. She wrote art reviews, music reviews, and then began to give her views on gender in a

wonderful essay called, 'The Great Lawsuit: Man versus Men, Woman versus Women' and I think it's taken until now for, for a general audience to understand what she was saying, even in that title. Because now we have quite a powerful understanding that the individual woman, or the individual man is kind of in a battle with what society expects men or women to be. And this is what she was trying to express in and did express in this really pioneering long essay that was the front-page essay in The Dial in 1843, built out of the conversations that she'd had built out of the arguments she'd had with Emerson about what should marriage be, what should men and women be and just wonderful things. "Let every arbitrary barrier be set aside, and women should be able to do everything that a man could do. Let them be sea captains, if you will," she said.

Katy Morris 21:12

Fuller had long yearned to travel to Europe. Without sufficient funds, this dream seemed impossible. But another opportunity presented itself when she was invited to move to New York City. Here again is Megan.

Megan Marshall 21:26

Well, one of Margaret Fuller's great fans was Horace Greeley, who was a New Englander who had gone down to New York City to start newspapers and his New York Tribune often ran excerpts from articles in The Dial. He loved 'The Great Lawsuit' and said, "Margaret, I think you should make this into a book, and I'll help you do it and two, I think you should come to New York and write for my newspaper." And she took him up on both those propositions and I think this is the point in 1844, 1845, where she was just beginning to see that Transcendentalism or the New England Transcendentalist. It wasn't a big enough stage for her. This is where as I said, she really departs from these stay at home, Concord guys, Emerson and Thoreau, who we hear about so much. 'Women in the Nineteenth Century' is essentially 'The Great Lawsuit' with a lot of material added about women in history, their accomplishments, and she also becomes more political, she starts taking up questions of abolition and of women in prisons. One of the really extraordinary statements she makes is that most of the women who were in prison in those times were prostitutes, and she said, "I really see no difference between women in prison for who sold sex for

money. This isn't this what the proper housewife is doing to putting on her jewels and her fancy dresses to get a marriage proposal so she can be kept. What was the difference there?" And she became very concerned with that issue and that comes up in 'Woman in the Nineteenth Century'. So, the book was extremely successful. But there was criticism, should a woman be writing about these things at all?

Peter Drummey 23:02
Her time in New York is important, but it's also a steppingstone for the next chapter of her life, because she does go to Europe, sails to England, and then goes on to Paris, and then where she's really focused on to Rome. But she does that under the auspices of being essentially I don't know that people would have used the term foreign correspondent, but she is still writing and contributing to Greeley's newspaper. But she gets to Italy, where this enormous revolutionary spirit sweeps across Europe. She observes this taking place in Italy, a political revolution and a social revolution all taking place at the same time. Meanwhile, her personal life is entirely turned upside down at the same time, essentially, as these international momentous events are taking place, she has this connection with a young Italian count, Angelo Ossoli, a person from a noble background, but someone who's supporting the revolution, someone quite a bit younger than she is, I think, more than 10 years younger than she is. She's in her late 30s and he's in his 20s, still, by all accounts as handsome as the dickens. I don't believe I've ever read anyone describing him as her intellectual equal, but I don't know how many people would have had any direct knowledge of him.

Megan Marshall 24:31
And you know, they become lovers. What she hadn't counted on. She had thought of herself as someone not physically all that well, and she was in her late 30s. She hadn't expected that she could become pregnant at all, or certainly right away, but that is what happened. So, she's writing these dispatches for The Tribune about politics and art and all of that and in 1848 the revolutions begin France and Poland and Italy and everywhere and they're successful and it's such an exciting time. It's as if everything she believed in and hoped for. It's coming to pass and she's pregnant and what's she gonna do? She's not married, she doesn't tell anybody this. She goes off into the countryside to,

you know, when she's visibly pregnant and, you know, I think she, she didn't expect to be pregnant, I don't think she necessarily expected the child to survive, or she was of course, in those days, anyone would be afraid that as an older pregnant woman, without much help, that she wasn't sure whether she would survive, and I think she really saw there was no reason to marry. It's still unclear whether she did ever did marry Giovanni Ossoli once the baby was born. She wanted to be married for the baby's sake, you know, so he could have passport papers. So, he could inherit whatever her fallen noble husband might have from his family's fortune, which wasn't going to be much but something but by then Italy was convulsed in revolution. There wasn't much of a way to get married or to go to any justice to the peace and get paper signed. So, they did have the baby baptized, and they did state in the baptismal record so that they were married, and maybe they were, but it doesn't really matter now. It only mattered then because sure enough, this great revolution, the Roman Republic that had risen up fails, and she's going to have to figure out what to do with her life once again, yet another turning point.

Peter Drummey 26:26

It's no longer possible for them to stay in Italy. So, they plan to return to the United States, which they make early in 1850. They don't have a lot of money, so they can't travel in a comfortable, easy way back to United States. They travel on a cargo ship. Smallpox breaks out on the ship, and they lose their captain in Gibraltar, but they one of the other officers takes over command of the ship, and they crossed the Atlantic and early in the summer of 1850, the ship comes on shore in bad weather off of New York Harbor and it's a long, terrible way to leave the world and they're all lost. Angelo Margaret Nino as they call their son. There are terrible accidents in the 19th century. But there's something about this, I think really stopped people this vital, interesting person who had done so much, who was just a few weeks past her 40th birthday is cut off.

Katy Morris 27:39

In the wake of Fuller's death, her friends undertook a biographical project to assemble excerpts of her writing into a published book that they called The Memoirs of Margaret Fuller Ossoli. Many of the original letters were lost over time, leaving us with the published excerpts as mere remnants of

the full manuscripts. That is, until Peter discovered the folio of letters saved by James Freeman Clarke, one of the friends who had helped publish the memoirs. With Peter and Megan, we looked at a handful of these letters from Fuller to Clarke and asked him to help explain to us the significance of this discovery. What can we learn about Fuller now that had been lost for so long and who was James Freeman Clarke?

Peter Drummey 28:28

They are close personal friends who share lots of interests, and they're young friends. They're in their 20s and they're just full of life and interested in everything and friends in the way of not an apparent romantic attachment so that they can be frank with each other the way friends are, but their friendship glows on the page. What I like in this collection is actually some of the letters that are earlier, and I just got one that's selected as an example, and this is from 1830. This is right when their correspondence begins, and this is when well they're both 20. They're two young people, just perhaps not in love with each other, but in love with the world they're walking around in, and this letter just opens, "My dear cousin James, the holy moon and many tone wind of this night, who to a vigil at the open window, a half-satisfied interest urges me to live, love and perish." That it's, I mean, it's just this wonderful kind of ambition, but also this romantic view of the world. Now that this first paragraph, taking James Freeman Clarke's name out of it is published in this life and letters that was produced, but only the first couple of paragraphs in this letter are published, and the letter goes on. It's three pages long, so that's only a small portion of it. Now what's taken out is everything personal. There's no bad intent here in what was done, but having more letters from the 1830s means that that part of her life can be understood better.

Megan Marshall 30:13

I think 84 letters that had thought to have been lost. So, they're just amazing passages where she's confiding in her friend James, she says, "I'm dejected and uneasy when I see no results from my daily existence, but I'm suffocated and lost when I have not the bright feeling of progression." You know, that progression could even have been just making progress in her studies, but here she's writing from Groton, this is a couple of years before her father died. "Verily, there is no escaping

from the dust and weariness and burden of this state of seclusion," and really great lines, "My heart has no proper home." Now that's speaking to this really broad sense of rootlessness even though she was living at home. She was living with her family. But this is one of the things that she and James wrote endlessly about to each other with their lack of love. You might have hoped or wished they fall in love with each other. But that wasn't what it was about and you know, it's just an extraordinary friendship. There aren't many like it in 19th century or maybe even 20th century. But he understood so powerfully the plight she was in, and he says, this isn't a journal, he didn't write this to her, 'Why was she a woman?' He sees how powerfully constrained she is. And you know, one thing I think we should look at is their fascination with [Johann Wolfgang von] Goethe, the great German Romantic writer, incredibly influential. He was dead when they were reading his work. But here's some of the kinds of things that Margaret would say in her letters to James about her fascination with Goethe, she says, "It seems to me as if the mind of Goethe, had embraced the universe." That's the kind of mind she felt, in fact that she had or wanted to have. "He comprehends every feeling I have ever had so perfectly expresses it so beautifully. When I shut the book, it seems as if I had lost my personal identity."

Peter Drummey 32:06

This is a letter that when Margaret Fuller is living in Groton, this is after the death of her father. So, this is early in 1836 and she's writing to a dear friend, James Freeman Clarke. But this letter is quite famous because deep into it, this is where in 1836, Margaret Fuller has the burden of keeping her family together, supporting them, seeing that her younger siblings are educated and doing all that, and then trying to get the funds and support she needs to go to Europe. So, she writes and this very compelling almost anguished way to James Freeman Clarke, she writes, "How am I going to get the information I want, unless I go to Europe to whom shall I write to choose my materials?" and she goes on this is this project to write a biography of Goethe. But when this letter was published in the 19th century, all that was published was the paragraph devoted to this anguished cry from her heart about her need to go to Europe and engage sources directly and in this letter, as this paragraph goes on, where she alludes to the fact that there's scandal associated with Goethe's life that he had long

relationship with someone that he didn't marry until very late into it, and an illegitimate son and she alludes to that, and she says she won't blush or look away from things like that.

Megan Marshall 33:44

What's really so wonderful about this letter is it actually prefigures her own life. So, she says, "I find it stated that his son was illegitimate that he lived out of wedlock with a mother for 20 years and only married her on account of the son as late as 1806. I confess this has greatly pained and troubled me. I had no idea that the mighty indifferentist went so far with his experimentalizing in real life. I had not supposed he was all he writ [sic]." So that's among the passages that James Freeman Clarke left out when he excerpted the letter for the first biography.

Peter Drummey 34:25

And simply drawing that one paragraph out of this letter to publish you have essentially taken it out of context out of the surround out of all the other business that's going on in it and I think, given people this false impression of Margaret Fuller as being entirely intellect, that is that all she was concerned about was literature and I'm not saying those things aren't real and there but it's they can make her essentially living machine almost in terms of her ambition and her drive and take away everything human that surrounds it.

Megan Marshall 35:04

I have to say though in Clarkes' defense he did include a paragraph from this letter, and the passage that he includes is really quite moving as well. You know, here she says, "My impressions of Goethe's works cannot be influenced by information I get about his life. But as to the latter, I suspect I must have been hasty in my inferences. I apply to you without scruple. These are subjects on which," in the published form, he says he changes this, "these are subjects on which men and women usually talk a great deal," but apart from one another in the actual text that we now have, thanks to this discovery, "these are subjects on which gentleman and ladies," she says kind of making fun of it, "These are subjects on which gentlemen and ladies usually talk a great deal but apart from one another. You, however, are well aware that I am very destitute of what is commonly

called, 'modesty.'" Now, that's a great line and if you really were trying to clean up Margaret Fuller's life, you wouldn't put that in. So, I think we see what a great friend and loyalist Clarke was to Fuller in giving us near possible portrait as he could have of Fuller's early years, as was, you know, possible within the bounds of propriety in 1853.

Katy Morris 36:27

You know, you and I've been talking about this. Do people know who Margaret Fuller is today or perhaps they know her name, but not the full story in any case and what I want to ask you is what you want people today to know about her? What is it that we need to know and remember?

Megan Marshall 36:45

I think we need to know that there was a third Transcendentalist. It's not just Emerson and Thoreau. But I also want people to know that there was such a woman who, like so many little girls know she's bright, reads a lot and has ambition and in a time when there were so little opportunity for women found a way to be heard.

Katy Morris 37:33

To view the objects on this episode, and to learn more, visit our website at www.masshist.org/podcast. If you enjoyed the show, help us spread the word and share the episode with your friends. This podcast is produced by the research department at the Massachusetts Historical Society. We want to thank Peter Drummey, Chief Historian and Stephen T. Riley Librarian, and Professor Megan Marshall of Emerson College, and the author of Margaret Fuller: A New American Life, winner of the 2014 Pulitzer Prize in Biography and Memoir. Music in this episode was provided by Dominic Giam of Ketsa Music and by Podington Bear. Thanks for listening.