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Wilson, John Oral History Interview: Retired Faculty and Administrators of Hope College

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ML: Can you tell me your name, where you were born and where you grew up.

JW: Well my name is John Wilson, I'm better known as Jack Wilson. I was born in Minnesota, in a small little town in west-central Minnesota called Glenwood, Minnesota. A town of about 3000 people. Small enough so that you felt fairly confident moving through the world, and I was - I think fortunate - in being able to have a small town beginning. I grew up in this town so I was a part of it until I went away to college.

ML: Where did you do in college and how did it lead you into becoming an Art History professor?

JW: Well, that's an intriguing question. I went to St. Olaf College in Northfield.

ML: I've been there.

JW: Well there are a number of connections between St. Olaf and Hope College. So I studied there. I think one of the reasons I studied there was that my father wanted me to stay out of the draft and avoid the Korean War at the time. I didn't really know what I wanted to study, but I knew that I was interested in building and architectural drawing. So I suggested that I start out studying architecture- in order to do that, I was told at this small school that you had to be an art major. But I had no real background in art; I wouldn't consider myself talented. I stayed with it because it intrigued me once I got into it, into an art program. I, upon graduating, reflected more on what I was going to do. I didn't really know but thought I would try art
intrigued me once I got into it, into an art program. I, upon graduating, reflected more on what I was going to do. I didn't really know but thought I would try art history because the small amount that was required for me there as an art major was—came easy and continued to interest me. That was sort of the first turn among many subsequent ones that I took that resulted, finally, in art history involvement.

ML: When did you get hired at Hope?


ML: What led you to apply at Hope and what issues were stressed when you were hired?

JW: I, first of all, was interested in Hope because up until then, in the years—6 or so years up until then, but really more than that— I had had to do with large burgeoning universities. This being in the Sixties. A graduate student and graduate teaching assistant and that kind of thing. I was kind of fed up with that kind of education. So having come from a small liberal arts college, St. Olaf, I thought it would be good to explore that. It was time, I felt, for me to come back to that to try it out and this opportunity presented itself, and I liked the idea. As far as what issues were stressed, I think the college's liberal arts program was certainly stressed, and that was, of course, what I already anticipated so there was a compatibility from the start.

ML: Do you think that 'liberal arts college' should mean a different thing to the different people who come here, or do you think the main thing people should get out of it is a general education?

JW: I'm not sure how to deal with that. I guess, I would say that by its nature, a liberal arts education should have some degree of flexibility or relativity to reflect the
interests of the individual. I equate the word 'liberal' with the word 'freedom', and it
seems to me central to a liberal education- is the notion that you have the freedom to
explore and that you're encouraged to do that, through the core system and through
the system of electives where you choose things that you want to explore because
they're there- like Mt. Everest. And that you don't just march lock-step through an
education.

ML: Did you have experience teaching at other schools besides liberal arts?

JW: Yeah, and again that comes back to what I was saying earlier about not being satisfied
necessarily with the large university system. Although I think, you know, the people
I dealt with- the faculty that I dealt with- certainly were honorable and committed to
people, in most cases to the same sorts of things that I was. I think on the faculty's
side of those large university experiences, I had no real complaints. But it was a
period in the sixties of rapid growth of universities, and colleges for that matter. And
there's a lot of money floating around, and it wasn't always being used in the best
way I don't think. I kept saying 'I can do this kind of teaching with a minuscule
amount of the money that I'm seeing spent in other places'. So it was that side of it,
really, that was troubling me. But I did teach, to come back to your initial question. I
taught when I was getting an M.A. at the University of Minnesota. From there I
took a job at a museum, a quite important one for me really, in Toledo, Ohio and was
there for four years teaching at a university- sort of on loan by the museum to the
university to teach part-time and the other part teaching in the museum. And then I
went to Iowa to get a P.H.D., and I taught there. So I taught, before I got to Hope,
at three different institutions.

ML: Compare and contrasting those to Hope, because of the liberal arts, do you feel that you have in the core requirement, students at Hope who are more disinterested in the subject?

JW: I have had recently students who, are you saying...

ML: Who need to take a certain class just to meet the core requirement...

JW: And who are dissatisfied with that requirement.

ML: Or disinterested.

JW: Well there are some of those.

ML: Did you see it more at Hope compared with the state schools?

JW: That's a good question. I'd have to ponder that. I think probably, partly because of the statistics, the numbers of people that you encounter in a large university- if you factor for that, there's still probably a number who come to, what we would call liberal arts in the university system, somewhat reluctantly. I guess I did encounter a number of people who would say 'I want to get on with what I'm here to do and not be expected to do these kind of marginal things'. You run into some of that certainly at Hope, but they're prepared, they should be- there's enough propaganda out initially to prepare an incoming student for the liberal experience. And that should be what is sold up front at the very outset of their involvement with the college. I don't know if I'm giving a statistically accurate answer or not, but I guess as I think of it they're probably fewer students who are dissatisfied with that expectation here.

ML: Back to the hiring, 1971-- what extent was faith an issue or was stressed when you
were hired?

JW: Well I don't think that it was stressed as much as it is now. It certainly was an issue and I didn't have any problem with that, and I enjoyed talking with the people who interviewed me representing the administration or the discipline in the art area. I think that, however, that question of faith was dealt with in a broad liberal context and seemed comfortable there as one of the important issues that represented the character and the life of the college. But I don't think that it probably had the constraints coming along with it that people, I gather, have experienced more recently.

ML: Has that come... and you retired last year, am I correct?

JW: Yes.

ML: Has that come with the new president, or has it been the last couple of presidents, the last couple of years?

JW: It's been an issue all along since I came. When I came here in 1971, I came with a group of others- people I know you know like Larry Penrose and Bill Cohen- and we were all part of the then, I suppose you could say, Young Turk group. And we became pretty much aware of the tension right away between an older generation of faculty and the group, of which we were the tail end, brought in by president Vander Werf. And it was clear that, although there were still reverberations of his tenure here and it was pretty clear that there were tensions as the result of his opening up and relaxing of things. From that time on, through each of the presidents, there's been concern about this issue, I think. But in the last few years, before President
Bultman came, it's become a pretty hard issue and of course you're aware as a senior-you've got enough history here under your belt so that you know what some of the rigors and tensions have been that we've been living with.

ML: Do you think diversity among professors, especially at Hope-religious diverse viewpoints, is important?

JW: Oh sure. I think it's important for all sorts of reasons. And I suppose somebody else hearing us would say 'well, what do you mean by diversity?' I've talked to people with very different attitudes, all of whom can use that word, but it can include or exclude certain things depending on whose using the term. I take my lead from biology, I think. Biology, diversity- I'm no biologist but, it seems to me if you don't have it, the race will die. That to continue viably requires change and adjustment. I think that looking at it from a religious point of view, since that's what we were talking about, it's important so that you can examine your faith in the context of divergent viewpoints. It's crucial to follow the classical author's, I forget who I'm sorry to say, dictum that the unexamined life is not worth living. I think that it's impinging on us to except diversity as a vehicle for exploring ourselves and deepening and enriching what's already there. It shouldn't mean changing. I think that the difficulty that a lot of people have with the idea that divergent thinking must result in the giving up of held views, received views and taking on new ones, as a 'it's a kind of revolutionary thing'. I don't think that has to mean that at all. I think that it means that you deepen and enrich your view through contact with other things. So I'm kind of an unreconstructed liberal on that score. I think that it's our responsibility
to, as teachers, to look at alternate ways of examining the world ourselves.

ML: And students too.

JW: Of course, yeah we pass it on.

ML: Speaking of diversity, not just religiously, but since you came in 1971, do you think Hope has become more or less diverse? Even ethnically.

JW: Well in some ways it's more diverse. I mean, I think they're more blacks on campus. I think that's a sign of change- a healthy change- adjustment. So say your question again.

ML: Do you think Hope has become more or less diverse?

JW: Well, on balance, probably somewhat less.

ML: In what ways?

JW: I mentioned the changes that we talked about, changes in terms of religious viewpoints and attitudes toward one's faith. I suppose I would have to say that that's sort of the focus, or the locus of the tightening and stiffening of attitudes. I think probably there are more representatives on the student body of a kind of want for diversity then there have been. I honestly don't know, and I think it's an important qualification to take note of in this regard, whether that's just Hope's fault- if it's a fault, or whether it's a reflection more broadly of a cultural view that's abroad in the country. I think that maybe it's some of both, but I think that students- you know some of the difficulties that have happened on campus with tensions between students and student groups. There certainly was a good deal less of that when I came here. We were still having a kind of hangover from the Sixties, I suppose. It was the opening up,
and relaxation of values was a byword at that time. So in the student body, yeah I think there was probably, there's probably less openness now.

ML: Do you think the admissions office has anything to do with this?

JW: Well I think that it's a fact of life that...universities or colleges tend to seek out their own. And I don't think this is a generalization I'm making that I wouldn't stick solely on Hope College. But I think that you have certain constituencies, and you keep coming back to those and you're comfortable- you've got a comfort level with those, they help form a kind of world view that the college espouses. And so you're always going back to these sources. There have been times in the past when I've had trouble with that as I've believed it to be, and I don't know that it's an issue solely to be taken up in terms of the religious question that we've been talking about. But, I see it from the point of view of my discipline, the art discipline. Where just by being in the business, I know where there are a whole lot of people, in the Detroit area for example, where we could recruit.

ML: Students?

JW: Yeah, where we could recruit art students to be specific. And where they could enrich our department. And it's a lot better than it used to be with some of the changes, physical changes that we've had in the department, as recruiting people wouldn't even set foot in the art department in earlier years because it was dusty and messy, and everybody felt creepy-crawly things on their backs all the time.

ML: Was this in DePree?
JW: Well, not so much in DePree, no. That's a change, it's much better now. In buildings that are gone, the old Rusk building, Holland Rusk Building, where the post office is now would be an example. So it's gotten better since we've moved to the DePree building. We have all the facilities under one roof and now the recruiting people have shown up. And they've done a much better job, but in terms of directing, seeking out, maybe it's because there's nobody who's able to speak an art language to prospective students and their parents and their advisors—high school advisors and counselors and what have you. I feel that there is still lots to be done in terms of looking for, targeting people. But then, you know, you run up against this earlier factor that I speak of where you're gonna start getting people who don't maybe fit the family image that is an important factor, I gather, to the admissions people.

ML: Do think the last couple of years that I've been there and right before you left, the whole controversy that happened between students, between the chapel, do you think that was the biggest controversy that's been at Hope. Or, have there been other ones since you've come?

JW: Well there have been other ones, I guess. I suppose I'd have to think awhile to tell you what they are. There have been concerns over, hmm... I probably am not gonna be able to give you an example of anything that's equivalent, or has been equivalent to the issue. I'm probably missing something but... I mean there have always been tensions and maybe small controversies reaching back through this history that I recounted for you— to the time I came. But to point to something with any focus and clear definition and intensity of pain, frankly, I think this is probably— these last few
years, part of which you have been here to experience, I think there's probably no match. I think it's been a kind of watershed period.

ML: Where do see Hope going after this? Do you see a definite direction?

JW: Well, there were times in my sleepless hours at night when I reflect on it, and I'm not too optimistic. But I overall tend to be an eternal optimist, and I hope that those darker moments don't get borne out. I guess I'd like to say, one thing that comes from my experience a few years ago on the Status Committee- I'm not sure if you're familiar with what the Status committee does. It's a committee with representatives from the different divisions who make judgements about tenure and salary increases, leaves of absence and this sort of thing. So it's a very important committee, and it does a lot of work. And you learn when you're in that committee an awful lot about individuals and departments. I served on that committee for two years a few years ago, and we made judgements about granting or not granting tenure, we examined positions of new people who were being given their first evaluation, and that kind of thing. And I have to say that- for all the new people that came in under a, kind of, new regime compared to how it was when I came in- represented a very gifted group of faculty; very hardworking and very productive. I think it's important to keep that in mind if one is inclined to say 'well the school's going down the tubes', as there are a lot of good faculty and they're still there, and I know you've had experience with some of them. So one can hope that relationships will be such between the new and the not so new faculty that make up the faculty as a whole. That a balance will be established and the school will prevail. But it has been hurt, I think. That fine
balance between faith and learning has been challenged, and I worry about that a lot. In spite of the qualities, the good qualities I see in the faculty, I still sometimes worry that some of that's getting lost sight of. I don't know if I'm being clear now. But the fine balance is being disturbed, and I can't prognosticate too well, but we'll see what that means- if it exists.

ML: Between the academic departments, how much interrelation is there? How much does there need to be?

JW: How much interrelation between departments. Well again I think as a liberal arts college, there should be a fair amount of it. How it gets manifest, however, maybe can vary. There are different, and I bet you're familiar with some of it, very different views on that question. I tend, just I suppose because of my background and the kind of teaching that I did before I came here and the kind of studying, that there should be a fairly lively give and take and involvement in team teaching- I've always been committed to. Although I'm aware that there are limitations and there are sacrifices and there are considerable tensions that exist between the school, generally, and the various departments as a result of involvement in these things. And that's a problem, and I don't have an answer entirely for it. But I know that in opposition of my point of view- the history department point of view, just to sight one, and you probably know about that- does not feel very sanguine about lending their historians into a kind of, what many people would consider, amateur exercise in team teaching and engaging in a subject that you're not professionally trained for. There are tensions there, and I've lived with those for quite a long time. And in spite of the
fact that, you know, I have had this interest... maybe it's selfish because you get to learn a lot things and read literature and philosophy and history that you wouldn't do strictly in your own department or discipline. And I am, in spite of that, aware of the fact that there are tensions in the department because one of the reasons we probably have not been able to develop an art history major before is because I was drawn off teaching in interdisciplinary courses to some degree. So there's that kind of rivalry for your time between these programs. So there's another approach to the liberal art, and we're back to one of the initial questions, there's a definitional concern when you say liberal arts. Does it mean team teaching, and everybody walks in to everybody's class and gives a lecture in German or whatever. Or does a liberal education mean that you teach your discipline well, but with an eye to central liberality of the subject matter and, having grasped that, in history lets say, you are able then to seek out some of those principles in other disciplines. Which, you don't have it done for you, you piece it together later. One of the problems with that kind of thing is that there's a time element, and you don't really test that kind of thing out, I don't think- except through reflection over a period of years. So it's hard to evaluate.

ML: I have a question for art history. Where does that fall, in between art and history?

JW: Art history is neither fish nor fowl, I suppose. Depending on what position you're taking, I guess you could say that it's... I think Professor Penrose likes to say 'History's the queen of the liberal education' or something like that. But, I'd say that art history is the king then maybe. I can't think of a discipline that would better illustrate the integrative nature of the liberal education than art history. I don't know
if you've had any formally.

ML: I took Art and Architecture in Vienna last summer.

JW: You know then that it involves you in history, of course. It involves you in art. It involves you in sociology and in religion, and all these things are grist for the mill. And maybe that's why, to come back to my earlier point, I feel inclined to- not all of our historians do but that's maybe why I feel inclined to- mix it up in interdisciplinary programs, because it's such a kick learning about so many of these different possibilities. I had another thought now and I've lost sight of it. Restate your question for me.

ML: Where does art history fit?

JW: One of the problems that's hard to nail it down is because, on the one side, it uses the methodologies that you're familiar with for example- I'm assuming you're a history major- that you use in that discipline. So in that regard, we belong in the humanities. And in fact, many art history programs are in the humanities and not in the fine arts or visual arts. But there is this other side where you get involved in artists' methods of working where you make judgements that are intuitive, where you look at a painting and say 'that's done by Kupfermann, and I know that it is because I have a feeling for it'. And you can't be a whole lot more specific than that, so you have these two very opposed ways of working, and it's meant that a lot of people don't quite understand what art history does. I don't want to sound unnecessarily mysterious or mystical about it, but there are those. My colleague Larry Penrose and I talk quite a bit about these things over the years, and I think that's where he and I
start misunderstanding each other because he finds it very difficult for me to say
'well, I just know somehow, but I don't know in the way that, you know, history'.
So maybe if we were to talk more about it we'd find that, and we should, we'd find
that they're not so far apart. And that there's room, and you may have some view on
this, room for intuition, in the study of history. So we may not be so far apart. But
even if we were, that's more diversity that's good for the school.

ML: With the Holland Community, were you familiar with Holland, of the community,
before you came here?

JW: A little bit, curiously. I mentioned to you that I taught in Toledo, Ohio in the
museum. And I learned, partly because the museum has a big collection of Dutch
Art. The Klompen Dancers would come down and dance on the steps of the museum
and stuff like that, when they'd have a Rembrandt show. So I learned a little bit
about it that way. I also learned that Herman Miller was here- the office furniture
company and the patrons of Hope College to a very significant degree; the DePree
Center owes its existence, really, and certainly its name to the DePree family from
Herman Miller. Hugh DePree, wonderful man, really nice guy. So a friend and I
drove up here, drove all night to come to a big sale that was being held where you
got seconds in furniture- Herman Miller. I've got a chair upstairs, and I have this
chair which is a Herman Miller product which I got on retirement. But I had
something to do with the place then. And then, when I was at Toledo, I guess I'd
gone to a convention or something. This I discovered, or rediscovered only years
after I took the job here. I went through some correspondence and found a letter
dated from the time I was at Toledo and signed by Del Michel, who is the painter and was then the chairman of a... maybe three person department, asking would I be interested in applying for a job. And I showed the letter to people, and they said 'oh, you don't want to go there. That school is, and that community is, very conservative'. And that almost sort of planted a seed in my mind, and then later, two or three years later, the opportunity arose when I was finishing my- or working on my dissertation in Iowa- to interview with him and I took the job. And maybe partly I took it because I wanted to see if those people were right or not. And all the time, really up until recent years, I've felt that whoever gave me that advice was wrong, that I was able to do whatever I wanted to do in the classroom and never had any kind of pressures. Maybe this is a point that should have come up sooner, but I have never felt any constraints imposed until recently the chickens have come home to roost just a little bit- because we've had some staffing difficulties that I think are connected with the changes that we were talking about earlier in the school. But up until that time, I've never had any trouble. And I think whoever did give me that advice was not quite on and weren't keeping up with changes that were taking place at hope, maybe. So I haven't regretted being a part of the program, I just wish things weren't quite so tight right now, and they have been in these last three years or so.

ML: What kind of staffing difficulties?

JW: Well we've been, because of my retirement, we've conducted a search and hired somebody to replace me. I am at the school, I don't know if you know this or not, on a part-time basis. So we hired someone and a good person, and she got off to a
very good start. But she announced toward the end of the year that she was leaving. So she was only here for less than a year. Doing so, according to her, because she's a single woman from New York and Philadelphia.

[End of side 1]

We did come up with one alternative possibility that we considered to be a very, very good one

and a likely one, and the president vetoed her on the religious question. And that really took the wind out of her sails because we felt that she had satisfied that quite well. So that's what I mean—now something has come in to impinge on us a little bit. But all the years before that, there's never been any question about it.

ML: I was wondering with professors who come into the community, do you in general find that you can fit in with the community. Or are professors, do they rely on each other for friendships, relationships?

JW: It's a very good question to ask. I hope you ask it of your other interviewees. I think that it depends on the individual, of course. Some faculty are very good and rigorous in staying away from the college life and forming another life with non-college people. This can give them another perspective on the truth and on reality. To a large degree, a lot of faculty, however, do approach the college as a family and it is sort of the UR-family, where you partake in the college life primarily and your family's kind of extension of the college family or vice versa, I don't know how to put it. But it's a pretty close bonding, and sometimes it's necessary because there are town-gown rifts that can occur— that's the other side of it for some I guess. And if you're married, the
infrastructure that exists in the community, college community or in the community more broadly understood, is family oriented. You know that’s church and elementary school and things like that. And if you’re single, like this woman I speak of, you’re out of luck, and it’s pretty tough. It’s a great place to raise the family, and it’s small enough so you feel fairly secure. We had two young people in our household who flourished here, I think, to a fair degree - although one of ’em would never settle here. The other would, I think, given a chance. But it’s an interesting issue, certainly, the question of how you fit in. There are some who’ve come here because, explicitly taken the job that was offered because, the lifestyle and the geography of the area is of considerable appeal. People who like to hunt or fish. People who like to can pears. There are various rather strong appeals here. The sand dunes and Lake Michigan and what have you. And it’s gotten a lot better since we came because there are more cultural amenities available that weren’t here - restaurants that are better. And it’s more heterogeneous, the community is too I think. An interesting question, this is sort of just out of my hip pocket but interesting in light of some of the questions you’ve been asking, it might be interesting to explore the question of heterogeneity and whether the conservative tightening up of things at all that we’ve been talking about, owes to the influx of different people in the community and the heterogeneity. This is sort of turning one of your earlier questions around, maybe but is it possible that- I don’t have the answer but I’d ask the question - is it possible that there is this tightening up because of a perceived shift toward heterogeneity in the community.

ML: Interesting, I hadn’t even thought about that. So in terms of the growing
heterogeneity, ethnic diversity of Holland, do you perceive this as a good thing?

JW: Yeah, I'd have to say, I mean you don't get change without tensions. So it's maybe a mixed blessing. But it's hard to understand how people can come to learn to live together without having the practical experience of doing it, even though that's maybe gonna bring a rise in crime rate and the various urban difficulties that we talk about and read about in the newspapers and see on television. I guess I'd have to say in the end, having gone through that, yes- the answer would be yes. Diversity is good, you read about it in the papers all the time. There's a group that's been begun, we've gone to one meeting and we should be more active than we have been so far- I'm still sort of feeling my way into my changed life. But there's a group that's been organized that meets on Friday nights, which is an intercultural understanding oriented group. And that's the good side of this, that's where you hope to see this healthy blossoming of respect for differences emerge.

ML: What's the name of this group?

JW: I'm sorry I can't give you the name. I don't know if you know professor Weller who taught Spanish, he would have been before, probably retired before your time. But he retired early, he's a good friend of ours. He and his wife belong to this group so if you wanted to find out about it you could check with them.

ML: What does it do, is it open discussions?

JW: Yeah, the meeting we went to was, to some degree, organizational I think. But they'll have guest speakers and, to judge from the meeting we went to there's a very rich diversity of people: Asian background and Blacks and what have you, and a
Native American couple were there. So that's a good sign, and I'm sorry I can't identify it better for you but you can ask around- you shouldn't have any trouble finding... I know they've met in the historical museum. A call down there would get you a phone number.

ML: What led to your decision to retire?

JW: Well, I have had the responsibility for running the gallery and for teaching. More teaching than gallery work, although the gallery work brought more tensions. I guess I was feeling that I faced my share of deadlines, and it was wearing on me. I wasn't sleeping well- worrying about every little detail. Those kinds of things were starting to emerge into the forefront of my consciousness more now. And so over a period of time, it seemed like it would be a good idea to do it while I'm still active and can manage to maneuver through life- do some other things. I've been wanting to travel, haven't done a lot, some this year.

ML: Any special places?

JW: Well we have places in mind. This last year we've traveled to New York, our children are in New York, and we visited them. I belong to a professional group that meets two or three times a year, and that's usually in New York. We go to those meetings. We've gone to Denver- had to do with some exhibitions. So there's been bits of travel. I'm hoping in the fall that we do some travel to Canada, a little later to Scandinavia. So we'll take advantage of our freedom. I'm a little boxed in because I'm maintaining, and now that we've had some trouble with staffing- some of it falls on me to see to it that things we have had in the pipeline for exhibitions make it
through. And I was hoping that somebody could do that for me who was my replacement, and now that hasn't worked out. So we've run into a snag there. So I'm having to wait. I will be in this position, this part-time, quarter-time position, for this next year. And then it should, pretty much, end. And how that will mesh with the new staffing situation, I don't know because we're just satisfying the immediate needs on a part time basis with somebody whose coming in to teach a course for us. Plus one I will teach. One, two or three of 'em. I'll teach a single half semester course each semester.

ML: So you're not really retired.

JW: Not really, no. Although I'm hoping that I'm forging a different perspective on things.

ML: I just have a couple wrap-up questions and if you wanna add anything else, feel free. What will you miss most about Hope and...

JW: Students without hesitation. It's the only thing really. I have colleagues and a lot of friends that I certainly wouldn't discount, but the students have always been the thing that pull you through. And I could teach forever if it were a question of sitting and talking about subject matter of interest the way you and I are. There's no question about that.

ML: Is there anything you'll not miss, I guess is the last one?

JW: Well, I won't miss the tensions that we've been going through, certainly. I have to say, if it needs saying at this point, for the twenty-eight years or so that I was at that school, I enjoyed it a lot because of the students and because of the potential for
growth and expansion and diversity that it represented— the things that we’ve been exploring. When I see those things being threatened, some of them, I despair because I put a lot of myself into the operation, just as my colleagues have. And to see that come tumbling down, some of it at least, is very disheartening. I mean, it’s easy to say ‘well, I did my best and I’m through with it’, but it’s a big investment. It’s a lot of commitment, and I cared a lot for the school and still do. But I hope and pray that it will find its way more nearly back to the way it was when I came. Because I think that was a very healthy school at that point. So that’s something— those tensions that are part of this disheartening quality I won’t miss, but I can’t turn my back on the place because of it. So we’ll cross our fingers.