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## Interview with Harley Henry, Professor of English

Harley Henry

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MACALESTER COLLEGE  
Macalester College Archives, DeWitt Wallace Library  
*Oral History Project*

**Interview with:** **Harley Henry**  
Professor of English, 1966-2004

**Date:** **Tuesday, July 24<sup>th</sup>, 2007, 1:00 p.m.**

**Place:** Macalester College DeWitt Wallace Library, Harmon Room  
**Interviewer:** Laura Zeccardi, Class of 2007

**Interview run time:** 1:49:36 minutes

**Accession:** 2007-12-21-39

**Agreement:** Signed, on file, no restrictions

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**Interview with Harley Henry**

**Laura Zeccardi, Interviewer**

**July 24<sup>th</sup>, 2007  
Macalester College  
DeWitt Wallace Library  
Harmon Room**

[00:00]

LZ: My name is Laura Zeccardi and I am a new graduate of Macalester College, conducting interviews for the Macalester Oral History Project. Today is Tuesday, July 24<sup>th</sup>, 2007 and I am interviewing Harley Henry, Professor of English, in the Harmon Room in the DeWitt Wallace Library. To begin, I'd just like to have you state your name and where you're originally from, and then what year you came to Macalester.

HH: Well, my name is *William* Harley Henry, but everybody calls me Harley, and I was born in southwestern Pennsylvania in little river town called Brownsville. And moved to Atlantic Beach, Florida, in 1949, where I went to junior and senior high school. And then went to Kenyon College in Gambier, Ohio for four years, and then to Oxford University in England for three years on a Rhodes scholarship, and then four years graduate work at Johns Hopkins University in Baltimore. And in 1966, at the end of my fourth year in graduate school, I came to St. Paul with my wife, my then-wife, and my three-week-old daughter—who's now a college professor—to Macalester. And except for sabbatical leaves, and some teaching appointments for the Associated Colleges of the Midwest in Chicago and in Africa, I was here through 1999 when I went on MSFEO [Macalester Senior Faculty Employment Option].

[01:39]

LZ: Had you heard about Macalester? Was this something you pursued, the position, or were you contacted through the college?

HH: I was contacted. Maybe I should say a little bit about the context of faculty hiring in that period, because when I started at Macalester in the fall of 1966, there were twenty-four other new faculty. That was the biggest group, I think, we ever had. Maybe there's been a larger group since, but I don't think so. And many of those people stayed at the college for quite some time. I guess all of them are now retired. It was very easy to get teaching jobs in the sixties; I had five or six offers and, in the end, chose between Macalester and Williams College, Massachusetts. And the reason I came to the attention of Macalester is that William Hunter, who was then the chair of the English Department at Macalester, having come maybe the year before or the year before that, was pretty well-known as a seventeenth century scholar. And D.C. Allen, who was one of the best-known seventeenth century scholars in the United States, was at Hopkins and was one of my professors. And it was he who sort of passed my name along to Bill Hunter who then contacted me. And, it's funny, when it came down finally to kind of decide between Williams and Macalester, I went to Professor Allen and I said, "You know, this is a tough choice." And he looked at me and he said, "If you go to Williams you're going to have to buy all new clothes." [laughter] By which he meant, you're going to have to become the Williams type. And that convinced me that I really wanted to come to Macalester. I visited both places. And I think one of the things that I liked about Macalester all the way through was that it was a very open place. There wasn't a lot of standing on ceremony, there were so many new

faculty that there wasn't any elaborate pecking order. And I think, in some respects, some of the full professors, or stars as we call them, that they hired during that period, were a little unhappy about the fact that they weren't regarded as, you know, the big, famous elders in the pecking order. So, we—the generation of faculty that I came with—we got very involved in faculty politics and committees and things very quickly, and it was a very democratic place. And I think we all got, or most of us, got kind of invested in the college and its fortunes, good or bad. Because we went through a lot of ups and downs. And I think for most of us, these were really, you know, we had a kind of loyalty to and identification with the college that, so far as I'm told, current, new faculty don't have. We were, first and foremost, teachers at Macalester, not philosophers or biologists or physical chemists or whatever, and I think the same was also true with regard to teaching, at least for me.

[05:32]

I recently read an essay that was in the *Chronicle for Higher Education* by somebody who had retired recently from teaching. I think it was at Indiana University. But sort of, what do you do after you retire? And his conclusion, after he'd thought through it, was he really wasn't interested in doing any more teaching. What he really wanted to do was to keep learning. And, as I thought about that, that's quite true for me. And I think that Macalester was a great place to learn. There's a lot of interaction; much more, much, much more than there ever can be in a larger university between faculty of different departments. Some of my best teaching experiences were team teaching. I team taught with Itzkowitz, Stewart, Sandeen, and Rosenberg in the History Department at different times, and with Patricia Kane, and Robert Warde, and Susan Toth in the English Department. And then one time, shortly after I arrived here, we had a special seminar with—let's see, we had, I think, three majors from each of four departments.

And it was Truman Schwartz from Chemistry, Henry West from Philosophy, myself, and Ernest, the late Ernest Sandeen was in History. And we had three history majors, three senior English majors, three senior chem majors, and three senior philosophy. And it was an incredible experience, I mean...very heady. But a wonderful way of continuing your own education. And then the curriculum here went through all kinds of transformations. And so it was quite possible to, you know, teach a lot of different things. I mean, when I went through graduate school, the Ph.D. program, insofar as coursework was concerned, covered most of the field of English and American literature. I mean, you really did have to know something about each period and be acquainted with the texts. And that structure began to break down later in the '60s, and into the '70s. So, in some sense, my preparation made it easier for me to be a generalist, and that's pretty much what Macalester encouraged. I think a little later on there was a lot more emphasis on publication, but I suspect that some of that emphasis had to do with the process by which people are evaluated. And it's hard to evaluate people strictly on the basis of what they're learning, plus teaching and service, but I think that learning from each other went on pretty briskly all the time I was here. And that was really important to me. Because I retooled myself over the course of my career from—like when I came I was this sort of specialist in the eighteenth and early nineteenth century British literature, with an emphasis on Romantic poetry. And when I finished I was the department's American lit person. And, you know, I was able to learn how to teach fiction, and gradually that's what I did. So I had a—for me, teaching was a very exciting enterprise, because I was learning right along. I mean, it's not to say I wasn't prepared, but there were times when I would undertake something new and I was maybe only a half-a-step ahead of the class. And I really liked teaching freshman seminars. I started teaching freshman seminars in 1974 with Ernest Sandeen, and we had one that ran sort of in different versions, really until he

died in the early 1980s, called Songs of Ourselves. And it was actually what we called a double course; students took two credits. A course was equal to a credit. So we met with them three times a week, Monday, Wednesday, Friday, and then all Thursday afternoon. And so we got to know them very well, and the two of us were always in the classroom. And we could get to the point where they began to use things that they had learned earlier in the course. And that sort of, you know, got me interested in doing that. So when the college eventually came around to requiring freshmen seminars, I mean, I really liked doing it. I had one every time I could get a chance. Sometimes team teaching, sometimes not.

[11:00]

LZ: Have you found that there's been a lot of team teaching, kind of interdisciplinary work, or has that been—does English lend itself better to other disciplines than say someone who's...?

HH: I'm not sure that there are any, you know, disciplinary restrictions or advantages. I think it's mostly personnel, policy. Some of us fought a lot to encourage team teaching because we thought it was a way of modeling some intellectual habits and things for students by the interchange between the two faculty members. But some departments are very reluctant to allow faculty the freedom to kind of devote one of their teaching courses to something that maybe, in terms of the strict demands of their discipline, they might consider to be kind of frivolous. You know, the other thing is that, as you know, I was involved with running the interim term. But eventually I became one of its biggest critics. Because I thought—well, some of us thought that there was a lot of...I don't know...department chairs were routinely giving faculty interim off, you know, as a kind of a prize and things. And the curriculum was hard to sustain. And the



market value of interim courses, external, when you transferred them, was only a quarter of a credit. We treated them as a full credit, but we always kept them separate. The graduation requirements were thirty-one plus four. That is thirty-one semester courses plus four interims. And we'd fooled around with it, and there were a lot of—I mean [laughs] anybody who goes to school in Minnesota is *certainly* interested in trying to find someplace else to go in January that's warmer. And there were a lot, when I first came here, I just was amazed at the outrageous proposals that students sometimes made in order to study off-campus. My favorite one was studying Thomas Harvey in Hawaii. But there were all kinds of things like that. So I think at that same time, the faculty was trying to get—at that time, this was in the eighties, we were trying to reduce our course load. And so the bargain we made with the administration was that we would increase class hours, and we would get rid of the January term, but the forty hours that we would be teaching, would have been teaching during January, would be made up for by adding incrementally to the five courses we were teaching. And at that point, we also got a two-three load. I don't know what the load is now. I don't know, I suppose it's still two-three. Originally the load was three-one-three. But the more emphasis the college put on research, the more you had to give people a little more elbow room, and there was a sense in which new junior faculty coming in—you see, we had a period from about 1971 until maybe '82, '83, '84, somewhere in there, when we hardly hired anybody. So we had, they used to call it, the barbell effect; there was this big group of people that were hired in the sixties, and then there's this little group that were hired between '71 and '83-'84, and then this big group over here. And that made for some very interesting dynamics in terms of what the faculty—the faculty in that small group had—Paul Solon was a member of that group. And David Itzkowitz, I think, if I remember when they were hired. But there weren't many of them. I mean, most of them were in

the History Department, actually. And departments go through those kind of cycles. The English department, for example, by...I think 1975, we were all tenured. And we stayed together for a very long time [laughter]. We didn't really begin to change much until, you know, the mid-'90s. It got to the point where we shouldn't have had department meetings because we all knew what we were going to say ahead of time.

LZ: How many of...?

HH: There were twelve of us.

LZ: Oh my goodness!

HH: We were all growing old together.

[16:25]

LZ: Were there any other that were hired at that same time that you had been in '66, or close to that?

HH: Yeah, Joel Baer. Michael Keenan was hired, and Alvin Greenberg, were hired in '65. John Bernstein and Giles Gamble were hired in '67, and Peter Murray was hired in '68, and Robert Warde and Susan Toth were hired in '69. So, it was—and actually we did have a crunch. This goes to one of the questions you had there. In 1971, the college really had a crisis. It happened that Henry West in the Philosophy Department and I were both spending a spring semester in

Oxford, in England, [laughs] and we would meet two or three times a week to read letters from Ernest Sandeen about the latest disaster that had happened, one can... But there was something called the Cut Committee; a faculty committee had to decide, you know, who...we had to fire people. They had to cut the faculty down. And I think a lot of the people who participated in that process never quite forgot it. There was a lot of bitterness in having to do that. But that was kind of the end of new faculty for some time. And indeed there was a period during the '70s when our salaries were frozen, and then one year we had to take a ten percent cut. And the other thing that happened is that—I don't know, I've never been quite sure how this was connected with the draft and the war—but the administration, starting in about '67, '68, was kind of enriching the budget so they could try various kinds of programs by taking more students. That's when they built the dorms in the stadium. And they had some big plan to build dorms out there in Tangletown someplace, modular dorms. But between 1972, I think, and 1976, the enrollment went from over twenty-one hundred and to fifteen hundred. That's—like an elevator dropping very, very fast. And the effect of that on the budget, which was largely tuition driven, was just, you know...what are we going to do? And it wasn't really until toward the end of John Davis's presidency that we got really stabilized, and we sort of stayed at seventeen hundred. And I think we've had fairly stable finances since then. But there was a period in which we were all running around trying to attract more students, and also to build up our image in the community. The war—we were probably the most conspicuous of the private colleges in the Twin Cities in terms of civil behavior and disobedience during that period, although there was quite a lot of it at the university. But we got kind of a name for ourselves as being kind of radicals and longhairs. I myself even had very long hair [laughter]. I had my birthday party the other day; there was a picture of me with this—I look like a little Dutch boy, I think. But those

were tough times, and those of us in that cadre that came in the mid-‘60s kind of lived through that. We were all, most of us were in the same boat; we all had little children who were growing up. You couldn’t get jobs then either, because by that time, nationally, the job market was contracting in teaching. The reason it was exploding in the ‘60s is that there was a lot of expansion in American higher education because of the baby boomers. You know, we were all being hired, I got five job offers, because there were all these people who were going to start flooding into these colleges—colleges were expanding. The California system was already functioning, but the SUNY system was put together in the ‘60s, and a lot of the so-called teacher colleges or normal colleges were being turned into four-year standard colleges. So there was a tremendous demand for teachers. But by the ‘70s, for one reason or another the demand had really decreased, and those were terrible hard times for people who went to graduate school, because they wanted to teach and then they ended up driving taxis and things like that. The job market, I know from my daughter’s own experience, is not exactly wonderful—yet. Because we were—my generation was sort of the bowling ball inside the snake going through, you know just this *brrrrrrr* [makes the sound of a drill]. And, what happened—I thought maybe when we all retired that there would be this tremendous explosion. But most places used the retirement of my generation of teachers as the basis for downsizing.

[22:37]

So, we didn’t, you know—our leaving—I think the college made a very wise decision in the MSFEO program, in that we really did need more younger faculty. I mean, the last six or seven years that I was teaching here the faculty had far too many senior faculty on it. I mean, it was really, we were kind of—too many full professors around [laughter]. And of course we had kind of got to the point where we were really not so wonderfully aware of all the new things that were

happening in our fields. Actually, I would have to say that during the period that I taught—I don't know about the natural sciences, but the social sciences and the humanities went through an incredible revolution in terms of methodology. The canon in English, I mean you can see the impact of feminist criticism, women's studies on curriculum, that's—I mean, both methodologically and also in terms of subject matter, the classic disciplines really changed. And the small colleges, it's very hard for a small college to adapt rapidly to those changes. If you have an English department with thirty people in it, you can hire all kinds of new specialties, but when you're ten...I think, anywhere between six and ten or twelve people, you just don't have the flexibility to be that adaptive. I mean, you can see in the...what is it called now, American Studies?

LZ: I think so, yeah.

HH: Is there African American Studies now?

LZ: I think there might be, I'm not exactly sure. I know there is American Studies.

HH: There's Women's Studies, and then there's Environmental Studies, were added and I think they do have some...well, it's a sort of blending of psychology and biology, neuroscience. But those were all kind of put together though cooperative things of faculty willing to, who were attached to the standard department, being willing to create new programs. And even there, again, like the team teaching thing, departments were not happy at having some of their members spend part of their time... In fact, in English, in the '90s, Sonita Sarker and David Moore were

in the English Department. Now, I assume Sonita is full-time Women's Studies, and I think David's probably full-time in International Studies. But International Studies was a kind of collaborative program when it got started, so... The retirement process I think really helped that curricular change, at the time when it was really needed. I mean, I'm not aware now of what's now on the horizon, but—

[26:29]

LZ: But you would say in the last ten years a lot of these kind of newer programs and I guess even more studies have been added only recently?

HH: You go through a kind of phase in which you have enough offerings so that you could offer a minor. And then, if that progresses, eventually you can offer a major and then—which is still all cobbled up with courses that are maybe cross-listed in departments. And then finally you get at least one or two—I think Women's Studies has two full-time people—you get the curriculum, a curriculum which is based on people whose primary work is in that field. And we've had a lot of, you know, programs that came and went. I mean, there's a sort of graveyard of programs too, out there [laughter]. We used to have a humanities program, and I can't remember what all else. But so we tried a lot of—it's a way of doing curriculum development, which is helpful.

[27:37]

LZ: Have there been big departmental shifts within the English Department that you've seen or has it stayed pretty—you said that your specialty or at least what you've taught has really changed, and did that just come—

HH: Well, I don't know in terms of specific personnel or courses. What happened in English is that the standard model for thinking about English and American literature was a historical one. Period courses were the basic stuff of the English department courses, and the introductory level courses, other than the varieties of freshman English, were survey courses that just simply, you know, "Beowulf to Virginia Woolf," kind of stuff. What happened is that we got more and more interested in genre studies, so—and particularly in fiction. So there were more courses organized around thinking about, you know, what are the varieties of the novel or prose fiction, or things like that. Then there were—when I started out teaching there was something called a course in criticism, which was sort of classic texts, literary criticism. Well, literary theory by the beginning of the seventies was becoming more and more and more important, and played into—that was an outgrowth, in part, of a questioning which people in English went through in the sixties, about, "Why are we teaching English? What's the point?" I mean, there was one point of view, which was what good is English, what good is studying literature, because it doesn't change the world and make it a better place. It doesn't have any praxis, you know, it doesn't have any really effect. We're wasting our time, we need to, you know, confront the issues of our time, et cetera. And so there was a lot on the campus to rethink what the field of English was all about. And at that point, actually, is when—we don't see it at Macalester, but in universities—the teaching of writing became the province more and more of the rhetoricians. I mean, graduate programs grew which specialized people in the teaching of writing. And they were not connected too much to the teaching of literature side. So, genre, and theory, and then... I think that what used to be called "minority literature"—African American writers, Latino writing, Caribbean writers—that began to grow and change the, challenge the canon that we thought we

were responsible for. I remember, I was teaching a course, an introductory American lit course called “Major American Writers,” and I decided one semester that I was going to teach Eldridge Cleaver’s *Soul on Ice*. And one of my colleagues [laughs] got so upset about that; she demanded I changed the name of the course to American Writers, because... [laughs]. And she was right, of course, Eldridge Cleaver did not turn out to be a major American writer, but Ralph Ellison and a lot of other people did. So, in that way we changed. And then, I think, from my point of view, feminist approaches to literature had a huge impact on me. I mean, my daughter’s in women studies, but I was doing it long before. And actually, I’m very proud of the fact that she published a book a couple of years ago, on sort of the critique of second wave feminism by third wave feminists. And it’s dedicated to me, as a teacher of feminism [laughter]. That was very flattering. But I think that we got less tied to the standard canon, and as we began to enrich that canon with new texts, and began to read them in new ways, that was the other thing. Not only were there new texts, but there were new ways to read old texts, because the feminist criticism gave you new perspectives and there were other, you know, approaches as well, new approaches, that enriched our understanding.

[33:05]

Then, starting...I would guess sort of around at the end of the ‘60s, we, Macalester, developed and sustained an extraordinary creative writing program. It began with Roger Blakely kind of tutoring people in his office. And one of Roger’s prize pupils was Charles Baxter, who teaches at the University of Minnesota now and is a well-respected writer. And then, Alvin Greenberg did an almost, kind of...accidentally took it up and developed the program. And it got stronger and stronger and they turned out some really good, talented writers, and we eventually got—developed an English major with an emphasis in creative writing, and developed a four tier



curriculum. I think we had the best creative writing program in the ACM [Associated Colleges of the Midwest], there's no question about that. And it was—I think one of the things that's sad that—I think that the creative writing program must be pretty must be pretty good right now too.

LZ: Oh yeah, I have several friends who are creative writing majors.

HH: But its sort of mainstays, when I was in the department, were Alvin Greenberg and Diane Clancy. That's one of the sad aspects of the disappearance of the Hungry Mind, the bookstore; do you know what I'm talking about?

LZ: I've heard of it, I don't—I haven't heard a lot...

HH: I can't remember when it—they changed the name of it, because they sold the name, but it started a few years after I arrived at Macalester. And it grew, and its sort of foundation was the textbook market, and actually for many years the bookstore was authorized—well, the college, I think, put in the contract that the bookstore had to cash checks for students. So they had to have a lot of cash on them. But, you know, the store developed wonderfully; I mean, into a really fine independent bookstore with a great selection of books. And the textbooks hardly—I mean, they didn't really dominate the store. And people from all over the cities would come in and browse and because of that, every time a writer came through town, they would read from their work at the Hungry Mind. And if they were really big, they would be reading in the chapel. And that's really all disappeared now. I mean, one time the Hungry Mind had its own review, it was incredible. They were trying to start a press. But I gather what happened—this happened after I

retired—they invested in a second store in Minneapolis and that ate up all their capital and then they just couldn't sustain it. But I think the loss of the bookstore is a real loss to the college, because it was—for our creative writing program it was incredible. Because there were people coming all the time, reading, and we could get them to come over and talk to classes and things like that.

LZ: Is the Hungry Mind what became the Ruminator bookstore?

HH: Yes, yes, he sold the name, I think to a website or something.

[37:07]

LZ: Could you talk—you just talked a lot about of curriculum type things and changes within the department—did the Vietnam War have a lot of impact on classroom teaching while it was going on? Because I know certain disciplines got kind of more of the radical, engaged students and really felt the impact within classrooms, whereas I'm not sure if English was one of those departments.

HH: Well, yeah. I'll actually back into this question. In 1972-'3, Jim Stewart and I went to Chicago to teach in the humanities seminar for the ACM in the Newberry Library. And I think we thought we were being trendy. I mean, we both, I think, had sufficient background in our subject areas to do this, but I don't think we were really prepared for what eventually happened. That is, we taught a seminar on radicalism. Because a lot of Jim's research is on abolitionism, and mine was on, principally on Coleridge and Wordsworth and their radical political ideas and

poetic ideas, and also to some extent Shelley. But we had I think, I don't know, twenty-five students from around the ACM, and many of them didn't want to see radicals. They wanted to *be* radicals. So at one point they occupied the Fellows' Lounge of the Newberry, which is this very Brahmin kind of place in Chicago, part of the cultural crowd, I mean—the people at the Newberry were horrified. And then the students were trying to get them to divest [laugh], you know, themselves of this and onto that. And we housed them in various places around the library, and one of the places turned into a kind of commune where they seemed to eat nothing but brown rice and rolled oats, which they got from...[laughs] you know, that kind of stuff. But there was a lot, and there was—of course, it was a wild time at the times, and Chicago was pretty active. The seniors in that group, from whatever, I don't think they ever quite came to have an understanding of what going to college was like. And that is to say, college for them—see, what happened is that these people arrived on this campus and other campuses in the fall of 1968 and that's about the time when it really got crazy. I'm trying to remember when the year of the Cambodian invasion, which sparked off the demonstrations at Kent State and Jackson State. I think that was the spring of '69, but I can't remember now. But, I mean, the campus was in an uproar. I mean, when those things happened, people were just wandering around on the campus. I also remember when Martin Luther King was assassinated, that was a period in which people just didn't know what to do. And during the Kent State, Jackson State period, the Mac students just didn't know what to do, so a lot of them just went out in the middle of Grand Avenue and sat down. In the street. And the cops had the sense enough to block the street off and let them sit there. Hubert Humphrey taught at Macalester in '68 through '70, after he lost his bid for the presidency. And he had a big, kind of, conference room and a suite of offices on the second floor of Old Main. And there was a big student demonstration; they put barbed wire across and

all this stuff, and marched to Humphrey's house, and he came out and talked to them. [noise]

There was a lot of stuff going on.

[41:40]

But I think that the last—when the Jackson State, Kent State business happened in the spring, we just called off classes. It wasn't...we really didn't have a strike. We just decided that it wasn't very productive to have classes, and we negotiated grades. But grades were pretty, kind of, a non-issue at those times; I'll tell you something about that later. And what we did was, we contacted alumni, and students and faculty went out to various alumni's homes through the Twin Cities, and the alumni invited friends, and we sat and talked about the war. Like I said, it must have been either the spring of '69 or the spring of '70. But, somebody who started college in the fall of 1968, their total experience of going to school was very atypical. It was very typical for the time, but by the fall of '72 it was pretty much...not entirely back to normal, but it was much calmer. And of course, at the same time, through the late sixties, the faculty decided—and again, this is a lot of new faculty—we didn't want to have to have to have control over parietal rules. I mean, at one point, I remember we were supposed to be having a debate about how many inches a door had to be open in the dorms and whether you had to have one foot or two foot on the floor if you're sitting on the bed, all that kind of stuff. And, you know, people—faculty said, “What are we talking about?!” Then, so they had this big thing, document, they produced called “Student Rights, Freedoms, and Responsibilities.” And it was at that point that students began to assume much more control over their lives. I mean, when I came to Macalester there were house mothers in the women's dorms.

LZ: Oh, still.

HH: Yeah. And the dorms of course were segregated, so to speak. And it was, you know, sort of just like it was when I went to college in the '50s. But that went very fast. The sad part of it was that by the early '70s the dorms had been pretty badly trashed. They were in very bad shape. I mean the common areas in the dorms were—people keep stealing furniture and putting it in their rooms and things like that. I remember Dave McCurdy and Emily Rosenberg and I were on some committee that was looking at student life and we went through the dorms and it was really depressing. No one would want to live in those dorms, you know. And things have changed a lot in that respect. I don't...I think gradually students realized they didn't want to be responsible for a lot of this stuff. It just, you know...

[45:04]

But what I was going to tell you about grades is that we had a group called Inner College. There was a lot of alternative kinds of educational experiences. And this was a group who contained some extremely bright students, about ten of them, who lived in a house. There was a—the house that's on the corner of Summit and Snelling, the southeast corner, that's still—there was a companion house next to it and they were connected. And the companion house eventually burned down. But that companion house is where Inner College was, and the students lived there and Al Greenberg and his family lived there with them. And they jokingly called it the Poughkeepsie Institute. But the students wanted their grades in advance. They wanted all to have A's in advance so they didn't have to work for grades. So there was a lot of that kind of stuff going on. And there was a lot of discussion about pass/fail grades. So eventually people began to figure out that if they had a pass on their academic record it was normally interpreted as a C. But in those days, you know, the students who went through the college in those days really

had no aspirations, many aspirations, for graduate school. It wasn't until they became more conscious of that. And that's, and you know, I think it's true that when I came to the college, Macalester was really on the make. It was trying to establish a national reputation after having been a local and a kind of regional school. And it's largely succeeded. Although I remember sometime in the late '90s that *Mac Weekly* did its satire issue, and then they said that the administration had used a lot of the Wallace money to buy *U.S. News and World Report* and fix the rankings. But even when we fixed the rankings, Carleton was still ahead of us. Because we had this complex about Carleton; we were always following Carleton, we had to be as good as Carleton. I think that that's mostly disappeared too. I think eventually, at one point, I think it was probably in McPherson's presidency, we sort of declared victory. [laughter] We made it, let's stop talking about this. Because we had—endlessly arguing about what makes us distinctive and wonderful, all that sort of stuff.

[47:58]

The other thing that actually, to go back to, the other thing that I remember from the wild period was the commencement of 1970. It was in the field house, and it was the first year that students were allowed to graduate without wearing academic regalia if they didn't want to. It was a lot of wild things. The main part of it was a kind of light show, and a thing about the college, about the college's role in confronting the issues of the time, this kind of stuff. And it's the only commencement I ever went to where the parents actually booed.

LZ: Really?

HH: Oh they were incensed [laughter] because they expected this traditional commencement and the students were not about to have it. And that's, I think, the last time Macalester ever had a yearbook.

LZ: Oh, they've got them periodically, I think they're trying to bring it back now.

HH: Well, if you look in the archives, try to find the White Box. The White Box Yearbook. That was the last one. And the yearbook was never bound, there's a game in there you can play, there's all kinds of wonderful pictures, and that sort of stuff. And I think it's the 1968 yearbook. There was a year when they elected a dog homecoming queen and all that stuff. And then there was this period in the '80s when we lost fifty straight football games, that was... [laughs] The students would go to the game and chant about liberal arts and all that sort of stuff, so.

[49:52]

LZ: Now the period of Vietnam also coincided with the EEO program?

HH: Pretty much. The EEO program was really the brainchild of Arthur Flemming, who had been president of Ohio Wesleyan, and then had been Eisenhower's HEW secretary; Health, Education, and Welfare. And, as Chuck Green was fond of pointing out, Arthur had what we called Potomac fever. He wanted to run things in kind of a Washington way. And then he was president of the University of Oregon, and I think the reason that the Wallaces and the college was attracted to him is not only he had a name, but he was also, I think, at that time, president of the National Council of Churches; I mean, he had a kind of Christian cachet as well. But

Truman Schwartz once said that he had the conscience of a Quaker and the financial habits of a Borgia pope. Because he really bankrupted the college. I mean he lived on soft money—he's the one who sort of inflated the enrollment to try and keep up on the bills. And there was this—in 1971 in one of the letters we got from Ernest Sandeen, it was a report of a faculty meeting when one of the Faculty Advisory Council people had to get up and announce that the reserve fund, which we, which like had four million dollars in it, was *gone*. And there was this audible gasp in the audience. I mean, this is the first *hint* that the faculty began to get that, you know, we were in financial trouble. The story goes, I don't know what the truth of it is, the story has always been that the trustees forced Flemming to resign and to sign a confession of financial mismanagement should the trustees ever be themselves prosecuted for mismanaging the college. And James Robinson became president and he kind of came to grief when he cut the EEO budget without consulting anybody, and the students occupied 50 Macalester [*sic* 77 Macalester], which was the business office. And Earl Craig who was—actually, I went to college with in Ohio—who was...he might have been head of the Urban League in Minneapolis. He also ran against Humphrey for senator about that time, and he came in as a mediator to try to settle it. And that was very disruptive and, not too long after that, Robinson took a job at University of West Florida, and we had a kind of interim presidency for a year and then John Davis became president.

[53:02]

But those were really rocky times. I mean, if you combine the war, the turmoil outside the college, and then the—not only the financial difficulties, but there was a lot of resistance to the EEO program. And there was a great ambition to try to get a lot of minority students. And there were some very talented ones, but it was not without a lot of difficulties. I mean...and, I



remember, I was chair of the Admissions Committee, which was some sort of offshoot from the Advisory Council, and we had a meeting once where the student—I think the Black Liberation Affairs Committee was already in existence by then, BLAC. They came. And it wasn't very typical in those periods that students would attend faculty meetings in great numbers, and actually cheer and boo and hiss and that kind of stuff. And committee meetings, there were about seven or eight of us sitting at this table and there must have been twenty or thirty students around us, standing behind us, and demanding that we create a special admissions committee for minority students because the Admissions Office was totally white and they had no conception of anything about what to do about this. So there was a lot—you know, all the kinds of things that you would expect would happen when a college is going through a great transformation process. And the sad part about it is, is that the financial crisis just sort of wiped it out. I mean, after four years we never were able to sustain it. I mean, we sustained the commitment, I think, but we didn't, we couldn't really translate it into numbers of students. And as I say, we had some very gifted students who graduated from Macalester and went on to do great things. But...and some of the—there were rumors at the time that the EEO program was something that alienated Mr. Wallace, that he didn't, you know, agree with all of this, and that that's why he stopped giving us money. I think what's closer to the truth—I was on the Advisory Council at that time, but—is that the funding administration—well, let me back up.

[55:53]

Wallace was giving money piecemeal, and annually. So, they would go to him every year with this sort of array of special funding opportunities. And some of them were crazy. I mean, the faculty book club was one of the craziest ones [laughter] and we all got fifteen hundred dollars a year to buy books, you know. That was a real waste of money, I mean, you know, given our

needs. So they had to do this every year; but what Flemming tried to do was to get Wallace to accede to putting it all together in a package, the amount that he had been giving, and sort of guarantee to do it every year. And at that point, Wallace balked, he didn't want anything to do with that. And I think it wasn't until John Davis, down the line, succeeded in bringing Mr. Wallace back as our supporter and that, of course, established the basis on which—I mean, while John Davis was still president, Wallace died, and we were in the will. So when Bob Gavin became president, and the *Reader's Digest* stock that was the assets of the foundation that Wallace set up went public, we discovered that we had five hundred million dollars endowment, in addition to the endowment that we had. And, at that point then the college really—Gavin began building buildings, that sort of stuff. And, you know, I think the college has been in pretty good shape since then. I mean, this building is—I think this building was the real crown of it, for me. I mean, to have... And then, one of your questions was where the English Department was; the English Department used to be in the second floor of the Humanities building. But there were only two floors there in those days. And so then there was a period in which departments were like, you know, refugees. They would be moved around into temporary quarters while their bailiwick was being changed or remodeled or new quarters were being... So we migrated into the fourth floor of Carnegie, which isn't as glamorous as it is today, since the International Studies fixed it all up. Pretty grim, there were no windows up there and stuff. And we also did the same thing in the administrative jobs. There was a period from 1977 or '8 I was a part-time administrator. I started out doing the interim term, but then we had an academic dean who committed suicide, personal things. And so Jack Rossmann was running the summer school, but he then became acting dean and I became the acting summer school director, and then when he became dean I took on summer school. So I was doing summer school and interim for a while.

And then somebody else took over interim, and I administrated our first big faculty development grant from the Bush Foundation over three years. And then I did summer school, and then I was chairman of the English Department until I went as a Fulbright lecturer to Zimbabwe for two years. As I understand it, summer—well, summer school was started in '68, '69. And it was an attempt to generate more income by using our facilities during the summer. And there was a time when summer school was fairly prosperous, we were netting about a hundred thousand a year for the college and, you know, putting some money in faculty pockets by employing them during the summer. And a lot of the impetus for students in summer school were international students who were taking three course loads and then were picking up a couple of extra courses in the summer to keep pace.

[1:00:41]

LZ: So we were talking about summer session, summer school, and I guess you said that was gotten rid of in '86, you had said?

HH: No, not '86, I think it happened in '89 when I was in Africa. It was starting to decline. But I think President Gavin felt that having a summer school was not...appropriate for a first class liberal arts school. The other thing, you know, that happened over this period in terms of our positioning—well, of course, we weren't originally part of the ACM. We became part of the ACM in 1968, '69. And that was a big step forward, because we had access to all those programs and faculty began to be able to participate in the way faculty do in ACM, you know, leading off-campus study. And then, I don't really know when—well, I remember when the ACTC was formed, the Associated Colleges of the Twin Cities. But in some ways it seemed at

the time that we were all pretty much in the same boat, that we were kind of alike. But the remarkable thing is that over the period when the ACTC was flourishing, all of these schools were taking on their own identity, special identity in relation to each other. That is to say, Macalester's niche was the residential, liberal arts college where ninety-seven percent of the students went full-time. St. Thomas began to develop these evening graduate programs in business. And eventually, much to the anger of the students, and my son being one of them, they changed the name from the College of St. Thomas to the University of St. Thomas. St. Thomas has grown enormously, you know, if you look at the buildings now and that branch in Minneapolis. They really—and they went co-ed. Their going co-ed, I think, confirmed St. Catherine's in its role as one of the largest Catholic women's colleges in the country, but St. Catherine's also developed weekend college, which was for women who were going to go part-time. And Hamline developed a Law School, a Master of Liberal Arts program, and I don't know what else. I'm not quite sure what Augsburg...how they developed. But Bethel, which used to be up near the state fairgrounds, moved out to Arden Hills. And they became a sort of...I don't know quite the word for it, but they have stricter behavioral rules, I think, than most of the other colleges. Actually, Bethel's not part of the ACTC anyway, it's only the five schools inside. And I think this affluence that we began to enjoy enabled us to really build on this identity that we had somehow carved out for ourselves, by upgrading, trying to gain a national reputation, and being seen as part of the ACM. And the ACM is often seen in terms of—it can be compared to the Great Lakes Association. Oberlin, Kenyon, Earlham, all those. So a lot of these top tier, Midwest liberal arts colleges. And of course they compete, all of them, with each other, and they know what they're competing with. I assume this sports palace that's being built out here [reference to the Leonard Center, under construction at the time] is part of that

competition; my own college, Kenyon, has already got a huge one. And the faculty there just can't believe it [laughs] but... You know, we began wanting more and more to be competing at a certain level. And I think that for faculty here, the ones who came when I did, it was rather a pleasant thing to be in the second half of your career here, to know that you were teaching at one of the outstanding liberal arts colleges in the country. You know, I'd never been west of Cleveland until I came to Minnesota. So, that's how the money went.

[1:06:07]

LZ: I wanted to ask you about a course that you taught that caught my mind, it was "Safe at Second," I think was the name. And it just sounded like you had really gotten in there—I think, what did you, did you spend time with the Minnesota Twins? I had read it in a *Mac Weekly* article and it really caught my mind—

HH: Well, it's interesting because I was at a Fourth of July party and this guy came up to me, he said, "I took your interim course on baseball." So, I was talking to him about—and Norm Rosenberg lives over in the neighborhood where my girlfriend lives in. So that was the huge [unclear] that Norm and I taught. And then at my birthday party the other day, Robert Warde and Rosenberg were there. And Robert and I were the ones, we taught the first interim course on baseball.

LZ: Oh, it was the three of you together?

HH: No, Robert and I did it, maybe a couple times, and Norm and I did it at least once. And then I taught a freshman seminar on sports literature at one time. I don't know, you know, it was funny, it was like sports studies began—there's one theory that says that, that argues that the real world was so messed up and awful that male academics, some of us, began to want to think about, talk about, read about things that were more dependable, like sports [laughter]. And so all these sports junkies began coming out of the closet. And Jeff [Nash]—I can't remember his last name, he was in the Sociology Department here, he was doing all the work on sociology of sports. There was another guy in the Political Science Department here for a while, who was also doing research. And people were actually writing things about this [laughs]. And the more we got into it the more we realized that what we were doing was looking at American culture. But when Robert and I started we were teaching novels and non-fiction prose like Jim Bouton's *Ball Four* and *The Boys of Summer* and things like that, and we began to get into baseball history, and then... So, then we made a contact with the Twins, and they were kind of intrigued. This was something they'd never, you know, dealt with before. But we went out to the Twins office at Metropolitan State and they let us borrow World Series films and we showed those. Then, a wonderful old—he died just about a year ago, Angie [Angelo] Giuliani who was just a long, longtime scout for the Twins. He had been a major leaguer, major league catcher in the '30s. And Angie, we used to invite Angie to come and talk, and sometimes Angie would come with a sports writer with him. And then he used to bring this guy, Glenn Gostick, who was a statistical nut, and he would talk about that. And through that connection I got to be friendly with Tom Mee, who was the director of public relations for the Twins at the time. And I began getting press passes, and so I could sit—you know, I'd get a press pass for a weekend or something, and I'd sit in the press box and I'd, you know, I could go into the locker room, and I could—they

always have this big kind of buffet place where everybody is sitting around. I remember, once I was sitting there with Angie talking, it was before the game and, suddenly, I realized that Don Drysdale was sitting across from me [laughs]. He was the broadcaster for the Angels at the time. The funny incident was, though, the Twins were playing the Angels and, I can't remember the name of the manager of the Angels, but—Angie always called me “Professor.” And he said, “*Professor, I want you to meet somebody,*” and he said to me [laughs], “This is my friend *ma-na-na* [intentionally unclear] who manages the Angels.” And there's this guy standing there in the Angels uniform, and he says to this guy, he says, “This is Professor Henry, he went to Oxford.” [laughter] And both of us looked at each other, and I said, “You're the manager of the Angels?!” and he said, “You went to Oxford?!” We didn't know what else to say, you know, it was kind of a weird experience. But, we kind of, we got really interested in, you know, some of the organizational aspects of baseball, the history of baseball, and I did writing and research on Bernard Malamud's novel *The Natural*, and I—at one time, Norm and I both used to do stuff at the Popular Culture Association meetings. And then I got deeper into it, I started teaching, you know, sports fiction courses and did some stuff on a couple of football novels and a couple of things on basketball. And so, there again, doing—I learned from these popular culture guys how to do this comparative stuff, so you can compare baseball, football, basketball, and their symbolic implications and all that stuff.

[1:12:10]

And then another thing that happened, which was interesting is that, at the time, is when I—right at that point where Jack Rossmann was moving out of summer school and I was moving in, Jack had been involved in the beginnings of—you know what Elderhostel is?

LZ: No...

HH: It was a program developed in the seventies, which really started on college campuses. Now it's worldwide, and there are all kinds of—it's more like a tourist thing. But in those days it was sort of—it would be senior citizens, sixty-five and older, or at least one spouse had to be sixty-five or older, come and live on a college campus for a week, and take three intensive courses. So, I got...Jack sort of asked me to take over his role on the steering committee for the state, and then I ended up running the Elderhostel every summer. And the first one we had, and then one later on, I taught a course on sports. Because I figured this would, you know, the men whose wives dragged them to these things would like things on sport. But we had a lot of interesting things going on there. Well, I did one on sports the year when Truman Schwartz did one on the Manhattan Project, and there were people in the course who had actually worked on the atomic bomb, it was really...it was great for kind of recapturing history, because these people remembered so much stuff that we could talk about. And my sort of prize-winning memento from that period is I took this group, the first Elderhostel group, to a Twins game. And I told the Twins guys, "Now we really want to be on the Twins-O-Gram, up there on the scoreboard, right?" Welcomed as a group. And, I told them—and they had no idea what Elderhostel was, so they put up on the scoreboard, "Welcome Senior Students to Professor Harley Henry's Baseball Course." [laughter] And somebody took, who was with us, took some pictures of it, and it turned out—it was just a beautiful picture. If you go over to the Squire Barbershop over here, Bill's got a copy of it up on the wall. My son and I were both patrons of the Squire, Bill—my son gave them the picture, but I, it's really, I have it at home, it's just wonderful. I mean, it



reminds of a lot of things. But, you know, that was—yeah, I can't remember which...I guess "Safe at Second"...

LZ: I think I had a date as mid-seventies for that, perhaps? Or late seventies? I think when I was—

HH: Yeah, I'm trying to think of when. I remember that there's some significance to that title. If it was Rosenberg and I, I think it's maybe that was the second or third course we taught, maybe that's where it came from, but... And those were good team teaching things, and we were just trying things out. And we discovered—you know, it was interesting, we discovered that we could use our literary skill on pop culture. And toward the end of my career Norm and I taught a course on the...from 1946 through 1964, the immediate post-war period. And we had a great time. I was talking to Norm about that the other day. We had a film component where we discussed *Rebel Without a Cause*, *Pillow Talk*, *The Thing*, all those monster movies, and then really good readings. It was a great course.

[1:16:11]

LZ: I wanted to talk to you about your involvement in the faculty jazz band. I think that was you, was that not?

HH: Um-hm.

LZ: Okay, and just kind of when that was started and how, I guess, since I had never heard anything about it before—

HH: Well, they're still kind of around. And they're still using the name that we stumbled over.

LZ: The Generation Gap?

HH: [laughs] We started in, I think, sort of the late '60s. I think our first gig was at Shakey's Pizza in Bloomington. And it was Jim Smail, who was in the Biology Department for the conserv...whatever that arboretum is, playing piano, Alvin King in the Music Department played tuba, Dave McCurdy was the banjo player. And, of course, McCurdy went on to become a very, very successful professional Dixieland banjo player.

LZ: I did not know that.

HH: Oh my gosh, yeah. He's played all over the place in the Twin Cities; he's very, very good. Truman Schwartz in Chemistry was the trumpet player, Charles Norman, who was in the English Department and then was head of the Study Skills Center, played trombone and I played clarinet. And we kind of came to kind of a peak in the spring of '72, because I remember we played the second half of a Macalester band concert. But then we kind of revived ourselves, later on. I was gone for a couple of years on sabbatical, doing this thing in Chicago, but when I came back then I started playing in the Macalester concert band, and then we kind of revived the Generation Gap. But then Carleton Macy began to play drums, and... We always played for kind of special

occasions, we were the darlings of the Development Office because we'd play for fundraising kind of things and that sort of stuff. But then in '99...not, yeah, Commencement 1999 was the last time that group played together. Because Charlie Norman and I both retired. But they kept the group going, I think they're still playing, but I don't know exactly what they're doing. I think McCurdy's playing the piano with that group. And Gene Sauser-Monnig who owns the Cadenza Music store down the street, who's a Mac grad, is playing in it I think. Yeah, it's kind of a—you know, I'm glad they're keeping it going.

[1:19:28]

LZ: Yeah, it's a neat idea. So, you've been on MSFEO since '99, or was that the last year that you stopped teaching?

HH: No, since '99. I finished in 2005.

LZ: Okay. So what has been kind of your involvement with Macalester, have you been teaching a lot of courses or none at all?

HH: I haven't been teaching at all. I've been living in Florida.

LZ: Okay, and have you continued kind of your personal research and publication?

HH: Yeah, I did a—I started doing a study when I was in the English Department of English majors and the patterns. That is, when they were taking certain courses to fill out their major.

And my findings were such that it became clear—and I had it over by a ten year period, finally—was such that it was obvious that a majority of the English majors were taking more than fifty percent of their course work before their junior year. And the department was kind of losing the effect of the payoff that would come by having students, you know, doing work, a lot more work, at the junior and senior level because they'd be smarter or better read, that sort of stuff. And they were kind of rushing to accumulate them. And so when I went on MSFEO Dan Hornbach suggested that what I do was run a comparison with—let's see, I used Psych, Art, Econ, Math, and Biology, I think, maybe Political Science too, and Religious Studies. I mean, there was a sort of blend so you could see if there were differences, that kind of stuff, and because, by that time, all the transcripts were available to me in a computer base, I could do it all in Florida. And I eventually wrote up a—they were in the middle of a curriculum study and I eventually wrote up a report for them. Most of it bore on the question of advising. That's always been a difficult problem. How much interaction, and how much goes on between the student and their advisor and, you know, what might happen. I think what dismayed me was that this rush to accumulate courses for the major really avoids one of the great privileges of going to a liberal arts school, which is taking courses in something you don't know anything about. And that's particularly true, you know, for English, well, and history majors too. I mean, people have done a lot of work in these fields in high school. I mean, why not take something where you have to start absolutely from scratch, like geology, you know, or anthropology, something that you have absolutely no comprehension about? How do they put this discipline together, and how does it work, and what does it mean to think like an anthropologist or a philosopher or something like that? Rather than being so fixated in filling out your credentials.

[1:23:18]

I don't know how far they went with that, but part of that connected with the team teaching. Because team teaching, when you have people from two different departments, you get a sense of likenesses and differences. Now, there would be no question if you—I team taught with Jim Stewart a lot, and there would be no question in anybody's mind who was the English professor and who was the history professor when you encountered Jim and I in a room. Jim and I are very close friends and we used to sometimes, when the class got a little slumber-y, fake arguments with each other. [laughter] And sometimes the students would get very upset because they didn't like seeing professors argue with each other, which was very revealing to me, since that's what academic inquiry involves. But, I mean, Jim was very clear about what he regarded as a historian's task, and I could be very clear about literature, but when Norm Rosenberg and I taught together you couldn't tell a difference. We were both teaching something else, which we might call cultural studies or something like that, but we didn't take—we could use some of the tools that we used but... And I think that team teaching is a way of trying to show students how some of these things connect. I mean, I went to an undergraduate college that didn't have an anthropology department, didn't have a sociology department, didn't have, you know—you could make a whole list of the departments, I mean, no geography department. And there's so many things, so many opportunities to learn different fields, and now, especially, majors are really combinations of things. You use skills in history that come from other disciplines, which weren't used by historians twenty, twenty-five years ago. So, I worked on that, and I also, in the '80s, did the section on Romantic poetry for one of these giant high school English lit anthologies. And that went through a couple revisions and they had me then do another revision, I don't know, about three or four years ago. I spent time sort of trying to

reflect as much as you can for a high school textbook some of the shifts of emphasis in the study of Romantic poetry.

[1:25:57]

But I think the main thing that I've been doing is that I've just finished a four-year extension program from the Theology School at the University of the South, otherwise known as Sewanee. It's called EFM, or Education for Ministry, and it's a program for laypeople. And it's based on—the curriculum, year one is Old Testament, year two is New Testament, year three is church history, year four is theology starting with Descartes, and some church history into the present. But it's small groups, seminars meet two to three hours a week for thirty-five weeks during the year, and the group becomes very bonded because it's small, and we have—the curriculum involves also a set of common lessons that we do. So that at any given point, although there may be four different groups of students doing four different years, the entire group is also occupied with these common lessons, the first of which is always spiritual autobiography. And so it becomes a confidential group, that things don't go out of the group. And then there's something called theological reflection, which is an attempt to make theological meaning out of ordinary experience, which is very interesting. And, I think when I started it I—well, I actually could become a mentor for this program, but I'm not sure whether I want to do it because I realized when I was doing the mentoring training this spring that I really like participating [laughs] rather than... And it isn't—mentoring is not like teaching. So that's been a big thing for me, because I've always wanted to do more work in religious studies, but I just never had the opportunity. I mean, my Ph.D. dissertation was on the theology of Coleridge's early poetry, but...so I've always been interested in those kinds of things, but I never was able to do it systematically. And this was really something I really enjoyed doing and I liked, you know, the sort of structure. But

I have to say, one of the toughest things about retiring, especially, I guess, if you're an English professor, is what you're going to do with all those books. [laughter] Because I really had a lot of books, and I made the college store them for a couple years in various places after I moved to Florida, because I wasn't sure if I was—but recently, my oldest daughter's been selling a lot of her books on Amazon, and so she sells some of mine on Amazon. And I got—the other thing that I've been doing for the last five or six years is that I am the historian and archivist of my local Episcopal church. And that enabled me—and since I lived a good part of the early history of it as a teenager, that sort of pushed me into learning local history. And so I've been studying Florida history, and particularly the history of northeast Florida. I live right on the coast, not a hundred yards from the beach; east of Jacksonville, in the upper northeast corner. And it's fascinating, I mean, learning how the whole area developed, and the town where I grew up when we moved there in 1949 was only five hundred people. And now it's got fourteen thousand people. So, I mean, that whole—Florida's growing, the projections are, I mean, it's creeping up on eighteen million now. The projections are that by 2020 Florida will have twenty-four million population. We're gobbling up all these House of Representatives seats—Wyoming, and Montana, and maybe even Minnesota! [laughter] But I've really liked that, and one of the useful things—I think about it in terms of my books—is that I can take books now to this big used bookstore and I get trade back, and so I can take fifty books and then I have enough to buy four or five very expensive books on local history. And so, I'm reducing my library and at the same time adding to it!

[1:31:04]

But I remember at one point I was over there, it was extremely—the weather was just like it is today, very hot, and I was in the back of...I guess it was Olin Hall. Olin? Yeah, I think it was

Olin, not Rice. Anyway, the college Buildings and Grounds folks delivered all these boxes of books, and I was sitting there trying to sort them out, and I ended up throwing a lot of them in the dumpster. You know, I just... And I was throwing—you know, the ones I was throwing away were ones that had all these underlines and comments and things like that. I had an undergraduate professor who one time became so disgusted with the sophomore things that he had written in the margins of his books that he cut the margins out of all of his books. [laughs] I wasn't going to do that, but I wanted to get rid of them, so I'm throwing in this dumpster, and then I see this kid who was working for Buildings and Grounds come out and take a couple out. And I said, "What are you going to do with it?" He said, "Oh, we like to see what professors write in their books." [laughter] I thought, *maybe I should have burned them*. But that's really a hard task, you know, you accumulate all this stuff and you do think—Norm Rosenberg said, "I just threw out all the notes from the course we taught together," because he's retiring. And I had the good fortune that two weeks before I stopped teaching something happened and my computer crashed and *everything* I had on the computer went, so I had no old exams or syllabuses or any of that—

LZ: [laughter] You don't often hear that as a good fortune!

HH: That was really a good fortune, because it's really hard! You don't know what to keep and what to throw away and so you err on the side of keeping, and then gradually you realize, *you're not going to do anything anymore*. The other I think that, at least happens to me, is that—it happens with less frequency than it did shortly after I retired—I have these anxiety dreams where I'm back in graduate school, or sometimes back as an undergraduate, although sometimes in the



dreams I know how old I am. And I'm supposed to be taking some course and I just haven't gone, and now I can't even remember when the course meets and the paper's due, and things like that. And there are other ones when I'm teaching when I'm supposed to be teaching this course and I hadn't ever shown up for the course. Those kind of mental habits die hard. I've spent...I have often described myself as a ward of the educational system. My father died when I was almost nine, and the most important, most stable thing in my life throughout has been school. And I never had a real job. I mean I had summer jobs, but there's never been a year in my life when I wasn't in school, in some form of it. You know, sabbatical and that, student teacher. And so I got to 1999 and left the college, and one of the reasons I went to Florida was I felt that I had to get away. I mean I had to—otherwise I would come around and hang around and that wouldn't be good for me. But the dreams keep returning me to this dream campus that I inhabit. You know, when school, when education and going to school becomes your entire life, it, you know—I mean, I have a private life of course, and I have children and I've been married several times and all that, but you know my strong sense of identity is to be connected to an institution of education. I think I was quite clear in my own mind that when I finished graduate school I really wanted to teach in a liberal arts college. It wasn't really until towards the end that I began to say, "Well, you know, it might have been nice sometimes to have graduate students." But I wanted to be, you know—my undergraduate school was very important in my life, and teaching here is just as important. There was another question you had in there that was related to that but now I can't remember...

[1:36:02]

LZ: I was going to ask you just—and we don't need to make this a big question—but when you look back over all your years at Macalester, are there certain changes to the campus in general, to the institution, that really stand out in your mind as...I mean, do you feel Macalester is pretty much the same place it was when you first got here with the exception of, you know, broad picture-wise it is, with the exception of maybe some minor details, or do you feel that...?

HH: Well, you know for a faculty member it's very hard to separate that—separate in a physical and geographical sense—separate the college from St. Paul. I mean, I love St. Paul and there are changes that have occurred in St. Paul; I mean, I can see them as I drive around. And there are certainly changes in Macalester. You know, I used to live across the alley from those three little houses they finally took out, I mean, I knew the sisters who lived in the middle one. I lived over on Vernon Street with my family for four or five years. So, there's that, so it's—the college changes, but in many ways it remains the same. I think that, for me, the biggest geographical change was—and Jim Stewart is the one who really pushed this through when he was the academic dean—was to make—see, Old Main was the administration building. And when I was a summer school, interim term, faculty development guy, that's where I had an office. Here, there used to be the east wing of Old Main. It was the first building. And it was in such bad shape when—I shared an office with Virginia Schubert, she and I were running sort of some academic programs—it had the academic programs office. They had a meter on the building to make sure that it, you know, it wasn't starting, going to fall down around us. I mean, it was—you know, they could have blown a whistle or something and we'd have had to evacuate. It was in really bad shape, and so they took it down. But when the administration moved into Weyerhaeuser, after this building was built, then Old Main got completely gutted and rehabbed,

and Jim's idea was that the departments of the book should be in there. In the old days, of course, Philosophy and Religious Studies and History were in Old Main, but English wasn't. We were over there with Spanish and French and German. And it was really wonderful to be in one building with all these people that you talked to all the time. I mean, it really made a big difference, physically. I think for me that was the biggest—as a faculty member that was the biggest change. I mean, I watched them building Rice and this building and, you know, whatever else, but that was the big thing. I do think that there was a time when I was very worried that the campus was sort of bifurcated, was divided, and that students were all at one end and the faculty was all that the other. And there were various attempts to try to get the faculty into the dorms that never quite worked. But it's really never felt that students had enough opportunity to interchange with the faculty. Chuck Green told me once that he sent his freshman seminar students out to just to observe professors in their offices and one of them came back and said, "You know, people ought to go and visit those people, they're really lonely. They're sitting in their offices with the office hours and everything. We should change the term office hours to visiting hours."

[1:40:25]

LZ: Oh, I like that, visiting hours [laughter]. I have one final question for you and I was curious to see if, when you think back, if there's a certain time period or a certain memory or a certain course that really kind of stands out and, I guess, epitomizes what Macalester was or the best part of Macalester for you.

HH: So, you're not wanting only a course, it could be something else?

LZ: It can be really—I used to ask people what their favorite memory was until I realized that was a pretty cruel question and couldn't be answered in just kind of, you know, cut and dry form.

HH: For me it's...my best memories of Macalester are all connected with people. I mean, as I was saying, you know, being able to schmooze with all the people in Religious Studies, and Philosophy and History and the other people in the English Department was something I really liked doing. And when I was an administrator—well, there's another thing: I really liked being a part-time administrator, because I liked the fact that we were doing things as a team. Because I was working with the Registrar's Office, and with Student Services, and Buildings and Grounds, and you know, the Development Office and things like that. And I think that's an experience that many faculty don't have. Particularly faculty that think of their classroom as their sacred space and don't even want another faculty member in there. And that's not the way I've ever been put together, so, you know... Two of my best friends at Macalester now are Jayne Niemi, who was one of my students and is a registrar now, and Lynn Hertz, who's the associate administrative assistant to the provost, who was my administrative assistant as summer school director. And I, you know, I treasured those kind of connections as well. But, I mean, when I think about my best times at Macalester it's the people, and some of them were in somebody's backyard on Sunday. And I can talk to them, and I learned so much from them. That's the, for me, the most important thing about being here, is that I had wonderful colleagues that I could learn so much from. And part of that comes from the smallness of the place. Part of it comes from the fact that there's very little snobbery at this college. And part of it comes from the fact that the college has always prized teachers who were generalists. Maybe it's less so now than it

was, but... I think the—most of the time I taught here, the faculty saw itself as engaged in a real common enterprise. There wasn't a lot of fiefdom, or anything. Except for the Art Department [laughter], which used to be a whole world unto itself. And I think that, or I hope that that kind of atmosphere rubs off on students, that they have the sense that...well, one other thing. Part of the student culture that developed in the '90s, which I felt uncomfortable with, was the feeling sometimes that if you spoke you had to advocate. That just being curious was never enough, you always had to have a position, you always had to know where you stood. And of course that's death to discussion. Being able to find out what you think by saying what's on your mind, and not being rebuked for it right off the bat, is a real important part of learning. Because you really don't know maybe what you think until you hear what you say. But in a place like this, you ought to feel that you can do that and that the person or persons you're talking to will say, "Yeah, that's interesting, but," instead of "How could you believe that!?" You know, there is a real difference. And that's one of the things I really prized among my colleagues, they never put you down for something you said. And it might be real stupid, and they could say, "Well, you know, if you think about that, that's really, you know..." [laughter] So.

[1:46:07]

LZ: Alright, well those are my questions. If there's anything that you can think of that we haven't covered that we should—

HH: Can I see your list?

LZ: Sure yeah, I've kind of scribbled all over.

HH: I would myself like to know what the Cultural Pluralism Project was [laughter]. I have no memory of ever being involved in it.

LZ: I talked to—yeah, I don't think it was—it's funny, researching the *Mac Weekly*, I've learned to kind of take everything with a grain of salt, and sometimes things that are quite big in the *Mac Weekly* aren't necessarily [laughs] that relevant overall.

HH: The one memory that I have from very early on—well, two things. One is that, to go back to the Flemming period and the creation of the EEO program, one aspect of Flemming's Potomac fever was the fact that he loved breakfast meetings. And I think the third year I was here, I got elected to the Faculty Advisory Council, and that was just when Flemming arrived. And Chuck Green was the chair of the Advisory Council, that was his second year on the Advisory Council. And he informed us all that we would all be meeting regularly in the Trustees' Dining Room, which was then in the basement, or the ground floor of Kagin, every Tuesday at seven a.m. And then there would—so the six of us on the Advisory Council would be there, and then members of the administration, or whoever Flemming would bring. And it was fascinating because it was a wonderful introduction to me of how colleges are organized and run. You know, most faculty haven't a clue when they come out of graduate school how these things operate and who does what and who reports to what and how that's organized and all that stuff. So that was really fascinating, but the one thing I remember is that the second year, when I was on this Admissions Committee and there were all these people urging us to establish a special committee for admitting minority students, that, you know, I hadn't even finished my

dissertation at the time. Let alone had tenure. And I was summoned to the provost's office, and when I entered the office Lucius Garvin, who was the provost at the time—and who, by the way, was responsible, traveling all over the United States, recruiting new faculty for Macalester—was there with Arthur Flemming. And I thought, “Oh now, they're going to tell me what I'm supposed to do here, how I'm supposed to handle this situation.” And I walked in and Flemming looked at me and he said, “What do you think we ought to do?” [laughter]. It was then I knew that there was never going to ever be a sure and reliable answer from on high about anything that happened here and that's the truth. You just had to play it as it goes.

LZ: That's a great story.

HH: Well, thanks for the opportunity to do this.

LZ: Thank you so much for taking your time off to do this. It was very fun for me to hear these stories.

HH: Good. Good.

[End of Interview, 1:49:36]