

For A More Humane World:
A Family Oral History of Professor Jasper Rose

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While this oral history is Jasper's story, it is also fundamentally a shared effort by the Rose family. These interviews with Jasper, Jean, William, and Inigo Rose took place in June 2018; Jasper passed away exactly a year later, on June 12, 2019. This oral history is covered by copyright agreement between Jean Rose (also signing for Jasper), Inigo Rose, and William Rose and the Regents of the University of California. Under "fair use" standards, excerpts of up to six hundred words (per interview) may be quoted without the University Library's permission as long as the materials are properly cited. Quotations of more than six hundred words require the written permission of the Head of Special Collections and Archives and a proper citation and may also require a fee. Under certain circumstances, not-for-profit users may be granted a waiver of the fee. For permission contact: Irene Reti ihreti@ucsc.edu or Regional History Project, McHenry Library, UC Santa Cruz, 1156 High Street, Santa Cruz, CA, 95064. Phone: 831-459-2847.

Contents

Interview History	1
Early Life	12
Cambridge University: Attending King's College	31
Meeting Jean Rose	35
Cambridge: Latter Days and New Directions	40
Visiting Professor at Rice University, Houston, Texas	49
<i>Camford Observed</i> & Camford Traditions	52
Recruited for the University of California, Santa Cruz	67
A Different Vision: The Early Years at Cowell College	70
"I was Transfigured by It": Teaching at UC Santa Cruz in the Humanities, History, and Art	99
"Grading is for Vegetables": The Narrative Evaluation System	120
Alan Chadwick and the Chadwick Garden	126
Paul Lee, Mary Holmes & Other Early Faculty	130
Raising a Family in Santa Cruz in the Early Years of the University	133
A Close Relationship with Page Smith	137
"A World of Improvisation": Further Memories of Early Cowell College	139
Controversies over Intervisitation	146
New & Changing Colleges at UCSC	148
The Impact of the Vietnam War on UCSC	153
Uncertain Future: Protest & Pressures at UCSC During the Vietnam War Era	160
"It Was as Though We Were a Complete Society": Provostship of Cowell College	170
"The Foundation Already Started to Crack":	217
The Departure of Page Smith & Losing the Collective Team	217
"I Had No Place in It": Moving Into Reorganization and the Sinsheimer Era	222
Redefinition: Chairing the Art Board & Leaving Cowell for Porter College	249
"A Symptom of the Collapse": Leaving UC Santa Cruz	268
"Portraits from Memory": Life & Retirement in England	272
"At The End of It": A Postscript	287

Interview History

For many people, Jasper Rose embodied the spirit and dream of the young University of California, Santa Cruz campus. UCSC first opened its doors in 1965, and Jasper Rose was one of its founding faculty members and a senior preceptor at Cowell College. For Jasper, it meant the inauguration of a powerful shared venture, a space and a time where, as he put it, “it was as though we were a complete society.” Jasper was passionate about that society and his place in it as an educator; animated by a reformer’s vision for change in education, he saw Santa Cruz as a place where something new and remarkable could be realized. In these pages, he recounts his own life journey to that place and to that vision, and shares his convictions and critiques about what has happened in the decades since at UCSC.

While this oral history is Jasper’s story, it is also fundamentally a shared effort by the Rose family. Jasper, a dynamo of energy in his UCSC days, was 88 and no longer in the best of health by the time I interviewed him in June 2018. Three different family members—his wife Jean Rose and sons Inigo and William Rose—joined our sessions in at various times to support him in telling his life history.

As a result, this oral history contains not only their voices, but their perspectives as well, making it a true family affair. William and Inigo bring their outlook as faculty children who grew up in Santa Cruz to become students and artists themselves. Jean provides perspective from her own years in town, where, in addition to her own work as an artist and a mother, she was also a lecturer and a provost’s wife. It’s an invaluable perspective, because the stories of founding faculty spouses have been historically

under-documented, even though the intense residential-collegiate model of the early campus was often predicated on a degree of expected but unpaid spousal work.¹

In this record, the voices of the four members of the Rose family come together to tell a shared story, and Jasper's life narrative emerges from that harmonized endeavor. He was born in London in 1930 to family of scholars and thinkers. His family was also "adequately Jewish," as he put it, and the rising tide of anti-Semitism during World War II left an acute impression on Jasper as a child. His parents took in a string of Jewish refugees fleeing fascism, including leading intellectuals like Stefan Zweig, and his father worked as a prominent German language expert in the British war effort. In our interview more than seventy years after the end of the war, Jasper felt that a part of his vision for UCSC had come from his hope for "a humane postwar world"; in Santa Cruz, it mattered deeply to him that young people would have the opportunity to learn in a beautiful, peaceful, and creative environment.

During the war Jasper himself was evacuated to the countryside alongside many other British children. He had difficult experiences with his own education as a young person, which may have contributed to his later sensitivity as a teacher for the potential in young people. While he was in the country, he developed an abiding love of pastoral life and scenes, and honed what proved to be a lifelong passion for art and painting.

After the war Jasper ultimately attended King's College, Cambridge, where he met his soon-to-be wife Jean, also a gifted artist, and studied history. He studied under some of the great minds there, such as Christopher Morris and Noel Annan, and moved in a social set that included luminaries like E.M. Forster. He went on to become a fellow at Cambridge, and wrote a celebrated study of Oxford and Cambridge, *Camford*

¹For one, it has been observed elsewhere in the oral history collection that there was an expectation that the provost's house would be run as a social, event, and educational center. The lion's share of this side of the work often fell to the provost's wife—all of the earliest provosts were men—although the role was not formally recognized or remunerated. Jean recalls in this oral history that when Jasper was provost her own role was so time-involved that she had to essentially stop doing her own artwork during their tenure—Editor.

Observed: An Investigation of the Ancient English Universities in the Modern World. It was at once a caring and irreverent text. Jasper was already then a passionate advocate for undergraduate education and institutional reform—the very word “Camford” was a playful inversion of the more conventional “Oxbridge” — who believed in the residential college as a dynamic learning environment.

This oral history goes on to document how Jasper took these convictions with him to the United States, where the growing family moved after he secured a job at Rice University in Texas. Soon thereafter he was brought on as founding faculty at UCSC, where campus originators like Page Smith were impressed by *Camford Observed* and his approach to education.

Jasper recounts how he threw himself wholeheartedly into the UCSC experiment from day one. The new campus, which had a collegiate system, narrative evaluations instead of letter grades, an enthusiasm for reinventing curriculum, and which prized undergraduate education, was an ideal setting for Jasper. He soon left an indelible and outsize mark as a teacher, administrator, and artist.

This oral history dives in particular depth into the heady early days at Cowell College. He and the family recall his days as the college’s first senior preceptor and its second provost, with Jasper and Jean sharing their memories of life in the provost house.² The family also discusses Jasper’s courses, which ranged broadly across art and history, the stemwinding lectures he always gave in his formal academic robes, and his commitment to learning outside the classroom, which include conducting Handel’s *Messiah* and hosting waltzes. For Jasper, the Roses explain, this wasn’t just fun or something extra; it was a model for what an inspiring college life could look like and accomplish. They also discuss his efforts to help launch the arts at UCSC, from his work for the art board (later department) to his role in starting the Cowell Press.

² Jean also discusses courses she taught in those years.

The soul of this oral history comes in the moments when Jasper and his family talk about his feelings about teaching and his values around education. In the end, it's clear that students mattered to him most. He believed in students and their ideas, and he encouraged them; he also believed in the power of education to transform outlooks and lives. Simply put, UCSC was a special place—a kind of California pastoral—where a “new vision” was possible.

This oral history goes on to document what happened when UCSC then began to change. Jasper, always known for the intensity of his convictions, became an increasingly fierce critic as the more radical 60s receded into the 70s and then 80s. In these pages, he assails what he saw as an increasing “narrowness of curiosity about what education meant” as UCSC moved away from its original collegiate model towards a more mainstream research university model.

To Jasper, this was not a necessary adaptation to changing times, but a neglect, even a betrayal, of the university's innovative charter and its very *raison d'être*: to educate young people. As William puts it in these pages, for Jasper “...the foundation already started to crack. And my witness is that [Jasper] was desperate to keep this great boom going. But the boom didn't keep going...” Eventually Jasper, feeling like he was fighting a rearguard action, moved from Cowell to Porter College to focus on the arts from there. He retired from UCSC in 1986, when he was still in his mid-50s.

This oral history concludes with a reflection on change and continuity at UCSC, and on Jasper's life as of the time of interviews. He and Jean returned to England for good after leaving Santa Cruz, but, even as their connection grew more distant, UCSC remained the institution where he had committed the most time and care. Indeed, in many ways, this oral history brought a crucial understanding of UCSC back home.³

³ Jasper's voice features prominently, alongside that of many of his colleagues, in our forthcoming anthology, *Seeds of Something Different: An Oral History of the University of California, Santa Cruz*. It's remarkable to see Jasper's voice in context with those of his contemporaries—both in agreement and disagreement about the

This project also has a long and remarkable story of its own.⁴ By the time I started conducting interviews for the Regional History Project (RHP) in 2011, it had been twenty-five years since Jasper stepped down as full-time faculty. But nonetheless, as I met many of Jasper's colleagues who had retired and stayed in Santa Cruz, his name kept coming up. His legacy was tangible both in those stories and around Cowell, which had been my college when I was an undergraduate at UCSC.

Irene Reti, Regional History Project director, and I had conversations about Jasper in the years that followed. However, interviewing him was easier said than done: Jasper and Jean had not come back to California in many years, and RHP had no financial capacity to fund travel outside of Santa Cruz, let alone all the way to the U.K. Furthermore, the library wasn't in close touch with the Roses, leaving the prospects for a project remote.

Flash forward half a decade, and Faye Crosby, one of Jasper's recent successors as Cowell provost, and Cheryl Doering, one of his former students, decided they wanted to put on a show of Jasper's work in Santa Cruz. It turned out that Jasper's closest mentees, like Cheryl, had stayed in touch, and knew he and Jean had been living in Bath, England for many years. Faye had also recently visited the Roses herself and sparked a relationship with the family and a love for Jasper's work. So when Cheryl and Faye then visited Bath together to put together the art show, Faye—who had been my provost and who had supported oral histories with me in the past—reached out and advised me that, if I could somehow get to Bath, Jasper was available for and amenable to an oral history.

changes that overtook UCSC—and to take a deeper dive into many of the subjects discussed in this writing—Editors.

⁴ It's been a remarkably far reaching story, involving research in Santa Cruz, remote research from my home in New York, and work in England. To cap it off, this preface was written while on an unrelated trip to Panamá City, Panamá.

For Irene and I, it felt like a long-awaited and extraordinary opportunity was opening up. We both believed in the project, and we knew we wanted to move fast. With the help of Director of Special Collections and Archives Teresa Mora, Irene brought the wholehearted support of RHP to this endeavor. I also personally provided some financial and in-kind donations to cover remaining travel expenses, and we made plans to roll tape on site in England in the summer of 2018.⁵

Jasper and Jean and I hit it off on the phone, and the Roses kindly agreed hosted me, then still a stranger, at their beautiful Georgian row house in Bath. I flew over from my home in New York City for five intensive days of interviewing, from June 11 to 15. I stayed in a room in the Roses' top floor flat, with a view rolling across the gables and steeples of Bath, and each day I would descend the rambling Escher-esque stairs to the ground floor for an afternoon session in the library.

If most oral histories are more like studio albums—composed, circumscribed, fine-tuned—this one was a true live album, rife with the background routines and ambient movements of the house. I responded to those rhythms, and to Jasper's own health, which meant that we didn't have conventional, contained sessions of say 90 minutes; instead we would roll for a while, take a break, maybe then pick back up, all in response to the needs of the moment. The line between social conversation and historical interview was eased, and as the family members moved in and out of the library through the course of their own days, they became like the changing cast of this oral history performance. Jasper and I were the mainstays, always there in the library when the tape was rolling. Jean was likewise there for most of the time, but would pop out to take a phone call, check on food, or to paint. Inigo joined us for the early sessions, but unfortunately became unwell and wasn't able to join for the final days. William became increasingly involved as the days progressed; sometimes he would walk into

⁵ To my knowledge, this project is by far the farthest an RHP interview has been conducted from Santa Cruz in the Project's 56 years of history.

the house from an errand, pass by the room, and be invited to join in media res. The Roses' live-in aide, Dražen, periodically entered with questions of "Caffé, professore?" When he came with dinner in the evening, it announced the end to that day's session.

So it's no surprise that the ensuing interviews felt—and, in this transcript, read—more like a play than a typical oral history exchange with one interviewer and one narrator. In this drama, characters enter and exit; at the end of each day, there was an act break and exeunt. To that end, I've included stage directions in the transcript, explaining who's in and who's out; you can track William popping his head in and asking if he can be of help, or Jean stepping out for a call and coming back in to pick up her thought, or Jasper, always seated in his armchair, putting on North Country accents or pitching his voice as if lecturing to the back row of the auditorium.

Throughout, Jean, Jasper, William, and Inigo speak with and for one another. They finish each other's sentences and stories; when Jasper wasn't able to make his own case in the way he once would have, his sons and wife picked up the standard and spoke on his behalf. We improvised, and roles shifted. In some places Jasper, ever the teacher, turned the tables and sought to draw me out with questions.

Inevitably left out of the transcript are the cadences of life outside of the recording times. We broke bread; Jean painted in egg tempera; Jasper rested amongst his books; Inigo and I talked in the hall; and in the evenings, William and Dražen and I shared red wine and running conversations in the back garden, looking up at the gulls wheeling overhead in the night. In between everything I walked alone down Jasper's beloved Bath canals or around the streets of the ancient city, and at the end of the night I wrote down the day's notes by lamp light at a desk in my garret room.

But if the interview transcript is a partial picture of our shared time there, it is in itself a powerful impression of Jasper's life and a testament to the entire Rose family. These were exchanges full of the brushstrokes of human dreams, from the joy of fulfilment to the weight of disappointment. We went from whimsy to gravity and

everywhere in between. It's raw, imperfect, real, and often moving. Some memories did not come easily, and Jasper was looking back at a long life from a place of poor health. If the reader feels an emotional charge at times, even an intensity—on at least one occasion we took a break to cool down—it's true to the encounter itself. For Jasper and his family, the stakes of the stories were high.

They were for me too. I think in some ways I was like one final UCSC student for Jasper, a recent alumnus who had witnessed his legacy on campus and wanted to know his story. And Jasper responded to that occasion and grew stronger and more eloquent, I felt, with each new day of sessions. At times, the heaviness of years rolled away from him, and it was an experience of witness for all of us there in the room. By the end, I felt drawn into the home and close to the family. In fact, my final day with Jasper, June 15th, was my 29th birthday.

The transcription and editorial process necessary to transmute the tape of those remarkable summer days into this book has involved some moderate alterations. In places different sections of transcript have been moved around and combined for clarity and continuity of meaning. However, since we wanted to preserve the natural progression and conversational flow of the sessions, we did this very selectively, only where there was strong merit in focusing on a subject at length instead of in separate pieces. In most places, the transcript reads largely the way it unfolded in real time; on the final day, you can read as the session runs down to the wire and I had to leave to literally run to the station to catch my train to London.⁶

The Rose family have had the opportunity to review and approve this moderately edited transcript, and they have included their own small changes, footnotes, and corrections of fact. Inigo read out portions of the transcript to Jean and Jasper, and it was reported to me that Jasper enjoyed the experience.

⁶ In fact, the only significant exception to this editorial rule is the postscript, which is a unique composite of several one-on-one conversations that Jasper and I had about mortality, meaning, and the future.

Jasper himself was concerned that Santa Cruz had forgotten his contributions, but he needn't have been; even in the limited time since our meeting there has been a renaissance of recognition. Faye Crosby, Cheryl Doering, Robert Lange, Tauna Coulson, and many others put on a show of Jasper's "Portraits from Memory" at Cowell to acclaim. I called Jasper the day of the opening last April and conveyed a pleased message from him to the crowd of former students and colleagues who had gathered for the occasion. There have been other efforts, too: for one, a former student, Jack Daley, has been building a web site which details Jasper's life in remarkable detail.⁷ All around the extended UCSC community, I have been hearing renewed conversations about Jasper Rose.

Jasper himself is, sadly, no longer here to be a part of that renaissance. As the Portraits from Memory show closed and packed up, I received a call from Faye and an email from William informing me that Jasper, who had been in declining health, had passed away peacefully in Bath on June 12th, 2019. It was a year to the day since our time together in Bath. Tributes have since poured out at UCSC and from his students.⁸ While Jasper died before his oral history could be released, Jean, Inigo, and William have approved its publication on his behalf, and it is now one more part of his legacy.

Many, many thanks are due to a wide community of people for getting this project rolling while Jasper was still with us, and for bringing this to publication. First and foremost, deepest thanks to RHP director and personal mentor Irene Reti, whose vision, generosity, and guidance have made this process not only possible, but beautiful. The project also owes a huge debt to Faye Crosby, Cheryl Doering, Robert Lange, Tauna Coulson and others who worked long and hard on Portraits from

⁷ The site, which is an excellent complement to this oral history, is available at <http://www.jasperroseucsc.com/>. There is also an excellent interview with Jasper conducted by fellow founding faculty member Bert Kaplan available at the UCSC. Parts of it are featured on the site. Both the site and the interview give extensive and important content and context that isn't included in this record.

⁸ See here UCSC's article about Jasper's death, which includes a tribute from current Cowell provost Alan Christy: <https://news.ucsc.edu/2019/07/jasper-rose-death.html>

Memory; without their hard work and kind support I would not have met Jasper and the Roses, and this would not have come to pass. Appreciation goes out to Jack Daley for his own tireless biographical project about Jasper. Thank you once again to Irene Reti for her excellent transcription and co-editing work on this manuscript. Gratitude is also due to Jasper's beloved students, including Jack Daley and others who helped me get a picture of him while I was researching; he inspired more in the lives of his pupils than he knew. Personal thanks to Emily Rose Simons (no relation), whose hospitality in London before and after Bath made the visit actionable for me. Thank you also goes out to Jasper's former colleagues and peers in Santa Cruz who helped me think about this project over the years, with a special appreciation to Ann Dizikes and to the late and dear John Dizikes. It was my interview with John, and his generous stories about his colleague, that first made me think we needed to interview Jasper.

And finally, deepest regards and care to the people I met there in the Rose house in Bath. Dražen Matiček was a great conversation partner at the end of the day's sessions, and, ever hardworking, was always there with anything we needed during the sessions. Jean, William, and Inigo Rose had the double duty of being hosts and being interviewees themselves; they executed both admirably. They made me feel at home, and I will always remember my time there warmly. The interview felt like something we all did together, and it was transformed by their presence and their love for Jasper. And finally, to Jasper himself, who remained a teacher to the end. I think this oral history can help us open ourselves to being "transfigured," to use his word, by places where, for a time, incredible new things become possible. For Jasper, Santa Cruz was such a place.

Copies of this volume are on deposit in Special Collections and in the circulating stacks at the UCSC Library, as well as on the library's website. The Regional History Project is supported administratively by Teresa Mora, Head of Special Collections and Archives, and University Librarian Elizabeth Cowell.

—*Cameron Vanderscoff, Interviewer & Co-Editor*

January 15th, 2020, Panamá City, Panamá

Early Life

[Interviewer Cameron Vanderscoff and narrators Jasper Rose and Jean Rose are present, circled around a table in the library front room of the Rose home in Bath, England; as the interview rolls, their younger son, Inigo Rose, comes in and out of the room]

Vanderscoff: I've wanted to come here and interview you both for quite a while. I heard about you through Cowell College. When I was a student at Cowell, I heard about you there. And then, when I started looking into the history of UCSC, your name came up over and over in the oral histories. In almost every oral history I've conducted, that's true. All of them mention you in some way—Michael Warren, John Dizikes, Dean McHenry, Page Smith.⁹ They all mention you as being such a significant part of UC Santa Cruz and what happened and the possibilities that occurred. I first proposed the idea of interviewing you to a colleague at Santa Cruz years ago actually, several years ago. But the only question was, how did I get over here? And so, as you can see, it's taken me a couple of years, but I managed it and I'm very happy for it.

Let's get started. Do you mind if I clip on these microphones.

Jasper Rose: [Making resonant sounds to warm up his voice] [laughs] What a sweet chap you are.

⁹ All of these oral histories are available in full text on the Regional History Project's website at <https://library.ucsc.edu/reg-hist/institutional-oral-history-of-the-university-of-california-santa-cruz>.

Vanderscoff: Well, thank you very much. That's kind of you to say. I'm just happy to be here, to have made it. And then, this microphone, would it be possible for you [to Jean Rose] to clip this around your brooch, so it would be suspended?

Jean Rose: Yes.

Jasper Rose: Bravo!

Vanderscoff: Perfect, we're ready to go.

Jasper Rose: All right, I'm ready to go. I've gone! Shan't come back either. [laughter]

Vanderscoff: So it's June 11, 2018, and this is Cameron Vanderscoff here for the Regional History Project with Jean and Jasper Rose in their residence.

Jasper Rose: Yes, correctly pronounced!

Vanderscoff: So I'd like to start at the beginning. I'm going to ask you many questions, Professor Rose, but I think that you'll both answer interchangeably and prompt each other as seems appropriate.

Jean Rose: Yes.

Jasper Rose: Shudder, shudder! Yes.

Vanderscoff: I'd like to start at the beginning. So Professor Rose, could you say when and where you were born and start us off with a little bit about your early years?

Jasper Rose: I was born in 1930, which means that I'm now a pretty elderly old fossil, doesn't it? I'm nearer the 90th year than anything else. And I keep on thinking about it—well, it's very near the end. So let's think of a suitable rhythm for the final phase. Is that all right?

Vanderscoff: Yes.

Jasper Rose: I mean, you nod as though you're some kind of, I don't know, a very, very peculiar sort of gnome.

Jean Rose: [laughs]

Vanderscoff: [laughs] Well, I hope to be a gnome and an interviewer, whatever it is that gets the rhythm started in the right way, as you suggested. So you're talking about the rhythm of life, the movements of life. So just speaking about the first movement, you were born in 1930. But would you mind saying where you were born?

Jasper Rose: I don't mind saying where I was born, though I've no idea where it really was. But it was in London. It was one of those rather posh elements of London, in the West End somewhere.

Jean Rose: I've forgotten too, but I used to know. [laughs] I'm sorry.

Vanderscoff: Well, that's no trouble at all.

Jasper Rose: You can look me up. You can Google me as much as you like. [laughs]

Vanderscoff: Well, we can always fill in the transcript later, but something that I can't Google is, could you say just a little bit about your parents, about your family?

Jasper Rose: Oh, I could say a great deal about my family. My father, William Rose, was a very mysterious person in many ways, and a very learned person, without any doubt—and six foot four, I think, about, tall, and bald, and strange from that point of view. Silent much of the time. Knowing all about Germany and Germanisms.¹⁰

Jean Rose: He was a professor of German—

Jasper Rose: He was, indeed, a professor of German.

Jean Rose: —at the London School of Economics.

Jasper Rose: And it was very odd that he was at the London School of Economics because he had nothing to do with economics. He loathed economics, but he somehow seemed to have got caught up in it, and they didn't quite understand how to disentangle him from it all. And so there he was. LSE was right in the center of London and so he had a nice office there, and he was all the time busy in his office and being part of the University of London. It was very boring, but there we are.

Vanderscoff: Could you say a little bit about your relationship with him as a child?

¹⁰ William Rose was a well-known Germanist scholar, editor, translator, and critic who specialized in Goethe, Heine, and Rilke. He was a personal friend of German Jewish writer Stefan Zweig, who was one of the refugees hosted at the Rose's house in London during World War II. Rose, a WWI veteran of the Royal Flying Corps, also was in the British intelligence corps and was one of the German language experts who worked on the code-breaking and Enigma Project at Bletchley Park. For more on William Rose see the finding aid to his papers at the Germanic Studies Library at the Institute of Modern Languages Research at the University of London: <https://modernlanguages.sas.ac.uk/library/germanic-archives/archive-collections/william-rose-papers>.

Jasper Rose: My relationship with him? Oh, oh, well as a *child*? He thought I was a child, yes. And he was quite decided that I *was* a child and he could run me around.

Jean Rose: Didn't he want to teach you German?

Jasper Rose: Oh, yes, he definitely wanted me to know a good deal of German. I mean, after all, the family had German in it,¹¹ and why shouldn't I be a Germanist? So there it was. I never learned German, really. It was a strange relationship and he was a bit disappointed with me, I think. *I* would have been—I would have been disappointed with me.

Jean Rose: You gave a lecture in his department.

Jasper Rose: I gave a lecture in his department. When, my dear?

Jean Rose: I can't tell you the date. But early on. A very good lecture. I went to it.

Jasper Rose: Well, I was lecturing away from the very beginning—lecture, lecture, lecture. I always wanted to tell other people what to know. Is that satisfactory?

Vanderscoff: So you've always wanted to tell other people what to know. Do you have any sense of where that comes from? Does that come from your father's own teaching, or where do you trace that interest back to?

Jasper Rose: Oh, I don't know, probably my mother,¹² who was the root of almost everything, my dear, so she was probably the root of that. And she was a person who had

¹¹ Inigo Rose believes it is also possible that the family has an Austrian/Italian background.

¹² Dorothy Rose was a literary translator. Among her projects was a translation of *Balzac: A Biography by Stefan Zweig*, with her husband, William Rose (Viking Press, 1946).

immense roots. I mean, you cannot imagine the *size* of her roots. She was a very, very big woman, in all sorts of respects, highly intelligent.

Jean Rose: Jasper's mother was more dominant than was Jasper's father in Jasper's life.

Jasper Rose: Well, it was inevitable because she was broad-spoken, loud-spoken, and big-spoken. And he was distant.

Jean Rose: And she was a very intelligent woman who went to Newnham College [Cambridge]. And she wrote also, didn't she?

Jasper Rose: Yes, she scribbled away.

Jean Rose: And she helped your father with his writing.¹³

Jasper Rose: She was a very articulate kind of lady. Articulacy was very important in England in that period, so she was a very mammoth-like lady. [laughs]

Jean Rose: And she wrote a book. I can't tell you what it was.

Jasper Rose: I can't tell you what it was either, no.

Jean Rose: But if you look up Dorothy [Wooldridge] Rose, I think you'll find something about her.¹⁴ I think it was in translations that she helped your father.

¹³ See Stefan Zweig, *Balzac: A Biography* [Translated by William and Dorothy Rose] (London: Casell, 1947).

¹⁴ Inigo Rose believes that Dorothy [Wooldridge] Rose also wrote poetry.

Jasper Rose: Yes, she was a great translator. Made money that way. She had a translator's nom de plume, so you could find her that way, if you really wanted to. She was a highly intelligent, but rather sardonic woman.

Jean Rose: And before the war, she was very sociable, wasn't she, and loved parties and things?

Jasper Rose: Oh, yes, she loved it.

Jean Rose: Didn't you have big at-homes with your family? And then, when the war came, she went to live in the country near Burford with Jasper when he was small.

Jasper Rose: That's right. Now that's an interesting part of the world, my dear, because—you don't know Burford, do you?

Jean Rose: It's in the Cotswolds.

Jasper Rose: It's in the Cotswolds and it's not very far from Oxford. We used to go to Oxford. It was a learned place.

Jean Rose: But anyhow, after a while Jasper lived in a village called Sutton Courtenay. Jasper's father would stay in London, in their London house, and then he'd come out to the country on weekends.

Jasper Rose: My father had fought in the First World War, after a fashion. My father was a Germanist, which meant, of course, that the moment the Second World War started he was dragged straight back into the army. And that was where he was for a long time.

Jean Rose: He went to the Tower of London, where he interviewed prisoners of war. And Jasper, when he was a child, thought his father was a Nazi, because you went to the Tower of London. And you thought that your mother was in league with him. And you were very frightened at the time. [laughs]

Vanderscoff: Is that right, Professor Rose?

Jasper Rose: Well, I think it's a slightly exaggerated and mischievous version of what went on, but it is perfectly true that my father was immediately taken into the army and was involved very much in the interviewing of prisoners of war.

The 1930s through the 1950s were not a very good time for serious academicism. A weary and dreary time, I think, the 1930s. I wouldn't have liked to have been a professor in the early 1930s. Would you?

Vanderscoff: No, I wouldn't think so. I'm not sure—it wouldn't be a setting where you could do your work. Did your father seem to enjoy his work, or did he enjoy being a professor?

Jasper Rose: No, he didn't enjoy being a professor, really, I don't think. But then, it was all interrupted anyhow by the First World War and the Second World War.

Vanderscoff: You told me [earlier, off tape, that] your father played the ukelele on the side.

Jasper Rose: Not much. He wished he did more, I think

Vanderscoff: When he played the ukulele, what kind of songs or style?

Jasper Rose: I don't remember. I was a small boy, my dear. He played when he was depressed, to cheer himself up.

Vanderscoff: Well, I've heard stories of you at Cowell College singing German lieder.

Jasper Rose: Ja, Ja, that's possible.

Vanderscoff: Did your father sing?

Jasper Rose: Oh, well only very, very rarely. A shame, in a way.

Vanderscoff: That he didn't play music more.

Jasper Rose: Yes, and he wasn't encouraged to be more of a musician.

Vanderscoff: Encouraged by his life and times or by his father?

Jasper Rose: By the public and the private world.

Vanderscoff: So in my preparation for this, I found a video interview that you did with Bert Kaplan¹⁵ on the occasion of your departure from UC Santa Cruz in the middle 1980s.¹⁶ And in it, you talk a little bit about your childhood. One thing that you mention in that video is that your parents, from a very early time, were aware of the fascist threat and were writing letters to [then Foreign Secretary Anthony] Eden and some of the other ministers, registering their concern about the rise of fascism. And I just bring it up because you also say in that interview that in the 1930s, your family would also house people who had left

¹⁵ Bert Kaplan was a founding professor of psychology at UC Santa Cruz. See <https://currents.ucsc.edu/06-07/07-17/inmemoriam-kaplan.asp>.

¹⁶ "Interview with Jasper Rose, 3/27/86." University of California, Santa Cruz. Audio recording available in the Special Collections Department of the University Library, UC Santa Cruz.

Germany for periods of time, refugees. So I wonder if you could just say a little bit about that.

Jasper Rose: Oh, well I was very fascinated by that whole visit because, of course, there they were: they were refugees, fundamentally frightened, frightened refugees. And they spoke German mostly. I mean, you could imagine that they might speak a bit of English, and they spoke English too. But that was a rather alarming period for a smallish boy.

Vanderscoff: So as far as these refugees who were coming over, are these predominantly Jewish refugees at this time?

Jasper Rose: Every kind of refugee, I would have thought. Certainly Jewish ones, because my family was adequately Jewish. I don't know what that means, really.

Vanderscoff: [laughs] Yes, well that does beg a follow-up question: what did it mean to be adequately Jewish in London in the 1930s?

Jasper Rose: Well, it makes an awful lot of difference. And there we were, and there were all sorts of people rushing around to-and-fro. And some of them were successful and some of them were not so successful. And some of them were Jewish and some of them were not so Jewish. It wasn't very important, really, to a smallish child.

Vanderscoff: When had your own family come over to England? Because you mentioned that your family had a Lithuanian background.

Jasper Rose: Oh, that would be very difficult for me to answer. I'm sorry, I really don't know.

Vanderscoff: But in your father's time, perhaps?

Jasper Rose: My father was born in England, I think.

Inigo Rose: England had a history of receiving Jewish refugees from Europe.

Jean Rose: I think in Birmingham, wasn't he born?

Jasper Rose: Well, that's where he grew up.¹⁷

Inigo Rose: [Benjamin] Disraeli was the first Jewish prime minister, but that happened in the 19th century.

Vanderscoff: And do you recall your parents ever talking about why they were taking in these refugees, or what these refugees were fleeing from? Is this something that you remember being in the water at all, as it were, as a young child, being aware of?

Jasper Rose: Oh, I think we were very aware of the fact that we were mysteriously identified as extras. One of the things you have realize is that in the 1930s there was a continuous stream of refugees. And for a while, it would cease. Then it would gather power again, and then it would quiet down, and then it would become very important. My father was very much involved in finding places for refugees to find some kind of job, you see, because one of the problems was, of course, how to get a little bit of work for these various people. They would then be probably pushed off to north England or west England and there would be a need to find a place for them. I was involved in it in the sense that there

¹⁷ The biography of William Rose published as part of the finding aid to his papers discusses Rose's early life in Birmingham, but does not actually list Birmingham as his place of birth. The editors have not been able to verify Rose's birthplace. Jean and Inigo Rose believe that William Rose's parents were Lithuanian.

they were, and there was I, a smallish boy not knowing quite what the best place for everybody was, fascinated by the need to find a suitable home. So there we were. I was involved quite a bit in the whole business of, where were these poor people going to be put down, and have some kind of job? I was really very much more involved in thinking about the way it was, and how it was, and who it was, having a job, having a position, having a place. All right?

Vanderscoff: Yes. And as the years went by, did you or your family continue to have any contact with these various refugees who came through the house?

Jasper Rose: Oh, yes. Many of them became friends. A number of them became real friends. One or two of them I might almost mention now.¹⁸

Vanderscoff: If you wish.

Jasper Rose: Yes, but I'm not going to at the moment because it's too complicated.

Vanderscoff: So, in this context, looking at these years, the war breaks out. And as you mentioned, Mrs. Rose, that Professor Rose, you wind up being sent out to the countryside to go to school and to get out of London.¹⁹ I'm wondering if you could say just a little bit about that time of your life?

Jean Rose: And the school you went to.

¹⁸ An Italian refugee would later send chocolates.

¹⁹ Fear that German bombing would cause civilian deaths prompted the British government to evacuate children, mothers with infants, and the infirm from British towns and cities during World War II. Operation Pied Piper evacuated more than 3.5 million people, and there were several other evacuation programs as well.

Jasper Rose: Well, we'd been going to this school—so-called—from well before the Second World War, my dear.

Jean Rose: You'd been going to a prep school in London. Didn't you go to one near Marlow-on-Thames?

Jasper Rose: I'd gone to a prep school in London, but then I went to school briefly in the Cotswolds. I went to school in Cheltenham, a gentleman's school.

Vanderscoff: You mentioned in this interview that I found from the 1980s that one of the places you went to school at this time was a very grand manor with a pipe organ that it was your job to pump. I wonder if you could just say a little bit about that job and that place. It sounds very interesting to me.

Jasper Rose: Oh, yes. I don't know, that's just fliff-flaff-floff. It's not really very important, I think, not deeply relevant.

Vanderscoff: Well, maybe to get to something that does have some sort of a deep relevance, is what we're going to be tracking in these oral histories is your own journey to becoming a teacher, to becoming an educator. So I'd like to ask some questions about the nature of the education you received and its influence.

Jasper Rose: Okay, you can ask whatever you like. You may get no answer, of course.

Jean Rose: Could I just intervene here?

Vanderscoff: Please, Mrs. Rose.

Jean Rose: At Cheltenham, Jasper was taught by some masters who remained his friends for a long time.

Jasper Rose: A long, long time, yes. You mean the Bloomfields?

Jean Rose: The Bloomfields, yes. Millicent Bloomfield became a great friend of yours.

Jasper Rose: Oh, she became a goddess for me.

Jean Rose: She was the wife of Paul, who taught you.

Jasper Rose: Yes, Paul taught me. Paul was a novelist of sorts, and a writer of sorts, and a literary figure of sorts. Very typical of the 1930s, really, in many ways. [imitating hyper erudite voice] “Oh, hello, yes. I’m afraid I can’t on the whole really explain how it is exactly that I’ve come to be here, but I’m now, yes, well, anyhow...” He was rather like that. He belonged with the English world of letters.²⁰

Jean Rose: But Millicent loomed very high in your horizon. She was very important to you.

Jasper Rose: Oh, Millicent was very important to me because she was both a figure of great literary skill and variety and she kept in touch with what was going on in the literary world. And quite a lot was going on in the literary world in the 1930s, you know. It was a very, very busy time for writing. So I was deeply involved in the literary world. It really was my horizon.

Vanderscoff: This was the beginning of your interest in literature?

²⁰ See Paul Bloomfield, *Uncommon People: A Study of England’s Elite* (Hamish Hamilton, 1955).

Jasper Rose: Yes.

Inigo Rose: And painting too, if I remember rightly.

Jasper Rose: And painting—oh, very much so. Well, Paul was a considerable painter.

Jean: And one of your teachers there, his wife was a painter, and she used to exhibit at the Redfern Gallery. And she was very interested in your painting.

Inigo Rose: English public schools, which are private schools—I experienced them briefly—they're full of incredible eccentric teachers. They're not like a state school, which has very drab teaching on the whole. Every one of the teachers that I had when I went to an English public school—I went to the same one as Nobby [Norman O.] Brown—was a complete eccentric.²¹ They were interesting people, all of the teachers, weren't they, that you had?

Jasper Rose: Oh, yes, fascinating.

Inigo Rose: And a very high level. It was almost like a university sort of situation but for younger people. So going from the U.S. to there, I found myself way down. And then when I came back, I found myself way up.

Vanderscoff: The expectations being totally different.

Inigo Rose: Yes.

²¹ Norman O. Brown was also an early faculty member at UC Santa Cruz.

Vanderscoff: So in that setting, Professor Rose, you mentioned that you first became interested in art. So when you first became interested in art, were there particular artists that interested you, or particular movements? What was it that impressed you?

Jasper Rose: Oh, well, I think the thing that interested me most really was landscape, in essence. I loved landscapes, and I did a lot of painting of landscape—a lot of landscape painting. And it took me all over the country. My mother was delighted at my rushing about with palettes and so on.

Jean Rose: You sold quite a few paintings in those days—

Jasper Rose: Yes, I sold a lot.

Jean Rose: —to people like Victor Gollancz. He bought one.

Jasper Rose: Oh, yes.

Jean Rose: And other people you knew.

Jasper Rose: You wouldn't know about Victor Gollancz, would you?²²

Vanderscoff: No, but please—

Jasper Rose: Well my dear, he was enormously important.

Jean Rose: He was a publisher. A lot of books have at the bottom the publisher, "Gollancz."

VW: Victor Gollancz.

²² Victor Gollancz [1893-1967] was a British Jewish publisher, humanitarian, leftist, and peace activist. He formed his own publishing company in 1927, and published writers such as George Orwell and Franz Kafka. He was also one of the leading figures in England who sought to call the world's attention to the extermination of European Jewry during the Holocaust.

Jean Rose: Did he publish your book *Camford Observed*?²³

Jasper Rose: Yes. I think it's there, isn't it?

Vanderscoff: [Brings out his copy of *Camford Observed* and finds the mark] Yes. And so he bought a painting of yours. Are we talking about your teenage years or your twenties?

Jean Rose: I think when he was about eighteen, probably, or nineteen.

Jasper Rose: Yes, somewhere in there. My mother was very keen on getting me published out. There was not only Victor Gollancz, but there was also another publishing firm. So I had two publishers in those very early days.²⁴

Jean Rose: Wasn't *Camford Observed* published in America as well as in England?

Jasper Rose: Yes, it was published in America. So do you use that book?

Vanderscoff: It gets mentioned in some of the other oral histories with some of your contemporaries. And so that's how it came my attention. [shows Jasper his copy] As you can see, I've made notations as to things, or just flagged pages that I thought might be worth returning to.

Jasper Rose: Oh, yes.

²³ Jasper Rose and John Ziman, *Camford Observed: An Investigation of the Ancient English Universities in the Modern World* (London: Victor Gollancz, 1964).

²⁴ Jasper Rose also is the author of *Lucy Boston* [London: Bodley Head Monographs, 1965] about children's writer Lucy Boston.

Vanderscoff: It's interesting to me because of course my whole education was in public schools in California, and of course public in the American sense, rather than in the English sense. So for me, Oxford and Cambridge seem like terribly different places.

Jasper Rose: Yes, I should think so. So that's me, is it? [referring to the book *Camford Observed*, that Vanderscoff is holding] I wrote that book?

Vanderscoff: Yes.

Jasper Rose: [chuckling] I never had that in my hand, I don't think.

Vanderscoff: 1964.

Jasper Rose: Is this book any good? I can't remember it at all. [chuckles] It's really rather funny when you think about that, isn't it?

Vanderscoff: Well, I suppose books are like that. They are all-consuming when you do them and then they just become oblivion once they're finished, sometimes.

Jasper Rose: Yes, this is total oblivion, as far as I'm concerned.

Vanderscoff: This book is certainly something that I'd like to loop back around to.

So you mentioned that your mother was very supportive of your work in art. What sort of particular expectations, if any, did your parents have for you as to what you might do or become?

Jasper Rose: Oh, I don't know, my dear. She was wonderfully ambitious for me: "He could become a great painter."

Jean Rose: She was a bit too ambitious for you.

Jasper Rose: Well, her ambition didn't help us in finding a little place for painting. She didn't really know very much about the world of art itself. Her real knowledge was literature. That was what she really cared about.

Jean Rose: Your father was against you being a painter.

Jasper Rose: Oh, *totally* against my being a painter.

Jean Rose: He tried to stop Jasper from having any professional interest in painting.

Vanderscoff: What was his concern?

Jean Rose: Well, he thought that Jasper should devote himself to history and become a scholar and write history books.

Vanderscoff: And he saw that as more serious, or more financially prudent, or—?

Jean Rose: More serious.

Jasper Rose: I don't think it was financial, particularly, because you couldn't be certain about that, and my father had very little knowledge of the world of fine art. Whereas he had a very substantial knowledge of the world of literary and historical thinking. And so, that's where I was meant to be headed by him, in due course. He was also, amongst other things, quite Jewish and conscious of his Jewishness. And so, he was interested in developing my capacity as a scholar, and as a scholar within the Jewish parameter.

Jean Rose: Yes, he wanted Jasper to be an amateur painter. I think they were a bit against me because I was a painter.

Jasper Rose: They weren't terribly pro-you.

Jean Rose: No. [laughter]

Jasper Rose: But they weren't anti-you because they thought you were a charming little biddy.

Jean Rose: Well, I liked both of them. And your mother wasn't really against me because of art. But I think your father thought I wasn't the best influence. I liked him and he liked me, but—

Jasper Rose: I think he was very fond of you.

Jean Rose: He was fond of me and I was fond of him. But, to begin with, before we married and so on, he didn't think I was the best influence.

Jasper Rose: Oh, of course not. How could he? [laughter]

Cambridge University: Attending King's College

Vanderscoff: So we've talked about your growing up and we've talked about some of the expectations. I'm wondering if we could talk about your going to university? I'm wondering about, first of all, how you decided that you would pursue further education in the first place.

Jasper Rose: All right. It's very, very simple, really. The school that I went to was, in fact, quite a worthwhile school from a scholarly point of view. And I was noticed as being one of the most worthwhile boys going to it, you see. I was going to a school which had a strong interest in history of every kind, and a suitable kind of uniform and all that sort of thing, all that aspect. It was a well-conducted school. And there was I, a good boy, well-worth putting a penny in. So, there we were. What do you want me to say?

Vanderscoff: So if this is your time at Cheltenham, I believe that ultimately you take a scholarship examination for Cambridge. Is that correct?

Jasper Rose: Yes, I think that's reasonably correct.

Vanderscoff: So with this background, I'm just curious about what interested you in Cambridge in particular, as opposed to Oxford or somewhere else.

Jasper Rose: Well, first of all, of course there was my ever puffing and waffing and woofing and poofing mother, who was a Cambridge woman and delighted in and loved Cambridge a great deal. That makes a lot of difference. And there were other people there who'd been going to Cambridge from [Cheltenham].

Jean Rose: How did you choose King's College?

Jasper Rose: I don't know. I can't remember, except that it was very, very beautiful and very grand. It was a serious place to learn and beautiful. One must never, ever underestimate for me the importance of the beauty of the college. Cambridge itself was

absolutely lovely. Its architecture was distinguished and unexpected and marvelous. And I loved it. I loved that—I loved that aspect of it all.

Vanderscoff: So you talk about the beauty of it. Did you paint landscapes of Cambridge while you were there?

Jasper Rose: Oh, I painted landscape all the time. Yes, different kinds of landscapes and townscapes.

Jean Rose: And you got encouragement because you were noticed by one of the galleries. Brian Robertson ran a gallery at the top of Heffers Bookshop and he encouraged Jasper to exhibit in there, which he did. And he sold a number of paintings there.

Jasper Rose: Yes, I sold some paintings when I was a young man.

Jean Rose: One to Captain [Stanley William] Sykes, who is a collector of quite important paintings.

Jasper Rose: “Sykey Boy,” he was known as.

Jean Rose: The Fitzwilliam [Museum] has loans from Captain Sykes’ collection. So Jasper had a very good encouragement to paint from Brian Robertson, who later became quite well known, who put the Whitechapel Gallery, made it famous for the shows that he put on there.

Inigo Rose: The Whitechapel is one of the biggest galleries in England. It’s not like the Tate, but it’s the next level down.

Jasper Rose: That's right.

Vanderscoff: So in this setting you continued to pursue art. I'm very curious about your experience at King's College because of course you write a lot about the college system in *Camford Observed* here. And then you go on to teach at Santa Cruz in a collegiate context. But I'm really curious about your experience of being a student at King's College.

Jasper Rose: Well, my experience of being a student at King's College was a lovely experience because the dons at King's were fascinated by the students, and the whole business of teaching, and the whole business of what went on in a way of learning.

Jean Rose: Well, I noticed when I visited that Jasper and all the dons spoke to each other—Jasper talked to a don by his first name. Christopher Morris,²⁵ who was one of the people who taught history, was always Christopher. Noel Annan,²⁶ who taught history, was always Noel. Isn't that right, Jasper?

Jasper Rose: Yes, that's right.

Jean Rose: And Maynard Keynes was Maynard.

Jasper Rose: Yes, though hardly for me.

Inigo Rose: From what Dad has told me, he had his digs laid on—his rooms—and then there was somebody who would come and put the fire on, make the bed; there was another

²⁵ Christopher Morris was a historian and fellow of King's College, Cambridge. He specialized in Tudor history.

²⁶ Noel Gilroy Annan, Baron Annan (1916 – 2000) was a British military intelligence officer, author, and academic. He served as provost of King's College, Cambridge and was a member of the House of Lords. Annan's publications include *Leslie Stephen* (1951).

person to clean up, do the laundry. So the students there were given every capacity to just get into their work. Everything was done for them. They had all their food.

Jean Rose: They were called bed makers, these women who came to make their beds and look after them.

Inigo Rose: So the student experience wasn't what it is today.

Jasper Rose: It was totally different.

Inigo Rose: It was a place for the mind to expand and open up. Is that right, Dad, what I said, about you having the people there to help with all the unnecessary jobs so that you could work on your—?

Jasper Rose: Yes, that's right.

Jean Rose: And food, of course. Meals were always free.

Inigo Rose: In the main dining hall, which was a very superb building.

Meeting Jean Rose

Vanderscoff: So, Mrs. Rose, you mentioned that you came to visit at Cambridge.

Jean Rose: Yes, I met Jasper when he was an undergraduate.

Vanderscoff: Yes, you anticipated my next question. Could you say just a little bit about how the two of you met, when you met, the circumstances.

Jean Rose: How did we meet? We met at a party given in an artist's home by her sons. Her sons were not artists, but they gave a party. And I was invited because I was visiting a friend, an artist friend who lived in Cambridge and taught at the high school. She taught art at the high school. And so I used to come because I wasn't happy where I was teaching, at Wycombe Abbey School, in Buckinghamshire, I think, near High Wycombe.

Jasper Rose: Revolting place. [laughs]

Jean Rose: I didn't like that school at all. I didn't enjoy teaching there, whereas Margaret, my friend, loved teaching at the high school. All the children were much more free and easy. They were children of dons, many of them.

I used to come there. And then Margaret said to me, "Oh, we've been invited to a party." So we went and at that party I met Jasper. [laughs] And from then on, I would come up from High Wycombe about every two or three weeks to see him. And then, after a while I decided to give up the Wycombe Abbey job and trust my luck in Cambridge.

Margaret, my friend, found me a little job teaching kindergarten children. It wasn't very well paid. It wasn't Burnham-scale [Burnham Grammar School] or anything, so it was a big monetary loss for me, but I got a few savings. And so I made the plunge and left Wycombe Abbey, and, much to my parents' concern, went to Cambridge. I lived above a garage. I was very lucky. I happened to see advertised a place for rent above a garage. So I went there. It was in Millington Road, Cambridge, which was quite a grand residential area in Cambridge. And there I lived above a garage. My landlady was a very sweet old lady who liked me. [laughs] She was kind. She made difficulties to begin with. She said, "How are you going to

afford it?" and all that sort of thing. And anyhow, I took the garage. I lived there and it was very nice.

Jasper, meanwhile, had become a research student. He'd finished his degree, got his degree, and then he got a degree to do research. He had to write a dissertation, which was quite difficult to do. He wrote it three times. Each time it was unsuccessful. And I helped him write it. I was kind and helped him. But by the time the second one was done, Jasper got fed up with writing and rewriting it, and so he took a job at Keele University in the Midlands, near Stoke-on-Trent. And we went up there, both of us. I think we were married by this time.

Jasper Rose: I think so, yes.

Jean Rose: But first of all, I'm still in the garage, so I'm jumping ahead.

Vanderscoff: So by the time you're living above this garage, by this time are you two already a couple?

Jean Rose: Yes, we were a good couple at this time. We went about together and went to parties together. We enjoyed life together.

Then Jasper was no longer living in Cambridge, in King's College, because he was no longer an undergraduate. He had to find rooms to live in. And he lived with somebody called Jill Vastlow and Alexis Vastlow. Jill Vastlow was a musician and taught music.

Jasper Rose: That's right.

Jean Rose: And they had a house.

Jasper Rose: In a very posh part of Cambridge.

Jean Rose: And Jasper had a room there.

Jasper Rose: Very posh.

Jean Rose: It was very posh. So he'd come for supper with me. [laughs] I cooked for him because above the garage there was a stove, and we entertained all kinds of people. We entertained Noel Annan, who's a famous man, he's Lord Annan now—actually, he's dead now.²⁷ We entertained Noel Annan and Gabriele Annan.

Inigo Rose: Weren't you friends with E.M. Forster as well?

Jean Rose: E.M. Forster, yes, we did entertain him. And we entertained Frances Cornford, had her for supper.²⁸ [laughs]

And have you heard of Gwen Raverat?

Vanderscoff: No, I'm not familiar.

Jean Rose: Well, we didn't entertain Gwen because she was in a wheelchair, but we did know her.²⁹

Jasper Rose: She was a very important figure from an art point of view.

Vanderscoff: Please then, I'd like to hear some more about her.

²⁷ Noel Annan was a British military intelligence officer, author, and academic.

²⁸ Frances Cornford was a British poet and the granddaughter of Charles Darwin.

²⁹ Gwen Mary Raverat was an English wood engraver, memoirist, and granddaughter of Charles Darwin.

Jean Rose: Well, Frances Cornford and Gwen Raverat were cousins, and they were the grandchildren of Charles Darwin, the famous Charles Darwin. So that's who they are.

Vanderscoff: So, to me that sounds very interesting. Tell me what it was like to entertain E.M. Forster—

Jean Rose: Above the garage, before I was married?

Vanderscoff: Yes, that sounds like a very interesting dinner party, certainly.

Jean Rose: Well, he was very fussy. And if he heard a sound that he didn't like, he'd sort of look embarrassed [laughs]; you know, if there was a noise in the road or something, he'd be unhappy. And when we entertained Frances Cornford, she was restless. After we'd had supper, instead of wanting to settle down and talk, she wanted to take us out and visit other people who were entertaining, singing and that sort of thing. So we went to various houses of her friends.

Vanderscoff: And so, at that time, to entertain someone, what did it entail, to be a good entertainer? You're cooking; you're fixing cocktails, are you?

Jean Rose: [laughs] I used to cook, yes.

Vanderscoff: Paint a picture of this, will you?

Jean Rose: It was a full-scale oven. Well, actually it was after the war and food was very scarce, so I didn't like to queue at the butcher's because there was so much competition. You had to make up to your butcher like anything. I used to buy simple food like tins of corn and that sort of thing, bacon. I made bacon pie with sweet corn and bacon and

tomatoes and things. And I remember Jasper saying one day, “I would like *dinner*,” [laughs] meaning his mother’s cooking, which was very good. She knew how to get good meat from her butcher in Abington.

Vanderscoff: And so, Professor Rose, I wonder about your recollections of this time of entertaining and of your early days with Mrs. Rose. I’d be very curious about what struck you about Mrs. Rose. I know you have the art connection, but—

Jasper Rose: She was a striker. [pause] I’m sorry, [I’ve gotten a bit tired].

Jean Rose: I think we should stop. I think Jasper’s tired now.

Vanderscoff: Perfect. So yes, let’s take a rest. And we’ll pick up again tomorrow.

Jasper Rose: You run out and I’ll take a rest.

[The session winds down as everyone shares Russian chocolate; Inigo Rose talks about his recordings of Jasper speaking on his “Portraits from Memory” series, using each portrait as a prompt to reminiscence on the individual pictured and that time in Jasper’s life. Pictures include “the various masters who had a big effect” at Cheltenham, Gwen Raverat, eventual Pink Floyd frontman Syd Barrett—who was an art student of Jasper’s—Francis Crick, and many others.]

Cambridge: Latter Days and New Directions

Vanderscoff: So it’s June 12, 2018, and this is Cameron Vanderscoff here for the Regional History Project, with Jasper Rose and Jean Rose in their residence in Bath, England. We’re

going to pick up about where we left off yesterday. We were speaking broadly about your time at Cambridge.

Jasper Rose: Only very broadly.

Vanderscoff: Yes. And we talked about some of your social life at that time and your life entertaining. What I'd like to pick up, something we didn't quite cover, is what did you study at Cambridge? What were your emphases?

Jasper Rose: What did I study? Well, I was meant to be studying history, largely speaking, and I decided that I was rather bored by history in general, eventually. I had a rather nice tutor called Christopher Morris, and another nice tutor called John Saltmarsh.³⁰

Jean Rose: And Noel Annan.

Jasper Rose: Oh yes, and of course, Noel Annan. I can't mimic him so easily, but Christopher Morris would talk, [imitating] "My dear boy, maybe we should, I suppose ought to talk about the 18th century, I suppose. I'm not very interested in it, nor are you, really. So why don't we talk about the 19th century for a bit, hmm?" That would satisfy him and then we'd go on and fiddle and fiddle a bit.

And then there was John Saltmarsh, who was a very curious creature. [imitates a singing, extremely posh voice] "Yes, I am a—" I really can't imitate him.

Jean Rose: And when you went with your essay, first of all, he said, "I've been just counting my socks in my drawer—"

³⁰ John Saltmarsh was a historian and fellow of King's College, Cambridge.

Jasper Rose: —yes, “I’ve been counting my socks in my drawer and I find that I have seventeen pairs and none of them need mending.”

Jean Rose: “They all have holes in them.”

Jasper Rose: “They’re all naturally holy, so there we are.” [laughter] “So I’m busy all the time. Now tell me, Jasper, tell me, what are you up to these days? Oh, you’re learning a little bit about Oliver Cromwell, are you? Oh, yes. Well, Cromwell, Cromwell—well, well, yes. He’s a pretty good fellow, isn’t he, Cromwell? Yes.” Johnny Saltmarsh was a funny old boy.

Jean Rose: Patrick Wilkinson taught philosophy. [Senior tutor in French literature] Donald Bevis had a collection of glass.

Jasper Rose: I would collect his glass for him a bit, yes.

Vanderscoff: So one question is you started out studying history, but you mentioned some sort of dissatisfaction or frustration with history.

Jasper Rose: Yes, a gentle frustration with all the historical activities. There are many different kinds of history you can possibly invest in if you want to, but I didn’t want to. I don’t know why. I was bored by it.

Jean Rose: I think you didn’t want to write your dissertation for the third time. You got fed up and we went to Keele for two years.

Jasper Rose: I was expected to write a dissertation.

Jean Rose: Your subject was the noble savage.

Jasper Rose: Yes, and then I began to do research on that.

Jean Rose: And I remember Provost [John Tressider] Sheppard, when he met you, always said, "Hello, Noble Savage." [laughs] Jasper, in those days, looked rather savage. He had long black hair. [laughs]

Jasper Rose: And behaved in a manner which was undoubtedly noble.

Inigo Rose: But savage to the English etiquette, maybe?

Jasper Rose: But I became more and more interested in landscapes, in fact. And King's was one of the colleges with a lovely landscape at the back, part of "The Backs," it was called. And I would look at the variegated noble boys and girls and so on, who used to [go] about on [the River Cam].

Vanderscoff: So you study history and you finish up out Cambridge in history. Is that correct?

Jean Rose: He got his first and second degree. He got his BA, or whatever it is.

Inigo Rose: It was on the mind, the history of the mind, the activity of the mind, as you've explained it to me, that your dissertation was on: the difference of the mind between the New World versus the Old World. Is that correct, Dad?

Jasper Rose: Roughly speaking. Good enough.

Jean Rose: And I remember Jasper having to put in to write a dissertation. He had to be a research student, and you couldn't just like that be a research student. You had to win the position. And he won the position of being a research student.

Jasper Rose: Ah, I didn't know that! Like many things about me, I didn't know it.

Inigo Rose: I've got a copy of it somewhere.

Jean Rose: You wrote it twice and each time it was rejected. And you got a bit fed up, so you went to Keele University.

Inigo Rose: It was rejected twice.

Jean Rose: And then at Keele, you went on writing your dissertation again for the third time, and you were accepted.

Vanderscoff: And so you're at Keele for a couple of years, then?

Jean Rose: We stayed at Keele for two years, and we came back to Cambridge.

Jasper Rose: [coughing] I don't really know anything about Keele but it was very much in the backwoods. It was part of an attempt to extend university teaching into the backwoods of Middle England. There we are—not very interesting.

Vanderscoff: And so, somewhere in this sequence, you receive a master's degree.

Jean Rose: His master's didn't come until somewhat later.

Inigo Rose: Wasn't it his third dissertation which was the master's? I think so.

Jean Rose: Well, he wanted to get a fellowship.

Inigo Rose: Yeah, I think what Dad had told me—I asked him about getting a PhD and he said that in those days at Cambridge it was just a formality. The master's was the difficult thing to get, and then you just had to pay for the PhD. So that's why he never got one. He just couldn't be bothered to go through the formality of paying for it. I think that's what you told me.

Jean Rose: Jasper was made a fellow of the college and that was the equivalent, apparently, of a PhD.

Inigo Rose: Yes. And the other thing that I've been told is that if he had won that scholarship to King's thirty years earlier, that would have entitled him to lifetime fellow of King's. And in the previous century, that would have entitled him to be a lord. I forget who told me that. Peter Avery, I think told me that.

Jasper Rose: Oh, totally unreliable, yes. [laughter]

Inigo Rose: Peter Avery is a good friend of his at King's.

Jasper Rose: I got him into King's, my dear.

Jean Rose: He was a Persian scholar. He'd lived in Persia for a long time and he spoke the language.

Jasper Rose: And was wonderfully and suitably pompous.

Inigo Rose: Yes, he was, amazing, like Toad of Toad Hall.

Jean Rose: And he became a fellow, a life fellow, of King's.

Vanderscoff: And so you become a fellow there—

Jasper Rose: Yes, but only for a very short amount of time.

Jean Rose: It was a prize fellowship only, and it only lasted six years. It could have been resumed if Jasper had written a big book.

Jasper Rose: Well, it didn't need to necessarily be very large, but had I pursued my promise of scholarship and produced a learned work—and I didn't.

Vanderscoff: So even there at that time—

Jasper Rose: Yes, even there, at that time.

Vanderscoff: —in order to get a form of tenure, or a form of advancement, it was necessary to publish.

Jasper Rose: Yes, for me. Not for everybody.

Inigo Rose: But you published *Camford Observed*.

Jasper Rose: That might have done if it was a good boy's good book.

Inigo Rose: But it was a kiss-and-tell.

Jean Rose: I think it came later, didn't it?

Jasper: 1964. By that stage I was 34.

Jean Rose: I think he was at Rice. Because Inigo was born in 1963, and then we almost immediately, seven months later, we took *S.S. America*, a big boat, and we travelled to America. We got on a plane and went to Texas.

Jasper: Houston.

[knock on the front door]

Vanderscoff: Oh, did you hear the knock? Perhaps we might just pause for a few moments.

[recorder turned off; record resumes as Jean and Jasper talk about the English landscape and as an appraiser finishes looking at the Rose family collection of paintings and other artwork.]

Vanderscoff: So the appraiser mentioned William Turner. Would Turner have been one of the landscape artists who first impressed you? I'm wondering.

Jasper Rose: Oh well, Turner was most impressive.

Vanderscoff: I wonder if there are certain artists who first really inspired you? If Turner was one, who some others might have been when you were a young man?

Jasper Rose: Well, Johnny Constable. Very much so. And in a way, Constable was more impressive than Turner, in a way, only in a way. But in that way, he was very, very impressive. Because there he was—he came from nowhere and he made himself famous. And he made a large number of—well, some of them were full-scale events and others were just pro temps, you know. So yes, that interested me, all right.

Vanderscoff: So looking back, I wonder, what was it about landscapes, in particular, as opposed to portraits, as opposed to any other form of visual arts that spoke to you?

Jasper Rose: Well, after all, I was in many ways a kind of refugee. I'd been in London—and then in no time at all, I was suddenly whisked off to the countryside [during the bombings of World War II], and you have no idea how lovely that was. We were put into a little, teeny cottage, minute, at the edge of a rather grand house, with access to rather grand gardens and then down to the river. Walks along the river were rather lovely. One would feel at home. I felt much more at home than I did in the town. It was a very beautiful portion of the Thames.

Jean Rose: Yes, it was lovely. Didn't you have a boat on it?

Jasper Rose: Yes, you used to go rowing.

Jean Rose: We used to go rowing [on the Thames].

Jasper Rose: Oh, yes. In no time at all we had a boat. I already knew the basic motions for a little exploration along the river. And that took us along past various weirs and so on. One would stop and get off and go along. There'd be little places where you could dump your kit and have lunch and things like that. Very, very rural and pleasant. So why bother with grandiosity? There was enough that was that was grandiose there if you really wanted it. After all, the Thames *was* the great river of England and one had to know about it. One had to follow it. So that's how we explored down from where we were, past Abington and down the main extreme of the Oxbridge world. There were noble houses and then there were just ordinary houses. One got an idea of what the landscape and therefore the sociability of this

period and area was. That gave one a sense of where one was in the social world, as well as in the artistic world.

Visiting Professor at Rice University, Houston, Texas

Vanderscoff: That's very interesting for me to hear, especially in light of your special interest in landscape painting. So you talked about boating and leaving Cambridge. Of course, you do leave Cambridge, not just to go down river, but to come to America. And I was wondering if you could say a little bit about the circumstances that led to your leaving Cambridge and moving to Texas, to Houston, for Rice University.

Jasper Rose: Oh well my dear, Rice was just an extraordinary little extra augment.

Jean Rose: Well, I can tell you something. After King's, you taught at the art school.

Jasper Rose: I taught at the art school for a bit, yes.

Jean Rose: And he was so good there that they wanted to make him principal. But it wasn't really up to his caliber. It was a very provincial art school. And so Elisabeth Vellacott,³¹ who was quite a good artist, a friend of ours, got rather worried about his future. We had a joint friend called Sam Afriat, who was over from Texas. He'd just joined Rice University, and he wanted to make interest for Jasper to go there. So he made interest, talked about Jasper a lot to the powers-that-be at Rice. And suddenly, Jasper got an invitation to go for a whole year with his wife and family, return trip. It was a very handsome offer.

³¹ <https://www.theguardian.com/news/2002/jun/04/guardianobituaries1>.

Jasper Rose: Well, you know, to English people, American offers were often rather impressive.

Jean Rose: The amount of pay you were going to get was impressive.

Jasper Rose: Yes, it was impressive.

Jean Rose: And so we accepted.

Jasper Rose: So off we went.

Jean Rose: Off we went. [laughs] There's how it happened.

Vanderscoff: And what were your feelings about leaving England and going to America?

Jean Rose: Well, I didn't want to go to America. I loved Cambridge. I would have loved to have stayed in Cambridge. I just was so happy there. In fact, I was offered a very good job of being art inspector for the area, for schools, and I couldn't accept it because I was devoted to Jasper. I didn't want to stay behind and just have the job, you know. And so we went off. I had to say, "No, I can't accept this offer." Off we went to the States.

First of all, we went on an American boat. We went to New York and we stayed in New York for three or four nights at a very good hotel, the 5th Avenue Hotel. It was a nice place, very near Chelsea. We had two children. We left them in the hotel because Sam Afriat, who got us there, was staying in New York in a street very near to where we were staying. He found us the hotel. He invited us around for drinks about eight o'clock in the evening. Both of our children were asleep. I didn't want to leave them in the hotel, but we did. In great

trepidation, we left them. I was on hot bricks the whole time, but we fulfilled our social duty to Sam. We came back and they were still asleep, luckily.

It was a very good hotel because I could cook there. We could have breakfast there in the room. There was a little kitchen.

Jasper Rose: It was self-catering.

Vanderscoff: So you've come over here, and you're going to Texas by way of New York City.

Jasper Rose: Yes.

Vanderscoff: And Mrs. Rose, you said a little bit about your feelings on the move. But Professor Rose, I wonder what your feelings were about leaving England and coming to America.

Jasper Rose: I don't think I had any particular feelings. I just let it happen. I wasn't surprised by anything. I didn't approve of anything very much, but there it was. It was new and it was, I suppose, a little bit different. I was cool and a bit indifferent to it all.

Jean Rose: We arrived at Houston, Texas and we were astonished how hot it was.

Jasper Rose: It was hot and uncomfortable.

Jean Rose: The air was thick. Instead of fresh air, it was sort of thick air. But I rather enjoyed the heat because I like the heat. Inside it was very cold. And first of all, we rented— Sam had found for us, in Maryland Manor Apartments—

Jasper Rose: Cuckoo land.

Jean Rose: —two bedrooms, one for the children and one for us, and a sitting room, a kitchen. The cold air there was very cold inside. We didn't like it at all.

Jasper Rose: No.

Jean Rose: And while we were there, President Kennedy was assassinated. We didn't have television or anything, but we knew the neighbors next door slightly. And when we passed, they were watching TV, and they'd seen the whole thing on television. He went like this, "Oh!" you know.

When we were there, we managed to find a school, a little play school for William, our eldest son. And very kind mothers—they were awfully nice to me—collected me and William by car and off we went to the play school. Inigo, the baby, he was in a carry cot, he just—

Jasper Rose: —carried on. He carried on in the cot.

Jean Rose: He was asleep. And William listened to stories being told and loved it and made friends with a little boy there called Sean. Sean and Becky—Becky was his sister. But anyhow, they became friends. We had a good time with them.

Camford Observed & Camford Traditions

Vanderscoff: So you're in Texas. You're starting to fit in a little bit. But something that's interesting to me is that just as you left Cambridge, Professor, your book about Cambridge is coming out.

Jean Rose: That's correct.

Vanderscoff: Were you working on *Camford Observed* in England?

Jasper Rose: Mostly in England, yes. I think it was finished in England.

Jean Rose: Well, Jasper was editor of the Cambridge magazine, *Cambridge Review*.³² And he was joint editor with—

Jasper Rose: John Ziman. Well, a curious and interesting feature of the situation was that just as I and John were co-editing a book, so my mother and his mother had been co-editing a book, so many years earlier in Cambridge. They'd been friends.

Jean Rose: And that's why Jasper knew of John Ziman.

Jasper Rose: Yes, immediately. And so I immediately chummed up with him and there was a book.

Jean Rose: I think he was a fellow of King's, wasn't he?

Jasper Rose: He became a fellow at King's, yes.

Jean Rose: For a time.

³² "The late 1950s and early 60s were a time of considerable change in Cambridge [and indeed the whole of the University sector in Britain], with many adjustments needed in the era that followed World War II. Indeed there were threats of another Royal Commission "to clean up the mess in Oxbridge." Ziman and his friend Jasper Rose, edited *The Cambridge Review*, turning it from a largely literary journal into a mouthpiece for their policies of reform. With every issue, another "sacred cow" slaughtered, seemed to be their motto. And it was great fun! Of course the University and Colleges did gradually embrace change, with revisions of admissions policy, the founding of graduate colleges, and much else; and there was no Royal Commission. I believe that Ziman and Rose are owed a great debt of gratitude for helping to focus the need for change when such issues did not always seem very clear at the time." <http://www.tcm.phy.cam.ac.uk/about/history/>.

Jasper Rose: For a time.

Vanderscoff: And so what was the reason for writing a book about Oxford and Cambridge, in particular?

Jasper Rose: Well, because they were enormously important universities. It was a moment of expansion in universities in England, and of the whole business of university teaching and what universities stood for and so on. And so a book which brought them together—you see, they were quite separate institutions in many respects. Oxbridge was the more common name.

Jean Rose: Yes, it was. Everybody had heard of Oxbridge.

Jasper Rose: And it was vulgar. “Oh, you’re an Oxbridge graduate, are you?” Well, the alternative was Camford. So you could write a book about Camford, and—

Jean Rose: Didn’t you invent the word “Camford”?

Jasper Rose: We invented Camford, yes.

Vanderscoff: What did that mean to you, to call it Camford, instead of calling it the conventional Oxbridge?

Jasper Rose: Well, it meant we were going on a new world, and getting ourselves known, and getting the new education, and the new kind of business of learning to come together. And providing a new version, a new vision of what an Oxbridge education could be.³³ It was

³³ Readers interested in Cambridge and Oxford, and in better understanding their collegiate system, are recommended to read *Camford Observed*. It provides insight into the power and problems of tradition at these

a moment when Noel Annan, of whom you've heard, I take it— Who was Noel Annan, by the way?

Vanderscoff: Pardon?

Jean Rose: Are you asking him?

Jasper Rose: Yes, I'm asking him.

Vanderscoff: Well, you mentioned that he was one of your tutors. Is that correct?

Jasper Rose: You really don't know anything very much about him.

Vanderscoff: No, not beyond that, no.

Jasper Rose: Well, thank you. I just wanted to probe the borders of your knowledge.

Jean Rose: He's written at least two or three very interesting books. One was *Leslie Stephen: The Godless Victorian*, about the father of Virginia Woolf and Vanessa Bell. That was a very good book. He's also written more recently a book called *Our Age: Portrait of a Generation*. I've never read it. I'd like to. Also, a short book on *The Intellectual Aristocracy*, I think it was called, meaning the Darwins and so forth and so on. I think those are the three books that he's written. They are very topical.

Jasper Rose: They are very topical. And then, poof, he was dead.

Jean Rose: He's dead now.

institutions, the pressing importance of educational reform, and thinks through the transformative potential of the college as a residential learning environment. It also provides an illuminating context for researching the impact and limits of the Oxbridge collegiate influence on UCSC's own founding college system—Editor.

Jasper Rose: Oh, yes. He's been dead quite some time now.³⁴

Jean Rose: But he became quite famous. He became famous, I think partially because of his personality. He became provost of King's after Provost Glanville, who only came for a short time after Provost Sheppard. And he was knighted and so on, and became Lord Annan.

Vanderscoff: So this is the caliber of the intellectual figures who you're interacting with at Cambridge. What's interesting about [*Camford Observed*]³⁴—in the introduction you say that you're trying to write it with neither “blind vituperation nor uncritical admiration.” So in other words, you are approaching these institutions with some sort of affection, but also with a critical or irreverent eye.

Jasper Rose: That's right.

Vanderscoff: And so, with that in mind, I was wondering if you could say a little bit more about what you hoped that kind of approach might achieve, to get people both to think about what's good, but also to think about what ought to change. Because this seems to be a book that asks for some reform.

Jasper Rose: Well, it was a book which was asking for reform. There was a whole new world spread out before us. The whole business of universities was in question at this time. You couldn't be certain whether there would *be* new campuses. You couldn't be certain what kind of university education would go forward. And so, you were deeply interested in the nature of a university, of a college.

³⁴ Noel Annan died February 21, 2000.

Vanderscoff: One of the things that you argue for and advocate for in the book is college-based teaching, which you commend for its intimacy, flexibility, and informality. So, especially since we'll be moving forward to talk about your involvement at UC Santa Cruz, what was it about the college system that seemed so important in that new world, in that vision for the future of education?

Jasper Rose: Well, what was important about colleges was they were places where young men and young women would actually get to know each other, first of all, and get to know the dons. And the dons would spend some time talking with the students. They would actually be interested in the nature of the students, and what the students were going to learn and who was going to teach them. Isn't that enough?

Vanderscoff: Well, it might be self-apparent, but of course there are many universities which have no college system whatsoever.

Jasper Rose: Of course, there are many, many universities which are just places where young professors would just poddle, muddle about and carry on. Yeah, okay. Well, so what?

Vanderscoff: Well, it seems to have something to do with teaching, is my read here. Something you talk about here, which also returns to UC Santa Cruz, is the stigma towards teaching: "Some dons hardly deign to see themselves any longer in the shabby habiliments of the teacher."

Jasper Rose: Yes.

Vanderscoff: So what sort of attitudes about teaching did you encounter from the dons? Was there pride about teaching, or was it a chore?

Jasper Rose: Well, King's was a great center of teaching, amongst other things. Oh, yes, absolutely. And the business of learning and the business of teaching with a clear desire to get the faculty and the student together was the whole point of a university college.

Jean Rose: Yes, I remember at King's the parties would be full of dons and undergraduates.

Jasper Rose: Yes, dons and students. It was all very, very closely adumbrated there.

Jean Rose: And as I said before, the dons were called by their first names. There was no sort of hierarchy.

Jasper Rose: Well, the hierarchy was of a different kind. The hierarchy was of knowledge, not of social prestige.

Vanderscoff: And so, in light of all that, you've both spoken about the fact that when you were a fellow that you focused more on teaching than on research, and that was one of the reasons why the fellowship wasn't renewed for a greater period of time. And, of course, many of your colleagues, as we know, have no interest in teaching. They wish to research and only research. I'm wondering, Professor, if you could say a little bit more about why *you*, at this early stage in your career, chose to focus so much on teaching rather than research.

Jasper Rose: Well, partly because my particular college was renowned for teaching, as distinct from many colleges where, "Teaching? What on earth was all that about?" King's

was known for its interest in teaching. So if you were involved in King's, you were involved in teaching. Is that enough of that?

Vanderscoff: Well, you were in a setting that encouraged it. But Mrs. Rose, as you mentioned, the continuation of your fellowship there relied also upon publication, upon research. But still, you chose to teach. So it seems—

Jasper Rose: Well, I chose to teach partly because I wasn't really very convinced that I had got anything very much to say which would be—

Jean Rose: I could say something as I saw it. Jasper had to rewrite his thesis three times. He was encouraged then—it was expected of him—to make his dissertation into a proper book for publication.

Jasper Rose: A lumpy old book.

Jean Rose: But he didn't want to go through all that again. Having done it three times, he didn't want for a fourth time to rewrite the whole thing and make it fit for publication. We went to supper with Noel and Gabby and the first thing Noel said to Jasper was, "How's the book?" [gestures indicating a rapidly growing and stacking book] That really put Jasper off. And instead of writing the book, he donned his aprons and painted in a very outlandish way. I remember him striding across the lawn at King's covered in paint. [laughs] He was determined to show them that he was not going to be bullied and he wanted to do what he wanted to do. Am I right, Jasper?

Jasper Rose: Well, there's an element of rightness in what you're saying, shall we say.
[laughter]

Jean Rose: [laughs] This is my vision of it.

Vanderscoff: Another part of this, perhaps, is something else that you talk about in the book, which talks about the value of having a breadth of knowledge, a liberal education. One criticism that you give about Oxbridge is you say, "Oxbridge pushes by its action English education in a particular direction: a direction of specialization, of elitism, of academism. These things have their virtues but the time is long past when they could simply be taken for granted. The dons must leave their chateaux and go into the trenches."

Jasper Rose: Oh, yes.

Vanderscoff: So what were the nature of your concerns with specialization? What's the problem with specialization?

Jasper Rose: Well, it leads to a desperate dreariness of information, in essence, and a narrowness of curiosity about what education meant and what the future might mean for anybody learning and wanting to teach. You looked at many a college, whether it was Trinity or whatever, and saw that it was, in fact, cruel and dull and not given to asking questions, or thinking about the way in which the future might develop for complicated readerships. That's the beginning of what you might talk about. [laughs] I know I wouldn't want to talk about it very much.

Vanderscoff: Well, just one final question on that, then. So, then, as an alternative to that, what does it mean for you as a professor to leave the chateau and go in the trenches?

Jasper Rose: Well, it meant that we're actually going to learn, as distinct from just having a narrow and straightforward but thoroughly useful set of tim-tums and bim-baums and rim-rums and skim-skums that might enable one to supposedly teach a world which was in fact narrow and given to a minor way of looking at things, instead of really getting down to the business of trying to understand what human knowledge was all about, and what the world was all about, and what education itself was all about. It was to take us away from a narrow and self-confounding form of education.

Vanderscoff: I found a review of *Camford Observed* from the time, from 1964 or 1965.³⁵

Jasper Rose: Oh, really?

Vanderscoff: And one reviewer in *Comparative Education Review* wrote that "The two institutions have not together been subjected to such a critical analysis on a broad front since the great Victorian royal commissions of a century ago."

Jean Rose: [laughs]

Vanderscoff: "But that nonetheless, the book is a tender love story."

Jean Rose: A tender love story? Oh. [laughs]

Vanderscoff: Yes, it's both. It's a scathing critique and a tender love story, was one review that I found.

³⁵ Robert E. Belding, "Camford Observed," *Comparative Education Review* volume 9, no 1 [Feb 1965].

Jasper Rose: Yeah, well what about that?

Vanderscoff: Well, was that your intention, to make a sort of critical inquiry on a broad front? It's the notion of reform again, isn't it?

Jasper Rose: Oh, highly reformed.

[interruption from art appraiser guest to the house] [recorder turned off for his report; recorder resumes as the appraiser leaves]

Vanderscoff: Let's pick back up. So just reform. Is there anything else that we ought to say about *Camford Observed* before we return to America and Rice University?

Jasper Rose: I don't know, my dear. I was bored by Oxbridge. I think that was really part of what it was. I felt frustrated by Oxbridge. I felt there was no future for me at all.

Jean Rose: I collected all the reviews of *Camford Observed* and stuck them in a scrapbook. And when Jasper went for his interview at Santa Cruz I think I gave them to you.

Jasper Rose: Yes.

Jean Rose: And Page Smith was quite impressed with them.

Vanderscoff: Well, that actually leads us right to where I'd like to go next. So you're at Rice University and your appointment there was for one year?

Jean Rose: One year, in the first instance. But almost immediately, he was asked to do two years. And because of the effort of getting there, we accepted.

Vanderscoff: I was speaking with your son, William, last night about how you all fit in there. And he mentioned a story where one of the administrators came by and asked you why you were wearing your robes, and he asked you why you were wearing a “costume.”

Jean Rose: Well, I think Jasper—you used to wear your gown when lecturing.

Jasper Rose: Yes.

Jean Rose: I think it’s tradition.

Jasper Rose: Yes, and it is something which didn’t go on in the States. They didn’t have much of a costume, the notion of a gown and wearing some form of formal—

Jean Rose: There was a certain romantic appeal.

Jasper Rose: Yes.

Jean Rose: For instance, when our society of painters and sculptors in Cambridge had an opening by Dedi Rylands; he wore Roger Fry’s gown. Roger Fry was an art historian of some note, who’d been a King’s man.³⁶ And I think that was quite interesting.

Vanderscoff: So it’s more common to wear these robes in Cambridge or Oxford. What did it mean that you continued to wear them when lecturing in the United States?

Jasper Rose: Well, it means that I was affiliating myself with a particular tradition.

Jean Rose: Yes. I think also because you wanted to keep your individuality, maybe.

³⁶ Roger Fry was an English painter and critic, and a member of the Bloomsbury Group of intellectuals that included Virginia Woolf and E.M. Forster.

Jasper Rose: Yes. I wanted to say, “I am not only a Cambridge man, but I’m a King’s man. And I’m a learned chap. I’m a certain kind of scholar.”

Vanderscoff: What sort of an impact might that have on the educational environment, because there also seems to be a certain, not only a tradition, but a certain dignity in wearing robes.

Jasper Rose: Of course!

Jean Rose: Yes, I think they looked wonderful. Jasper was a proctor, a university proctor, in Cambridge for a time. And university proctors were to go walk the streets of Cambridge in their gowns and their mortar boards. And following them they’d have two bulldogs. Now, the bulldogs were men. And if they saw an undergraduate without a gown on, walking the streets, the bulldogs would run and catch them, and the undergraduates would run away. And when they caught them, they said, “Good evening, sir. Are you, by any chance, a member of Cambridge?” And if they said yes, then they were progged—isn’t that the word?

Jasper Rose: Yes. If they said yes, “In that case, sir, I wonder whether you would be kind enough to come talk, to identify yourself with the university proctor as an undergraduate?” “Oh, certainly, sir. Certainly.” Then the undergraduate would come and be identified as an undergraduate: “Which college are you from?” “Oh, I’m from Queen’s.” “I’m very sorry, sir, but I’m afraid the master of Queen’s, the chap would like to have a word with you and find out why you are not wearing a gown.” “Oh, all right, sir. I’ll come along.” And then, “Good evening, sir. You are a junior member of the university. Is that correct?” “Yes, sir.” “Well, the proctor would like to talk to you, in that case, sir. I wonder whether you would step along

with me.” “Yes, certainly, sir.” “You are a member of my college, Queen’s College?” “Yes, sir. That’s right, sir.” “Well, I think I would like to talk to you for a moment.” “Yes, sir. Okay, sir.”

Jean Rose: And so that happened. And one day didn’t you catch a young duke or something?

Jasper Rose: Well, one day: “Would you identify yourself, please, sir?” “Oh, I’m Windsor.” “Oh, I see. Well, yes, thank you very much, sir. I don’t think I’ve got anything further to say to you, sir.”

Jean Rose: Jasper stopped the whole of the proctoring business. He thought it was antiquated and old-fashioned. Due to your influence, proctors no longer existed.

Jasper: Oh, I don’t know about that. We are talking about a particular period in university education. It was the 1960s. And in fact, the university was changing very, very much in this period. And there was a tendency for proctoring and that whole attitude toward education to change. I was one of the instruments of change, that’s all. We ceased to be colleges in the old-fashioned way and became a new-fashioned, collegiate university, in which undergraduates were treated in a somewhat different way. The issue of how you were disciplined was rapidly changing, in the sense that you didn’t any longer just wander about and misbehave and behave and so on, but you had a new attitude, a new attitude amongst both the dons and the students as to what constituted the daily life of an undergraduate, and the daily life of a college.

Jean Rose: Jasper, correct me if I’m wrong, but didn’t the undergraduates have to be in college by a certain time in the evening?

Jasper Rose: Yes, normally speaking you would have a time you go in for supper. And after supper you'd work in your rooms in college.

Vanderscoff: Well, I'm interested in all of these themes because they are things that we'll revisit at UC Santa Cruz. And there also seems to be this general theme, both in *Camford Observed* and in what we're discussing here, about, Professor Rose, you having a great respect for the tradition of Cambridge, but also an interest in reforming it for a different time.

Jasper Rose: Yes. That's right. Why not? Why not [reform] the old-fashioned way of dealing with things, when, in fact, a new way was bound to occur, in fact has already occurred? Much that was reformable was under the hammer for reform, without actually being reformed all that much.

And how to do it? Of course, part of the problem is that the way in which things were organized in the United States was rather different from the way in which things were organized in Great Britain. Hmm? Collegiate behavior in the United States and collegiate behavior in Great Britain are very different things. One of the reasons why I was of interest in the United States was because I was English and consequently looked at it from an English point of view, as distinct from an American point of view. Does that satisfy you at all? It shouldn't.

Vanderscoff: So, at this point I'd like to transition into talking about how all of these ideas and themes play out in UC Santa Cruz. But would either of you like to take a break and pick up a little bit later, or would you rather carry on now?

Jasper Rose: Oh, we'll take a tiny break.

Vanderscoff: Good, so let's take a little recess and then we'll reconvene.

Jasper Rose: Very good.

Jean Rose: Very good.

Recruited for the University of California, Santa Cruz

Vanderscoff: We're resuming the recording. It's still June the 12th and we remain in Bath. And we'll carry on. So I would like to pick up with Santa Cruz. So Professor, when you were at Rice University, how did you first hear about UC Santa Cruz?

Jean Rose: Bert Kaplan. [The Roses' live-in aide comes in and offers coffee] It was because we were friendly with the Kaplans [at Rice University].

Jasper Rose: We were friendly with the Kaplans.

Jean Rose: Bert and Hermia Kaplan—they gave parties and we got to know them. And one day Bert said—he was a psychologist—I think he heard about Santa Cruz and he was going to go over there to California from Rice to interview with Page Smith. And what happened was he said, "Why doesn't Jasper come along with me?" So Jasper went on his own, not with me, with Bert. They flew to California and met Page Smith. Page Smith had just been appointed provost at this new university at Santa Cruz, which was based on the collegiate system. And as Jasper had been in the college system in England, he was of particular interest to the campus.

Jasper Rose: It was also just at the moment of the publication of *Camford Observed*.

Jean Rose: I think you took a copy along to show Page, and he was very interested.

Vanderscoff: Yes, so I wonder if you could say a little bit more about meeting Page Smith.

Jasper Rose: Well, I was surprised by him, partly because he was very large, and voluminously, provocatively talkative. I immediately struck up a close, amiable friendship with Master Page and became very fascinated by *him*. And he was obviously quite fascinated by *me*. I was at a stage of uncertainty in my future development. I couldn't be at all certain what was going to happen. There I was, in a strange country, at a strange level of development. I knew nothing about the future. And it was, therefore, of great interest to me to have a chit-chat with this rather lovely person. And he really was a rather lovely chap.

Jean Rose: Yes, he was. And reassuringly English [in that] he wore nice tweed jackets.
[laughs]

Jasper Rose: Well, I don't know that he was reassuringly English, but he was reassuringly friendly and amiable, and anything could happen with him. Anything could happen with him—and I felt that he was appreciating me.

Jean Rose: And he offered you a position at Santa Cruz.

Vanderscoff: So what I'm curious about is, what was the reaction to your book? What was the nature of the interest that Page Smith and others had to your then brand-new book *Camford Observed*?

Jasper Rose: Well, they were fascinated by it. They wanted to know all about it and they wanted to use it as a kind of primer in thinking about what sort of campus they could produce. They really had very little idea of what an English university was like. And here was something which talked about English universities, and in particular, talked about the whole business of admiration for scholarship and undergraduates, and collegiate relationships between boys and their masters, and so on and so forth. It seemed a gospel for them, I think, in some respects. And they were hopeful that I would be some kind of gospel-oid. [The Roses' aide brings in coffee] So there we are. There wasn't an awful lot available in England about Oxford and Cambridge—and it was, of course, about Oxford and about Cambridge. But it wasn't about Oxbridge.³⁷

Jean Rose: And then I think after he'd offered Jasper a position, Jasper said to him, "I have to bring my wife to meet you because I don't want to accept without her permission, so to speak [laughs], without her seeing it to see if she likes it." Because I had hoped we'd go back to England. So we took a plane and we left the children with my sister. William wasn't at all well. He had pneumonia and I was very worried leaving him. But he was in the hands of my sister and a good doctor. Then we went and stayed with the Smiths in their house in Bonny Doon. And they had a lovely house in Bonny Doon. It felt so English and so—

Jasper Rose: [in Scottish accent] "Bonny Doon!"—Scottish, really.

Jean Rose: And so comfortable and natural compared with Texas. [laughs] I really liked it. But I was a little bit frightened of Eloise Smith, who was a very powerful character.

³⁷ The book, in using the original phrase "Camford" rather than the conventional "Oxbridge" takes an unconventional and affectionately irreverent view on the two institutions and what distinguishes them—Editor.

Jasper Rose: Physically powerful as well as mentally powerful.

Jean Rose: Well, she was an artist and I was an artist. And she wanted to rule the arts in Cowell College, which she did. But anyhow, we had a nice visit with them.

Jasper Rose: I enjoyed it far more than you did.

Jean Rose: Yes, I think you did. But I did enjoy the smell of the landscape all around, the trees. And the bedding was so clean. Everything was so well done. And they had a party of people to meet us, various people who'd joined the campus, which was interesting. And then we agreed to go. The salary was less than Jasper had at Rice University. And he questioned this with Page. He said, "Why am I being offered less than I'm getting at Rice?" I'm not sure what happened then. I don't think it altered. But we accepted it. [laughs]

A Different Vision: The Early Years at Cowell College

Vanderscoff: So with that in mind, Professor, I'm wondering what it is that Page Smith said about Santa Cruz that made it seem like an interesting and worthwhile place for you to go to?

Jasper Rose: Oh, well it was really simple. It was Page himself. He was really a very, very interesting and amiable and lovely kind of person.

Jean Rose: He took us to the campus.

Jasper Rose: He took us here and there. I felt completely at home with Page.

Jean Rose: When he first took us to the campus, Jasper, there were no buildings at all.

Jasper Rose: Just about no buildings, no.

Vanderscoff: Yes, tell me about your first impressions of going to the campus. I'd love to hear those.

Jasper Rose: Well, it was very weird because it consisted of our visiting a place where there wasn't any clear building. You could never be certain of whether it was going to happen or not. But I thought Page was just a lovely person. And why not?

Vanderscoff: And what, if anything, did he say about the collegiate structures or other ways in which Santa Cruz might be different from a typical American research university?

Jasper Rose: Well, he wanted to know what I knew about campuses, what I knew about collegiate—and of course it was obvious that I knew something and I was enthusiastic about colleges. But most of all, I was enthusiastic about the thought of a new campus, something different.

Vanderscoff: Well, given that you had gone to school at a college that dates back to the 13th century or so, what was the appeal of going to a brand-new campus?

Jasper Rose: Well, there weren't any other, more appealing events going on.

Jean Rose: I think you enjoyed the challenge.

Jasper Rose: I enjoyed the challenge, Jean is quite right. I enjoyed the challenge and I enjoyed the sense of difference that might be brought out by it. And I thought, well, this is something new and entirely unexpected. Anything could happen.

Vanderscoff: Some people might hear, “anything could happen,” and be rather terrified by that idea. But it sounds like you were excited by it. What made that exciting, rather than troubling, or anything else?

Jasper Rose: Well, what made it worthwhile was the very simple fact that here was this remarkable man, Page Smith, with all sorts of bread and butter bits in terms of what he had to offer available, and really wanting to be— Page was a very idealistic person, and he had a notion of this whole thing as a wonderful ideal, wonderful, new, and complete.

Jean Rose: He decided that he’d like to have Jasper as his righthand man and made him a college preceptor, his senior preceptor, with Betsy Avery for the women.

Jasper Rose: Yes, well, Betsy became very worthwhile.

Jean Rose: Jasper worked very well with Betsy Avery, who is in the picture here. [Vanderscoff showed Jasper and Jean Rose historical photos from the UCSC Library’s digital collections.] Page relied on them to do a lot of the legwork in the college. Page himself was a bit of a figurehead. He didn’t do quite as much work as Jasper did. [laughs] And Jasper got very, very exhausted. I remember, after the first term or two, it was very tiring. Jasper almost had a nervous breakdown, so Page and Eloise decided to take us for the weekend to Los Angeles as a kind of rescue. [laughs] We stopped off with some of their friends and it was interesting.

Vanderscoff: I’m very interested in your role as the senior preceptor. But before we get to that, I wanted to see if there was anything else—you talked about Page Smith’s ideals. What were his ideals about this new place, as he articulated them to you?

Jasper Rose: Well, the first thing was—and it was very fundamental—was that it was a place for teaching students! No doubt about it. You knew that you were going to get involved with students the moment that you arrived, and students you got involved with. And there it was.

Jean Rose: And you were on first names [with the students].

Jasper Rose: Yes. There was an immediacy and frankness about it all, which was very, very nice, and quite different from the kind of [rah-rah] world of much, much American undergraduate work. There was an awful lot which was very, very difficult and unpleasing about American universities at that time.

Vanderscoff: What would be some of those negative features that you would identify?

Jasper Rose: Well, the way in which the students were taught simply to call the faculty “sir,” and no sense of any kind of personal relationship between the teacher and the taught. Altogether a kind of, “You do what you’re told.” It was a very, very, very “You do as you’re told” kind of world in which the student had to behave. There wasn’t any kind of intellectual coming together.

Vanderscoff: And Santa Cruz was going to be different.

Jasper Rose: Santa Cruz was going to be totally different than that, inevitably.

Jean Rose: To begin with, the faculty all were together in the science buildings, which was quite a way from Cowell College. And Jasper and the provost were the only sort of people who lived in the college, more or less.

Vanderscoff: And so, of course, that puts you in a position of shaping this institution. You're talking a lot about Page Smith, but I also wonder about what your first impressions were of Dean McHenry, and any conversations that you might have had with him.

Jasper Rose: Oh, I had no positive feeling about the dreadful Dean McHenry. Oh, he was just a lump.

Jean Rose: Well, he was very conventional.

Jasper Rose: He was a lump. I felt he was just a lump, a kind of happy, happy advertisement for something, rather than a reality. You wouldn't understand him at all until you met this curiously dumb and yet formidable fellow. He wasn't really as formidable as all that. He was self-appointed, "I'm a good goop." He [felt], "I really know about it all and understand it all."

Vanderscoff: By the end of his tenure Dean McHenry was quite tired and uncertain as to the vision of UC Santa Cruz. But in the early days, given that he was the founder, was there any evidence of him having a particular vision, or being something more than what you're describing, as sort of an advertisement, or something like that?

Jasper Rose: Oh, I think a little bit—a little bit. None of those things could have happened without a little element of reality and so on. Yes, one could romanticize McHenry, one could romanticize him a little bit, yes. And that was sufficient. It was enough.

Vanderscoff: Romanticize him into what?

Jasper Rose: Into a person who was deeply interested in renewing and developing the educational aims and possibilities of a collegiate kind of system. You know, you felt that here was somebody who would help develop and demand and define a new sort of system, and that he was quite idealistic in it all. Hmm? You look very puzzled there.

Vanderscoff: No, I'm interested. So you said that that was the romanticization of Dean McHenry. How did that compare to the reality that you found in those early days, let's say.

Jasper Rose: Well the obvious thing was that he was a bit stupid, by comparison with what one had hoped for.

Vanderscoff: Stupid in the sense of poor judgement, or in the sense of lack of imagination. What does stupid mean?

Jasper Rose: Oh, well, heaviness of imagination.

Jean Rose: And understanding.

Jasper Rose: And understanding. You had to explain things to him again and again and again and he never would understand them. And he had little understanding and capacity for making use of Page Smith. Here was a very, very gifted man. There was no doubt about it. Page was a very, very gifted person, wasn't he?

Jean Rose: Yes, I think you could say that Dean McHenry was a bit in awe of Page.

Jasper Rose: Yes, I think you could say that. He was at once in awe, and then he was also a bit envious of him, and then a little bit annoyed at him because he didn't toe the line quite

enough. Here was somebody who was too good and wanting to do all sorts of extra things which were beyond the point.

Vanderscoff: So would you say that Dean McHenry had a different conception, or perhaps a limited conception of what a college was, compared to Page Smith and yourself? Is there some difference?

Jasper Rose: A complete and utter difference, I would have thought.

Vanderscoff: And what was the nature of that difference? If you could pinpoint some of the areas where you differed about what it was a college was supposed to be doing, what were those?

Jasper Rose: Well, as far as Page was concerned, the college was going to be a place where the students really counted and there was going to be a continuous change of mood, a change of curriculum, or whatever it was. And the students would be involved in the inquiry. You could use the students to inquire about this or that or the other. It was fundamentally different.

Vanderscoff: So if that was Page's attitude, what would Dean's attitude be?

Jasper Rose: Well, on the surface, of course, Dean's attitude was very similar. But it was only on the surface. He had a very small, very short idea of how far a student could be used.

Jean Rose: Didn't Dean McHenry go to England and research the college system?

Jasper Rose: Oh, yes. He nosed about England. I think he came here, yes.

Vanderscoff: So you developed some differences. We will revisit that later in the context of your provostship. For now, in some of the oral histories, a lot is made of the influence of the Oxbridge collegiate system on UCSC. Other people in the oral histories argue that that's really overdone, and really maybe the Yale colleges or something like that were more important. So for you, as someone who was coming from Cambridge and wrote on the subject, what was the actual influence of an Oxbridge model at UCSC?

Jasper Rose: Well, it was enormously important. It was enormously important, partly because there was the university and there were people who knew what Oxbridge was, or what Camford was.

Jean Rose: I think Page elected all his own candidates as fellows of the college. And he was very particular. He got sort of Anglified people, didn't he?

Jasper Rose: Oh, yes. Very much so.

Jean Rose: John Pierce and people like that who'd been in King's. John Pierce had been in King's for a time, hadn't he?

Jasper Rose: Oh, yes. A lot of the initial faculty were in part educated in the Oxbridge way. There is no doubt about it. It was an Oxbridge institution in that sense.

Jean Rose: And John Dizikes married Ann Morris, an English daughter of Christopher Morris, who taught Jasper. And so that was a strong influence.

Jasper Rose: Oh, a very strong influence. That whole business of Oxford and Cambridge and the marriage of dons together made an enormous impact immediately on the general

effect, and the general sort of undergraduate life and the family as an enormous part of the way in which the university worked.

Jean Rose: I think some of the dons were rather Anglified, weren't they?

Jasper Rose: Oh, yes.

Jean Rose: Was Todd Newberry a bit Anglified?³⁸

Jasper Rose: I think yes, really, in essence, he was.

Jean Rose: Yes. Vogler?

Jasper Rose: Tommy Vogler—yes, very, very much so.

Jean Rose: I'm trying to think of the other dons. There was Bert Kaplan.

Jasper Rose: And, of course, Michael Warren.

Jean Rose: Yes, Michael Warren. Michael Warren was English.

Jasper Rose: A very important figure, for a long time was a very important figure. He's still there.

Jean Rose: He's still an important figure, isn't he?

Vanderscoff: He's still in Santa Cruz and he still has some involvement.

Jean Rose: Well, he's involved with theater in Santa Cruz. And, of course, there's Audrey Stanley.³⁹ She's British. Was she in Cowell, Audrey? I don't think so.

³⁸ For Todd Newberry's oral history, see: <https://escholarship.org/uc/item/79k9m51b>

Vanderscoff: She was Stevenson College, predominantly.

Jean Rose: Stevenson, yes, that's right, initially. Well, Stevenson also was English because of Glenn Willson.⁴⁰

Jasper Rose: Glenn Willson was from a very, very English mold.

Jean Rose: And Jean Willson was.

Jasper Rose: More English, if I may say so, than I was.

Jean Rose: But they were in Africa for some years.

Jasper Rose: Yes, but the whole mood of Glenn was anglicized—very, very anglicized. [impersonating Glenn's posh English accent] "There we are!"

Jean Rose: We're very friendly with their daughter.

Jasper Rose: We still remain friendly with their very sweet daughter. Roseanne is a very lovely girl.

Vanderscoff: So you've set up this cast of faculty, many of whom are English themselves, or have married English people, or who have some affinity, are Anglophiles in some sense. So if that's the group that's forming, I'd like to get into the education itself. I wonder what you

³⁹ For Audrey Stanley's oral history, see: <https://escholarship.org/uc/item/9fj6b2qj>.

⁴⁰ For Glenn Willson's oral history, see <https://escholarship.org/uc/item/3rn6001j>

recall of the opening of the university in August of 1965 and the coming of the students, the students moving into the trailers?⁴¹

Jasper Rose: Well, there was a large amount of uncertainty about it, to begin with. What did the trailers consist of? How to look after them was one of the earliest things to consider. Their parents were very extraordinary in a great many respects, and nosiness on the part of the parents was one of the things which was obviously going to be a major feature in the development of the college. And the uncertainty of this—did the students behave themselves properly? What did it mean to be a student and to wear proper clothes as a student and so on?

Jean Rose: Well, Page was very Presbyterian, if you like. He didn't want the girls and the boys to mix together. And you had to help him climb down from that attitude.

Vanderscoff: Yes, would you comment on that, Professor?

Jasper Rose: Yes, well it's a bit of an exaggeration to say that Page Smith was a Presbyterian because Presbyterian is formally a very clearly pronounced religion. What you want to think of is, for [many] American universities, education was tied up with religion. Page Smith wanted to be, I think, on the whole, freethinking, and not too bound by ecclesiastical interests.

Vanderscoff: But did he have any particular concerns about the social mores of the students?

Jasper Rose: Oh, of course!

⁴¹ During the first year of classes students were housed in trailers while the dormitories were under construction.

Vanderscoff: And what were those?

Jasper Rose: That they should behave themselves properly.

Jean Rose: The men weren't allowed to visit the girls in their huts.

Jasper Rose: There was a definite order of events, as far as the student life was concerned.

I was living on the grass! During term, I would be on the grass in the fields where the students were. They went into their accommodations, and some of them didn't have that rather spiffy accommodation. It was a big problem about the way in which you got the boys and girls to get into their little campus. One of the problems is that these houses [trailers] weren't very big that they were meant to be living in. They didn't accommodate very well. And the boys and girls didn't necessarily like to be apart. The trailers were a mixed blessing.

Vanderscoff: I understand that you and Betsy had to share a trailer as an office.

Jasper Rose: That's at the very, very beginning, because darling Betsy didn't last very long. She got married and she buggered off.

Vanderscoff: According to *Solomon's House*, two of the rules that you personally had a role in putting in place were no bare feet in the dining hall—that they would have to be shod—and setting the dining hour a little bit farther back, to make it a bit more formal.⁴²

Jasper Rose: Yeah. Well, so what?

⁴² *Solomon's House* is a book written by early UCSC students about the founding years of the university. Jasper Rose was involved as an advisor of the students. Cowell College, *Solomon's House: the Self-Conscious History of Cowell College*. By the members of the Cowell History Workshop 144G, 1970.

Vanderscoff: Well, my question is things like that may seem trivial, but they also have to do with making a certain educational environment, making a certain formality or seriousness to the educational environment.

Jasper Rose: Oh yes, absolutely. What you've got to think of is a large, in fact enormous place, [the physical size of the campus] which was like a drama almost, which [was a setting for] the world of student life. There were the students and student life and how this was interrelated in terms of behavior, and how the faculty were going to control the students and prevent them from being completely run amok. Au contraire, you had to have some seamliness in the student behavior. You looked puzzled.

Vanderscoff: No, I'm interested. There's a story that you were once called up by a concerned member of the Santa Cruz community about students drinking beer on one of the beaches.

Jasper Rose: That's perfectly possible.

Jean Rose: Yes, Jasper was rung up, saying the students had been drinking.

Vanderscoff: And then there's one story that students would up in jail for some reason, and that, Professor Rose, you were sent down there to go kind of straighten out the police officers and get the students out of jail.

Jasper Rose: Well, I had to. The fact was that the students misbehaved a little bit, or whatever it was you could say about it. But the relationship of student discipline and the

campus and the university police hadn't been worked out. And trying to work it out, and trying to make sure that the students weren't run over by the police—

Jean Rose: [to Inigo as he enters the room] Come sit down.

Inigo Rose: I didn't want to interrupt.

Jasper Rose: Oh, well, you're not interrupting. You're adding, my dear.

Vanderscoff: Please have a seat. We're talking about the conduct of the students. So you were senior preceptor. That role doesn't exist at UCSC anymore. So would you mind just saying what your role and responsibilities were as senior preceptor?

Jasper Rose: Well, they were very widespread, is the first thing. I had to look after almost all undergraduate forms of behavior, which, of course, included drinking. It was a very important element. They were either not allowed to drink at all, or they had to drink in certain forms, organizing and keeping it on a timetable.

The students were often from Los Angeles. L.A. was hundreds of miles away. Their homes were three hundred miles away. They were cut off from their families. That was another problem, which was particularly complicated and difficult at the start of events. Did they have the right kind of clothes? Were they going to be able to shop and buy clothes? You'd be surprised by the quantity of diminutive and small and silly problems that go with starting off a [university].

Vanderscoff: So on a day-to-day or week-to-week, what sort of duties would you have to carry out as senior preceptor in response to whatever might be going on with the students?

Jasper Rose: Well, I had to make sure that the undergraduates behaved, and they got on with their work, and they didn't spend their time roistering and misbehaving, which they could easily have done.

Jean Rose: You always ate in hall with them. You mixed with the students. You didn't sit at the high table.

Vanderscoff: What was the general practice for faculty at that time in terms of eating?
[pause as Jasper drinks water]

Jean Rose: I think possible we should stop soon. I think, Jasper—

Jasper Rose: Oh, I'm fine.

Jean Rose: For another few minutes.

Jasper Rose: Oh, for another hour, my dear!

Jean Rose: I have to go at six. You can go on talking. It's a quarter to six.

Vanderscoff: We can aim to go for fifteen minutes and see where that leaves us.

Jean Rose: Jasper enjoys talking to you.

Jasper Rose: She's very good, but there's a limit to her view of whatever it was that happening.

Jean Rose: I didn't know much that was happening on campus, no.

Vanderscoff: I think you both have different areas of insight when it comes to the university. I think where they will come together is in talking about your provost house and your provostship.

Jean Rose: Yes, then I did know more.

Vanderscoff: That's a later chapter. Just for now, to stay on what we were saying, you were mentioning the faculty's practices around taking lunch.

Jasper Rose: Well, lunchtime was a straightforward event. But dinner was something quite different for the faculty because they had wives and family. And so they would go home and be at home. It wasn't a foregone conclusion that they would eat their dinner with the boys and girls, with the students—au contraire, au contraire.

Vanderscoff: But you would take your dinners in the dining hall, is that correct?

Jasper Rose: I would tend to more because my duties demanded it of me. And also, I was very different. Almost all the faculty drove motor cars; I did not drive a motor car, so I would be on campus and then I'd have to stay on campus. I'd find somebody to drive me home eventually.

Jean Rose: Oh, I used to come and collect you. I took Jasper to campus and I collected him because he didn't drive.

Jasper Rose: Yes, you would come collect me. [Much of the faculty] lived close by. But they'd often have lunch on campus, but dinner no—dinner at home.

Vanderscoff: One reason I ask is because these days it's extremely unusual to see a faculty member eating in the dining hall. It just doesn't happen anymore.

Jean Rose: Really?

Vanderscoff: It's unusual. So what I'm curious about is compared to now—

Jasper Rose: Then it was an enormously important idea that the faculty should eat with the students, yes. You wouldn't have dinner with the students, but you'd have lunch with the students, certainly.

Jean Rose: Was it Page who introduced College Night once a week?

Jasper Rose: College Night was very important.

Vanderscoff: I'd love to hear something about the College Night tradition.

Jasper Rose: Well, the College Night tradition was a very simple one. It was that on a certain night of the week there would be a dinner at which the students would dress in appropriate costume and faculty would also dress in appropriate costume. And then after a meal there would be maybe some kind of a lecture or [a performance].

Inigo Rose: It's 6 pm. All going well?

Jean Rose: I'll come along now.

Vanderscoff: We'll carry on just a little bit further, because dinner will be at seven? Would that be all right, Professor Rose, if we speak for a little bit?

Jasper Rose: We can carry on forever, my dear.

Jean Rose: He enjoys it.

Vanderscoff: Good. And then I look forward very much to picking up with you tomorrow, Mrs. Rose.

Jean Rose: Yes, in the afternoon.

Vanderscoff: Yes. But for now, I have some further questions for you, Professor. [after some farewell conversation Inigo leaves the room as Vanderscoff removes Jean's mic]

Jean Rose: I hope I've helped.

Vanderscoff: Enormously, thank you.

Jasper Rose: A very great deal, my dear. [Jean leaves for the kitchen]

Vanderscoff: So, Professor, we were talking about College Nights.

Jasper Rose: I wish you would not address me as Professor.

Vanderscoff: How would you prefer to be called?

Jasper Rose: I'm just who I am.

Vanderscoff: Is that Mr. Rose? Is that Jasper? What's preferable for you?

Jasper Rose: "Jasper" is a normal way of talking to me.

Vanderscoff: Perfect. So, Jasper, we were talking about the role of College Nights in early Cowell College.

Jasper Rose: Yes, well it was one of Page's things. It wasn't one of mine.

Vanderscoff: You said a little bit ago that it was very important that faculty would interact with students in that way, in the dining hall over meals. I think that perhaps that's obvious to you, coming from King's College, and having the sort of interaction you had with the dons, but in a lot of universities that doesn't happen. Why is that an important part of the college experience?

Jasper Rose: Well, it was one of the few places where the students and the faculty would get together, and talk to each other, and notice each other's manners. It was a place where the manners of the kids would be examined and improved, no doubt about it. It was a place where parents, too, could drop in and see that their children being properly and exquisitely brought up. Does that make some kind of sense to you?

Vanderscoff: It does.

Jasper Rose: Otherwise the students could be like wild beasts. But if they were brought up to pay attention at the right moment and get together and have a proper arrangement of plates and so on and so forth, and an arrangement of grub and so on, then, in fact, they would gradually be made into highly respectable and respectful and right-thinking young men and young women.

Vanderscoff: I also imagine that it might be a setting in which conversations could continue from the classroom.

Jasper Rose: Of course. Of course, part of it was that you could carry on, and indeed most conversations *were* carried on [over] actually rather horrible meals. And the relationship between serious conversation—oh, I can't quite put it [right].

Vanderscoff: Well, perhaps a serious conversation about ideas. Because part of what you're getting at here is that many professors are perfectly content to say that they educate in the classrooms, and that's where education occurs, and that is *only* where education occurs. But what you're proposing is really something quite different, a whole learning environment that has to do, not just with classrooms, but has to do with meals—

Jasper Rose: Oh, absolutely. In fact, what you're really getting to do is know the difference between the flimsy-flimsy friendship—at best—between schoolboys and schoolmasters, and the serious relationship of behavior and the notion of how adult behavior can go forward. A relationship will develop, [one of] growing adulthood amongst the undergraduates and a growing feeling of adulthood of the faculty.

Vanderscoff: In other words, there was a reciprocity of the learning.

Jasper Rose: Oh, absolutely. The students would learn a great deal about how in fact adult behavior could go on and *really* what it's all about.

Vanderscoff: So there you're talking about something more than imparting information. You're talking about teaching and learning together, about being thinkers, and about being human beings.

Jasper Rose: Well, being human beings is very important in this, and the whole notion that there is a kind of converse between one and the other. The fact that you might have a very intimate conversation going on at a level of decency and good behavior is very, very important.

Vanderscoff: And coming from King's College, and having that personal knowledge of that system, what sort of an impact or influence do you think or hope that you had in that collegiate setting in those earliest years?

Jasper Rose: Oh, my dear, I can't say. I think my impact was one of great surprise, in general. I'm an odd fellow out, but I'm not as odd now as I was then. I'm extremely friendly and quite impossible to understand. You see? Nobody could fully fathom me. Could *you* fully fathom me? No, you can't.

Vanderscoff: Well, no, we still have a few more sessions, but I suspect no. [laughs]

Jasper Rose: Can you fathom me?

Vanderscoff: No, not fully, no.

Jasper Rose: Only a teeny bit.

Vanderscoff: I'm learning.

Jasper Rose: You're learning, yes. Well, I should think so. And you bloody well better pull up and get on with it! But you see, that's really very important for *them*. They could see that when I was talking with Pingy-Pongy, I was talking one way. When I was talking with Googy-Doogy, I was talking another way.

Vanderscoff: These characters, are they different students, or are you referring to students and faculty?

Jasper Rose: They could anything, my dear. They could be students versus faculty. The whole notion of categorizing them in this is inimical to the depth of feeling and meaning which goes on when you're really talking about adult education, when you're really talking about the collegiate world.

Vanderscoff: Let me ask you this: I bring that up because something that John Dizikes said in his oral history was that you had a tremendous influence in conveying what it was to have a fully integrated college life: College Night, college activities, not just in class, but in other things as well. So that's part of what I'm drawing on when I'm asking some of these questions about your role in terms of conveying a sense of what it meant to have a college life.

Jasper Rose: Yes, well, what does it mean to have a college life? It means really getting to know faculty, and being able to talk with such a person and to smile with such a person, and indeed to shake hands and go through a complicated set of forms—which might be of any kind—in order to gradually understand what it is to be a human being, an adult.

Vanderscoff: For me, that evokes Cowell's motto: "Pursuit of truth in the company of friends."

Jasper Rose: I don't gather the first part of it?

Vanderscoff: Pursuit of truth in the company of friends.

Jasper Rose: Oh, pursuit of truth! That's something quite different. Yes, that was very, very important—and it's very important to pronounce it correctly! [laughter] Yes, the pursuit of truth in the company of friends. Well, to begin with, there was the notion of the pursuit of truth as being an important thing. Many universities didn't bother with that at all, did they?

Vanderscoff: Well, to you, what does it mean to pursue truth in a collegiate context?

Jasper Rose: Well, it means to understand how it is that we get together this piece of information, that piece of information, how those have accreted, solidified and authorized and so on.

Vanderscoff: And it seems also like perhaps having a critical idea about what truth might be, learning to question truth—

Jasper Rose: Yes, right.

Vanderscoff: Or to develop a deeper understanding of truth, or truths in plural, even.

Jasper Rose: Yes, and being able to realize that in a certain sense one's got to distinguish between thinking about things and getting them into some kind of real order, and just mucking about. It's very easy to just fiddle-twaddle in the university. Okay?

Vanderscoff: Yes, so it's asking a higher standard of your students in some way. You were asking a higher standard of them so they're asking a higher standard of themselves.

Jasper Rose: Oh, yes. They've got really to think about what they are disseminating in themselves and how far they are really pushing beyond a very, very elementary phase of inquiry.

Vanderscoff: And then the second part of that slogan is "in the company of friends." Was that true at Cowell in the early days? Who were your friends? What was that feeling?

Jasper Rose: Oh, I think it was very, very significant. It was very significant indeed because there were all sorts of ways in which you could be deprived and depressed. You didn't have to be. You didn't have to have friends. You could cheat in sorts of different ways. Part of the problem of growing up is learning how not to cheat and how not to betray, isn't it? Hmm? Well, maybe you've never come across that. Yes? No?

Vanderscoff: Hmm. Well, let me ask you this—

Jasper Rose: No! No, I'm not going to let you ask this. I'm going to ask *you* a question. Do you, in fact, believe that you can learn how to distinguish between obviously betraying people and gently, gently seeking a more complicated way of understanding who they are and how they are?

Vanderscoff: Yes, I do think it's possible. I do think that's possible. I think one of the tasks of oral history, such as this interview, is to develop a more nuanced understanding of someone. So yes; the answer to your question is yes.

Jasper Rose: Good.

Vanderscoff: So again, we return back to this idea of this company of friends, that it really has to do with the formation of the person in a larger sense. Do you have any thoughts on the impact of Cowell on *you*, on your own formation?

Jasper Rose: Well, yes and no. My world of intellectual social being is much more mature by the time I arrive at [UCSC]. I mean, it's pathetic, isn't it in fact, when you think of how far the boys and girls have to get to behaving and thinking by the time they are twenty or so. It's unbelievable how far they've got to come.

Vanderscoff: And to what extent does that hold true for your own upbringing? How far did you have to come?

Jasper Rose: Oh, my dear. Look here, my family was such that my parents had endless social events which were quite different. To begin with, we've got to recognize that the circumstances of my development were not unique, but fairly rare, in the sense that—what is happening in 1939, 1940, hmm? Come along, come along. What is happening in 1940?

Vanderscoff: Well, it's the rise of fascism and the onset of the Second World War.

Jasper Rose: Yes. Now think about what we're really talking about.

Vanderscoff: Well, you're talking about being born in a Jewish family in that time and making your way in England.

Jasper Rose: I'm not talking about my personal experience, but in general we're talking about a change of attitude in the existence of families and so on.

Vanderscoff: Well, it was a time of great pressure and ultimately it became a time of war and conflict.

Jasper Rose: Well, I don't think you're beginning to get your mind to this. [imitates Vanderscoff's even, relatively intellectualized tone]

Vanderscoff: But what I'm curious about is for you personally, growing up in that setting—

Jasper Rose: But I don't see how you can even start thinking about how I grew up until you've thought about how anybody would grow up in that particular period, hmm? It's very strange to suddenly discover that somebody whom you thought was a friend is in fact an enemy.

Vanderscoff: Are there experiences from your own life where that proved true?

Jasper Rose: Well, of course. I can remember certainly thinking, well how about Judy-Boody—is he a reliable person or is he just a scrooge? Oh, yes. We all, at that stage, had our own background and our own foreground. You've got to think about that. And you obviously haven't thought about that. [Vanderscoff starts to react] No, you haven't.

Vanderscoff: You mean in terms of my own life or in terms of—?

Jasper Rose: In any terms whatsoever.

Vanderscoff: Well, I do think about that. I think it's a central task of oral history, to think about those moments of formation.

Jasper Rose: Well, now, to do it *now*? How old are you now?

Vanderscoff: 28.

Jasper Rose: 28. Well, now, I think from the age of about 27 or 26 or 25, of course you were thinking about it. And you are highly educated and an intelligent person, too. I'm only twisting your tail a little bit.

Vanderscoff: [laughs]

Jasper Rose: But the fact is that it takes time to reorganize one's ideas about this and that and the other.

Vanderscoff: That's certainly true and college is an important step for that. So just as a closing question for this session, I'd like to ask you how you went about doing that with your students? What sort of methods or questions would you ask of your students that would push them, or nudge them along to that place where they would start to think critically like that about who they were. How do you do that as a teacher?

Jasper Rose: Well, in fact, given the circumstances, they already are thinking about it by then. [taps table for emphasis] They're thinking about it while they are at school, before they get to university, if they're any good at all. They're deeply involved in the horrible problems of military-ness of one kind or another. You've no idea of the difference in maturity of the people of that period and the people of a much subsequent period.

Vanderscoff: But if you take students who have already gone through that process of formation, what is your role, then? What was your role as a teacher at Cowell College? If they'd already gone that far, where were you trying to push them to go?

Jasper Rose: Well, one wasn't trying— Either they were or they weren't, my dear. If they were already involved in serious academic study, that was one thing. If they were just fooling around, that was another thing. And you couldn't be certain what sort of concern they had, whether they were really thinking, is this my role? As a matter of fact, the way you are putting this is wrong because it's a way of putting things which didn't go on then.

Vanderscoff: So, how would you put it?

Jasper Rose: Then?

Vanderscoff: Then, yes. If you look at Cowell in the 1960s. We're talking about that time.

Jasper Rose: Well, it would depend upon who you were and what you were wanting now. Do you want to spend your time pursuing the straightforward academic, or do you want to spend your time looking at such and such, the following of four or five or six or seven or eight or ten of these particular questions? Or are you really wanting to wiff and waff and let it happen? It's very difficult because there was very little ordering in those days, I would say, of questions and answers, and who was doing this and who was doing that. I mean, that's very much an accountant's attitude, isn't it? And that's different. That belongs to a postwar world.

Vanderscoff: Well, when I think about those early days at Cowell, for example, it does seem like things were more holistic.

Jasper Rose: I don't understand the word.

Vanderscoff: Holistic—more of a community, less subdivided, that kind of a thing—you were saying the accountant’s approach of dividing everything and that sort of thing.

In any case, I know that we’re coming up to dinner now and perhaps now is a good time to close off this session. But before we do, is there anything further that you’d like to say about coming to Santa Cruz in the earliest days of Cowell?

Jasper Rose: Well, it was a strange world for me in many ways, but it was a strange world for everybody. We’re talking about 1960-something.

Vanderscoff: Yes, we’re talking about 1965, when the university opens.

Jasper Rose: 1965. The middle of the 1960s. Anything could be supposed to be about to happen then, in terms of these possible wars, and possible armies.

Vanderscoff: A sense of possibility.

Jasper Rose: Military possibilities, mostly.

Vanderscoff: Well, and of course, what came to change Santa Cruz was the Vietnam War; that was an impact. But I’d like to leave that for a future session. Would it be all right with you if we paused this session for right now?

Jasper Rose: Oh, yes. We can pause now.

Vanderscoff: Very good.

“I Was Transfigured By It”:

Teaching at UC Santa Cruz in the Humanities, History, and Art

Vanderscoff: Today is Wednesday, June 13, 2018. And this is Cameron Vanderscoff here for the Regional History Project with Jasper and Jean Rose. This is our third day of oral history sessions. Last time we were talking about the early days at Cowell, and I just wanted to loop back, Jasper, to your hiring. Something that I read in *Solomon’s House* is that you were hired for a professor job, though you did not have a PhD, and had an MA. I think that’s something that wouldn’t happen at Santa Cruz anymore. So I was wondering if you could just comment on whether there was any conversation about that and what that told you about the openness of this new institution.

Jasper Rose: Well, to begin with, it’s very different now, of course. One couldn’t dream of a conventional, or even unconventional campus, putting on anybody less than a doctor for teaching in any kind of serious way. They can scrub the floor. They can do all sorts of extra things. But to teach now, you have to have a doctorate. It was a very curious moment then because there was a possibility that there wouldn’t *be* doctorates in the future—a possibility, mind you. It was only a possibility. And I was one of the sort of betwixt and between. I obviously could teach because I had been teaching rather successfully up in Keele in the northern part of England, which is now a perfectly respectable university. But it was undoubtedly a somewhat strange moment for the growth of the campus when I was considered for coming down and being part of the university proper.

Vanderscoff: So you get hired with an MA and I'm wondering what was your formal title at that time. Were you an assistant professor? Were you assigned to a board of study?

Jasper Rose: I was a historian. I was part of the history faculty, and as such I could be described as a historian, which was a perfectly safe thing to be. So there I was.

Vanderscoff: So focusing on when you came to UC Santa Cruz, you're brought in in the history department.

Jasper Rose: Yes, well, "department"—

Vanderscoff: Well, the board of study.⁴³

Jasper Rose: I much prefer it to be called the board of studies, insofar as it was called anything.

Vanderscoff: So I wanted to get into some of those early years of teaching.

Jasper Rose: Yes.

Vanderscoff: First, did you have involvement in teaching the Cowell core course in those early years.

Jasper Rose: Oh, yes. From the very beginning, I was involved in that, partly because Page couldn't find a large number of very satisfactory professors. He was very concerned to have a good frontispiece, so to speak. I was wonderful as an English [scholar of the college system in England]; that was wonderful. There was a great, new campus, a great new

⁴³ "Board of study" was the original term used at UCSC; it wasn't replaced by the more conventional "department" until the 1997-98 academic year.

possibility, and here was actually somebody who knew all about it. I was useful simply as a coin, so speak, to plunk down and say, “Here he is.” [laughs]

Vanderscoff: So you start out teaching in some of these core courses. I’m also curious about what some of these other courses were that you taught in the early years.

Jasper Rose: Well, you can exaggerate the importance of the core course. The core course was just an introductory course, a beginning course for students as they arrived. And they were very bloody ignorant, for the most part. They were going to be filled up with decent knowledge of this and that and the other.

Vanderscoff: I suppose the significance of the core course—you’re right, it’s an introductory course. But it also, perhaps, was laying something out about what was essential introductory knowledge at UC Santa Cruz.

Jasper Rose: Well, at any university, not just at Santa Cruz. This is one of the ways in which you became equipped to be an undergraduate, and then do a variegated set of informational topics, and so on and so forth, which should take you into the real meat of the university and enable you to find your way through the courses and find your way through a curriculum which might work for your particular interests.

Vanderscoff: I’m curious about your particular interests. I wonder what some of your favorite things to teach were. That could be certain subjects in art or in history—if there was anything that you particularly loved to teach.

Jasper Rose: Well, I loved to teach students, which is a really important aspect of it all. I loved to teach them whatever it was that they wanted to learn. And so, I could be teaching history one moment, and the wonderful business of the history of art at another moment. And at another moment I could be teaching literature in some form or another. All the humanities were involved in the curricular explorations which I made. And it was a wonderful thing because it really was a decent education. Okay?

Vanderscoff: Yes. And I wondered if, within that, because I've heard stories from students that they particularly loved say, learning about William Morris, or something like that, from you. So I just wondered if there were certain courses, or content that you really returned to in your time teaching at UCSC.

Jasper Rose: Well, yes. Of course I did. I did, in fact, give a major course on William Morris. He was a fascinating figure and not well enough regarded. You can easily learn about 19th century England and never hear his name. It's rather awful. If you know anything about the development of the social world and the artistic world in the 19th century, both of those involve, sooner or later, if you're serious, William Morris. Of course, if you're not serious, what can you do? You deal with what is not serious. Does that make sense?

Vanderscoff: Yes. It does.

Jasper Rose: Good.

Jean Rose: Also, Jasper created the craft movement in Santa Cruz—the craft courses with Al Johnson and the printing with Jack Stauffacher.⁴⁴

Vanderscoff: Oh, yes. Please do say.

Jean Rose: And etching by Jean Rose teaching. And you else? You, I think, were involved.

Jasper Rose: I involved myself in the business of printing, yes.

Vanderscoff: Yes, let's go through those. First, if you could say a little bit about the crafts courses and their importance.

Jasper Rose: Well, one of the situations which is involved in all of this is the fact that there were a large number of funny old fiddle-faddle people who had done a bit of craft here and there, and some of them wanted to carry on with it. Some of them had children who wanted to carry on with it. And then, there was also just the possibility of art in various forms, and comparatively cheap instruction. So I foresaw and got involved in art not as painting, but as a series of crafty situations which would eventually produce a kind of agreeable degree, which was what some of them wanted. Because the whole business of getting art into a university was quite a tricky one. On the whole, it took time for American administrators to come round to the notion of, what shall we say, middle-level exploration of arts and crafts classes.

Vanderscoff: So Mrs. Rose, you mentioned that you taught etching. Would you mind just sharing the story of how that came about.

⁴⁴ For more on Jack Stauffacher and the history of the Cowell Press at UCSC see Gregory Graalfs, *The Cowell Press and its Legacy, 1973-2004*, (Regional History Project, UCSC Library, 2005). Available in full text at <https://library.ucsc.edu/reg-hist/cowell>.

Jean Rose: Yes, well in the garage at the provost's house, there was a lovely, big etching press. And one of the students said one day, "What a pity that it's not being used." So, I thought, well, I'll learn etching. So I did go up and take a short course with Kay Metz, who was teaching etching at the art department. And I learnt etching, which is quite straightforward, really, and various techniques with etching. I learnt first of all, actually, not from Kay Metz, but from a visitor. I forget her name but she was very helpful and excellent. And then later with Kay. I kept referring to Kay and going back to her.

I invented a course where we did watercolors and I set certain subjects. One of them was tide findings because we lived by the sea. And they could go out and look amongst the tide findings—bits of seaweed, shells, different things—bring them back, make a still life out of them and paint them. And from that, we began to do etchings. Aquatint was the great thing, aquatint, which is a sort of tonal etching development. And this was very exciting for the students and for me.

Vanderscoff: I'm opening this book because if memory serves—⁴⁵

Jean Rose: Oh, yes. That could be an etching.

Vanderscoff: I believe that it is. Let's see—"The illustration was taken from an aquatint by Jean Rose."

Jean Rose: Oh, yes, an aquatint. Yes, the lines are made by aquatint, not by direct needle drawing.

⁴⁵ An illustration from Jasper's book of essays with the Cowell Press, *Evicting the Household Gods & Other Essays*. (Santa Cruz, CA, 1974.)

Vanderscoff: Jasper, we're talking about this picture here, this aquatint that Mrs. Rose did of you.

Jasper Rose: That's quite right, yes. It's a very simple one but it actually is really rather good of its kind.

Vanderscoff: I think it's very elegant.

Jean Rose: I did a woodcut of him, which in some ways was more elegant. But I chose that because I was keen on aquatint.

Vanderscoff: And you're playing the piano here, Jasper. There's a piano still in the provost's house, I know. Did you play the piano?

Jasper Rose: I used to play the piano a bit. Never very expeditiously.

Jean Rose: You played a lot.

Jasper Rose: Did I play quite a lot?

Jean Rose: A lot, yes.

Vanderscoff: So those will be things that we'll circle back around to, but when would you say you started teaching?

Jean Rose: Well, I think I only did it for about three and a half years, when Jasper was provost. Maybe afterwards. Then I taught for the art board—not this specific course on etching. I taught them watercolor. I had a watercolor course and an oil painting course. But

the faculty was very keen for me to teach watercolor because they were unacquainted with it.

Vanderscoff: So what's interesting to me in all of this is that it seems to me that both of you played a very significant role in getting the arts introduced at UCSC in the first place.

Jasper Rose: Oh, yes. Well, in the second first place. Because in the first place was the rather grim features of Eloise Smith, the fierce face of Eloise standing ready to nab all the teaching and to organize and to develop. She wanted to be in control.

Jean Rose: She wanted to control the art in Cowell College. And she appointed Beatrice Terzian Thompson. Beatrice Thompson was, I think, a pupil of Mary Holmes—

Jasper Rose: Yes.

Jean Rose: And a brilliant teacher. And her work in ordinary children's schools was quite brilliant.⁴⁶

Jasper Rose: It was good.

Jean Rose: And this all impressed Eloise and she thought, well, we want to teach drawing to our students in Cowell. So there was a great following for Beatrice.

Jasper Rose: Well, yes, for the first year or so, my dear. It didn't last for very long.

Vanderscoff: So I'm very curious about these early days in the arts. I have a quote here from Page Smith's oral history where he says, "Dean McHenry was not really sensitive to

⁴⁶ Beatrice Terzian Thompson taught at Cowell College at UCSC in the 1960s and then later at the Brearley School in New York. She was the author of *Drawings by High School Students* (New York, Reinhold Publishing: 1966).

the arts. I don't think he was opposed to them but he had no zeal for them. This campus was starved in the arts." I wonder what your thoughts are on that, whether you think the arts *were* deprioritized in the founding vision of UCSC.

Jasper Rose: There was initially no instructor, no building, no possibility, really, of the arts. And Page himself was very limited in his vision of art.

Jean Rose: I think Eloise introduced a sculptor, quite a well-known sculptor—Jack Zajac. That was Eloise's appointment.

Jasper Rose: Well, that was an appointment which Eloise made, yes. It was part of what was going to be a whole group of artists, including sculptors and painters and potters and so on. Eloise had got her fangs into it [laughs] and it was going to develop.

Jean Rose: Al Johnson was the potter.

Jasper Rose: Al became a potter.

Jean Rose: I think you appointed Al.

Jasper Rose: That was much later. It was a curious and slow development. You look awfully puzzled.

Vanderscoff: No, interested.

Jasper Rose: It wasn't terribly well organized and it wasn't terribly well developed. And there it is. There were so many other objectives involved in creating the campus. I was

really much more interested in quite other things. Initially, I was not interested in the art aspect of it *at all*.

Vanderscoff: What were you interested in instead of that?

Jasper Rose: Well, the general shape of the campus, the general shape of the education, the general shape of the actual curriculum involved for students. I'd been a very serious historian. And I'd been a very, very serious educator. So that was my initial interest. It was not in art.

Vanderscoff: But you continued yourself to paint and do art throughout this time?

Jasper Rose: Well, inevitably, I was painting. And inevitably, other people were painting. There was already set up, as Cowell College was set up—so Mary Holmes was set up. You've heard of her?

Vanderscoff: Yes, tell me about working with Mary Holmes in those early years.

Jasper Rose: Working with Mary Holmes was absolutely wonderful. She and I, we could talk, talk, talk, talk. We had similar interests and similar resistances to interests. And so, week after week after week, we would produce really actually highly entertaining courses for students. And they were highly entertaining. You would agree with that, wouldn't you?

Jean Rose: I would agree. Mary was a wonderful lecturer and so was Jasper. And they did work very well together. I'm trying to think of the course you gave.

Jasper Rose: Well, the initial course was just an introduction to art and to civilization, something like that. It was very general, and involved talking about, and thinking about,

and doing all the major arts. Mary and I were adept at providing lovely, lovely lectures which the students could enjoy. And then we'd examine them rather quickly and not very searchingly, but so that one could provide a sort of examination at the appropriate moment. So the students learnt.

Vanderscoff: I've heard a lot of other people describe your lecturing style. How would you describe your own lecturing style?

Jasper Rose: My lecturing style. Well, I didn't have one. To begin with, the amount of lecturing I had to do was ridiculous because very soon I was lecturing at all levels in all of the varying subjects. And then, I had *huge* classes. Eventually, it ended up with my having a class of no less than 800 students. And to try and keep them going and doing some serious work was very difficult. To get it on the ground was quite a bit of a business, to make sure that they could have their [books].

It was to me fascinating to take young people who had absolutely no knowledge of the visual world whatsoever, and to get them to look at the world, and to recognize that it had shapes and so on and so forth, and these shapes had a past. It was very, very interesting. And it was also, in a way, fascinating because it was so primary. It wasn't all set out and so on. You had to start at the very, very beginning way and then gradually get a student to see what he wanted to see, or she wanted to see, and how important this might be in terms of kicking the Germans out, or whatever it was.

Vanderscoff: In terms of art, you mean?

Jasper Rose: In terms of everything, because if you've got a lot of students, boys and girls, learning about the level of German art and how this related to maybe the Second World War, they had to think about it in a quite complicated way.

Vanderscoff: And deal with the connections between art and history.

Jasper Rose: Yes, of course.

Vanderscoff: So in all of that, I wonder perhaps you could both comment. I'm curious about what you think distinguished your lecturing style, your teaching style. Because so many people have such vivid memories of Jasper's lectures.

Jean Rose: Really? That's interesting to hear. What do they say?

Vanderscoff: Well, they remember both the material and the style.

Jean Rose: And what was the style?

Vanderscoff: Grand.

Jean Rose: Grand?

Vanderscoff: Well, when you lectured you would wear your robes.

Jasper Rose: I put on the notion that a lecture was something fairly serious, not to be taken too lightly, and that if you were actually going to do something of this kind, you had to involve yourself—

Jean Rose: You had to perform.

Jasper Rose: —in a performing way. And so, you would occupy the—

Jean Rose: So many lecturers would just write it all out and stand up and just read what they'd written.

Jasper Rose: And drone, drone—just drone.

Jean Rose: There was one very good lecturer there and I did go to his lectures. I can't remember his name.

Jasper Rose: Who was that?

Vanderscoff: In the very early days? Perhaps Bill Hitchcock?

Jean Rose: Yes, Bill Hitchcock. He was very good.

Jasper Rose: Bill was a special case. He was an old colleague of Page Smith's. He was a very close old friend of Page Smith's. So he was there right at the beginning. It was a sort of standard performance, if you like.

Jean Rose: He didn't read what he'd written, I don't think. I think he just talked.

Jasper Rose: Yes, he was quite a good lecturer. He was not outstanding intellectually, but he knew his onions, so to speak.

Jean Rose: Jasper did have a style, it's true.

Jasper Rose: I had several styles!

Vanderscoff: [laughs]

Jean Rose: You performed, like acting, in a way.

Jasper Rose: Well, of course. That's part of the whole—

Jean Rose: And you didn't use a microphone, whereas most professors used a microphone. He refused to because he had a very powerful voice in those days.

Jasper Rose: Well, I have a very powerful voice *now*, if you want to hear it! [sits up in seat and raises voice, grand and theatrical and booming, to command the room] You could imagine me speaking in a loud and formidable way!

Jean Rose: [laughs]

Vanderscoff: Yes, I could.

Jasper Rose: You could. And you did.

Jean Rose: That's very good, Jasper.

Jasper Rose: It can be done.

Jean Rose: Jasper used to perform with his voice and no microphone, so he could move about the stage in his gown.

Jasper Rose: Well, the whole point was that I was really deeply, personally interested in what I was doing. I was transfigured by it, if you like. After all, what we were talking about was the development of Christianity, as much as anything else, and the development of intellect and any form of education. So all the time, I was actually talking about very important subjects.

Jean Rose: You had a screen and you had chosen different paintings to [show].

Jasper Rose: Well, Mary and I between us—because she was with me—we were the two lecturers. We could talk about Mozart, on the one hand—

Jean Rose: Rembrandt.

Jasper Rose: Rembrandt. We were introducing the students to world civilization. That was the initial title was *World Civilization*—not just Western civilization, but world civilization. And so, you begin to get to know about Western civilization and also world civilization, and one way or another they gradually absorbed it and they realized that there were changes involved, and some things were more important than others, and some things were more beautiful than others, and we liked certain things and didn't like other things, and we could be put down as well as trusted up. There we were. Some of the students were deeply interested in it as serious history. And others were just smooty-pooting about it. And it was good for the smooty-pooters as well the serious ones. You had a light element in the education and you had a stronger and darker and more formidable element in the education. And some of the faculty were opposed to the lighter side of things, of course.

We wanted there to be a lighter element in it because, of course, we were talking about how human beings behaved, and some of the behavior was solid and rather dull, and some of the behavior was quite solid and quite interesting, and some of it was poof-poof-poof. Beyond anything else, we wanted to engage the curiosity and liveliness of the students in developing their notions. What I was after was getting the students to realize that we're

talking about human beings in a very, very curious and complicated world, from which they themselves were developing.

Vanderscoff: You are also talking again, about an ability to move from one subject to another and to draw what you might refer to as interdisciplinary connections.

Jasper Rose: Well, I certainly would not be pompous in that kind of way, [mimics Vanderscoff] “Interdisciplinary connections.”

Vanderscoff: [laughs] What would you call it?

Jasper Rose: Oh, just getting to know A from B. Knowing that Henry the Eighth was rather good at designing costumes, as well as eating rather a lot.

Vanderscoff: So, another component of education at the early UCSC was that there were a lot of independent studies. I understand that you took on an unusually large amount of independent studies. Could you say a little bit about that and about the relevance of independent studies.

Jasper Rose: Independent study—well, the most first and most obvious aspect of it was that [even though] there were not a large number of students [at the beginning of the campus], but there was a much smaller number of people teaching. And the teaching was very limited because of this. And at the same time, the ridiculous people who were involved in promoting the university were very ready to say you could say you could learn such and such and such and such and such and such. So the curriculum got very inflated, in essence. And to get away from the sheer nonsense of this, one had to reorganize it.

Vanderscoff: Well, one reason I ask about independent studies is they've gotten quite rare at UCSC now. But they were quite prevalent. And you, in particular, had this reputation for taking—

Jasper Rose: A large quantity, yes.

Vanderscoff: That sounds very time consuming.

Jasper Rose: Well, they *were*, some of them. There were two or three different problems involved. One problem was whether independent study was actually real study, or was it just foodling and doodling about?

Vanderscoff: What was the difference? How could you tell the difference, given the breadth of subject matter that independent studies—

Jasper Rose: Some faculty members took it very seriously and would go along with a student and a complex reading program would develop, from which highly inventive independent material would be consumed.

Jean Rose: I seem to remember that a lot of independent studies took place in Jasper's home, in his own library, and that students borrowed books from him. And I regret to say many books were not returned.

Vanderscoff: Still lost.

Jean Rose: Yes. But they used to come and sit in the library at our home and study the books.

Vanderscoff: This is off campus?

Jasper Rose: Oh, yes. Our house was very much off campus. A very charming house, red and yellow with a little wood.⁴⁷ So they would come and they would have a cup of tea and then sit down and then work. They were able to use books which weren't readily available on campus. They could use them in a way that was quite different—that is to say, they could actually read them. [laughs]

Jean Rose: It opened up a new horizon for them.

Jasper Rose: Yes, well, it opened up the notion of the gentleman's library, which is a personal library. I had a personal library.

Vanderscoff: And still do. [Gesturing around the room, which is lined with tall bookcases contained hundreds and hundreds of books, with especially large volumes in stacks on tables and in nooks.]

Jasper Rose: Still do, yes. The thought of that was very exciting for them, I think. A little daunting for some of them.

Vanderscoff: So you're doing independent studies; you're lecturing; you're having students over to the house. This seems like a huge amount—and one remark that I've seen in the oral histories about the early years is that it could be exhausting. And so there's the question of how did you mind yourself, or sustain yourself? I'm just curious about how you dealt with that, with the pace of it all, the workload, having students at school but also at home—all of this.

⁴⁷ Inigo Rose remembers this house at 2110 Ocean Street Extension as being painted white.

Jasper Rose: Well, I was a strong young man at this stage.

Jean Rose: Yes, I think so.

Jasper Rose: What are we talking about, 1968?

Vanderscoff: 1965, 1968, 1970.

Jasper Rose: Yes, and I was thirty, forty. I could work quite hard.

Jean Rose: Yes, you had a lot of energy.

Jasper Rose: A lot of energy and a lot of ways of pretending to have energy and not actually having it. I could get students to do a lot of the work; that was one of the ways. That's a proper way of educating: getting the students to learn for themselves, and to teach for themselves and to teach others, and to regard the faculty as just a useful element from which they could plunder. Does that help answer that question?

Vanderscoff: Yes, sir, it does. I bring it up because that's your attitude about it, that you approach it with—

[front door of the house opens and shuts, and footsteps sound down the hall]

Jasper Rose: What was that?

Jean Rose: I expect it was William.

[The Roses' elder son, William, enters the room]

Jasper Rose: Hello?

Vanderscoff: Hi, William.

William Rose: Hi. Are you recording?

Vanderscoff: Yes, would you like to join us?

William Rose: Well, if I can help you, I will.

Vanderscoff: Please do.

William Rose: I can sit for a few minutes.

Jasper Rose: Hello, my dear. How nice to see you.

William Rose: Well, nice to see you too.

Vanderscoff: Well, the reason I bring that up is because you seem very dedicated to students. Some of your colleagues would have regarded that level of involvement as exhausting, or secondary to other tasks in their professional life. But it seems that you really made a priority of it.

Jasper Rose: Well, this was a priority not only for me— [the phone rings; William leaves and returns to announce a phone call for Jean, who leaves; William takes a seat] Yes, there were colleagues who much resented every aspect of what I did; particularly they resented the notion of the independent student, the independent study. The moment that really got going, there was no need—they were accessories before the fact. I mean, who needed a bloody old stupid old stink-snog when you can have [independent study].

Vanderscoff: So what was their criticism of your involvement and what was your response to that?

Jasper Rose: Well, I just said, "I enjoy doing it." "Later on," I said, "No doubt it will be rather different because there will be more faculty available, and they will have more variety of things to teach, and then that will sort it out. In the meantime, it amuses me."

Vanderscoff: Hmm. So I'm curious in all of this about the students themselves. In the early days at Santa Cruz, 80 percent of the students, something like this, were from the top 10, 12 percent of their class.

Jasper Rose: They were bright boys and girls, yes.

Vanderscoff: Yes, I wondered about your impression of those early years of students and what you learned from them in the process of teaching.

Jasper Rose: Well, there were all sorts of different things you could learn from them. The worst thing you could learn from them was that they would be obedient and just do as they were told. I was determined that they should not do that, that as soon as possible they should say, "I'm me and I want to be taught this and that and the other, and I don't want to be pegged as though I'm some sort of second-rate monk or whatever." No, the first thing I think that I learned, and that I hope most of the boys and girls learnt, was that we were independent people with our own ideas, and we had our own responsibility to develop them. I hoped that they realized this, and that they were going to find their own way through all sorts of strange corners and all the vices, and that in fact they were bloody lucky because it wasn't a very conventional education, and it wasn't a very conventional

curriculum. They could find their own way here and their own way there, and if they didn't want to find any way anywhere, they could bugger off.

“Grading is for Vegetables”: The Narrative Evaluation System

Vanderscoff: So one of the unconventional features of those early years was the narrative evaluation system. I wondered about your thoughts about the narrative evaluations, as opposed to conventional letter grading.

Jasper Rose: Well, of course, the first thing we had to do was to say that there's a difference between English education and American education. And the notion of a narrative evaluation is very American, isn't it?

Vanderscoff: Why do you say so? What do you think makes it American, in particular?

Jasper Rose: Well, because it immediately became a passport for them. They got a narrative of what they'd been up to and it became part of their long-term record, whereas the record of an English boy or girl was just a whole series of rather dull little reports, which nobody took much notice of. And I didn't like [grading] very much. It was trying to pin things down which weren't pinnable.

William Rose: Weren't you very keen on narrative evaluations, writing about students individually and what kind of character they had?

Jasper Rose: Oh, I was delighted to try to allow a human being to be a human being. [Jean Rose returns to the room and sits at the table]

Vanderscoff: I have a quote here, from you, Jasper. Many people remember you saying, at different occasions, “Grading is for vegetables.”

Jasper Rose: Yes. [laughter]

William Rose: It was the grading he didn’t like, and narrative evaluations were one of the things that he stood for more fully than almost anyone else. When Robert Sinsheimer⁴⁸ came in and said he wanted grades for the science classes, Jasper stood up and was very upset about it. And it was one of the reasons why he decided to retire, I think. Excuse me for saying that, but I think that’s true.

Jasper Rose: Well, I think that’s true.

Vanderscoff: So, what is the problem with grades? What is your criticism of conventional letter grading?

Jasper Rose: Well, to begin with, it tends to hurry everything along. And consequently, an awful lot of this is specially created in order to be able to use—in that sense, of course, it’s like many other forms of casting boys and girls so as to get them into some kind of order. You could say, “Well, he’s of top quality, and this not such a top quality, and that’s a bottom quality. This is a vegetable quality, and that’s a—” I didn’t like that very much. I mean, to begin with, I don’t like the idea of deciding just like that: people are such and such and such, because at one moment we will be very bright and at another moment we will be just rubbish.

⁴⁸ For Robert Sinsheimer’s oral history see <https://escholarship.org/uc/item/0mp6n2rx>.

Vanderscoff: Yes, so when you use grades, what does that do to the educational environment. What happens?

Jasper Rose: Oh well, it depends on how you use them, of course. If you use them to say, “Hello, dear boy, you are a first-rate person. Goody-goody, now I’m going to get you to do some work,” it’s one thing. If you say, “Oh, yes. Very good, very good. Settle down now. No, that’s no use. No, that’s second rate,” that’s something quite else. On the whole, I wanted people to be individuals, and consequently not given into a nice little, carefully described and limited mental personality. Okay? And of course, it wouldn’t always get understood as that.

William Rose: Well, the ranking, you know, the grades are ranking. And I wonder—excuse me interjecting—

Vanderscoff: No, please.

William Rose: The ranking is a bit like a class system. You put people A, B, C, D, and F. And I think my father very much disbelieved in that, and very much believed in giving a sense of people’s personality, character, strengths, and perhaps weaknesses, what they were enthusiastic about, where they really blossomed, et cetera and so on. So you couldn’t categorize them. You couldn’t put them in a box and say, “Well, this is A; this is a first class. And this person is a second-class person, and this is a third—” Partly, because as a humanist, he didn’t believe in that kind of classification and seeing people in classes. He saw them as much richer than that.

Jasper Rose: Thank you, William. Very good, very good.

William Rose: And he really wanted everybody to blossom, and everybody to find their individual strengths, rather than just being seen as—

Jean Rose: Well put, William. Isn't that right, Jasper?

William Rose: Well, I was a child then, but—

Jasper Rose: Beautifully done, what William has said was beautifully, beautifully said. If all teaching develops from that kind of attitude and that kind of freedom of development, it would be wonderful. My dear boy, well done. [turning around in his chair] Where are you?

William Rose: Over here.

Jasper Rose: Are you there? Well, well done.

Vanderscoff: Another part and parcel of this, Jasper, is I've also noticed in this book *Solomon's House*, that you wrote something very critical about examinations. You know, the first year at Cowell, a significant percentage of the students failed the *World Civilization* examination, which was taught by Bill Hitchcock at that time.

Jasper Rose: Yes.

Vanderscoff: And you said at the time, "I think no good purpose has been served by this examination." So just to broaden this conversation about educational assessments, it seems here that you were also critical of the role of tests or examinations in an educational environment—a true educational environment.

Jasper Rose: Well, they *have* to be thought about very carefully and used in a very limited kind of way, no doubt about it. You can cripple a boy or a girl by testing them in a way that is improper.

Jean Rose: Am I right, Jasper, in saying you set rather easy examinations, with hints, strong hints?⁴⁹

Jasper Rose: Yes, yes, I would say.

Jean Rose: Humorous hints.

William Rose: Humorous ones. He used humor to get people to remember.

Jasper Rose: Yes.

Jean Rose: You'd say something about a cathedral. You'd say, "St. Paul's Cathedral"—I've forgotten how you did it.

William Rose: Well, it would be like "*The Resurrection* in Sansepolcro. Now, no *peering* over people's shoulders."

Jean Rose: [laughs] Yes, that's right.

William Rose: And people would go, "Oh, peering—Piero. Piero della Francesca."
[laughter]

⁴⁹ Inigo Rose provided an example of these kinds of hints. Jasper would show a slide of St. Paul's Cathedral and ask, "Which famous cathedral is this? It would be a-paul-ing if you got this wrong." Then a slide of St. Peter: "I hope you don't Peter out on this one."

Jean Rose: That's right, that sort of thing. You made very humorous examinations, which the simple-minded people could get easily, and the more intelligent found it funny, and of course they could do it. [laughs]

Vanderscoff: Well, it seems to me that's what's suggested there is that learning happens in other ways, right? That if we are going to think about how learning happens, tests aren't the way to measure it. What would you say to that, Jasper, that learning is more amorphous, or it's more situational—it's more *something*. It seems that you're resistant to the idea that you can quantify learning with a test, or with a grade.

William Rose: They had oral examinations, often, I think perhaps for their actual final degree. I think three or four professors used to sit down together and the student would come in and they'd examine them orally, which I think maybe got round that kind of stringent and controlling way of accounting for somebody's knowledge.

Jasper Rose: I don't know. It's a very long time ago. It's so easy to put these things into carefully graded and controlled movements and so on. I really rather resented that way of dealing with human beings as though they are like little animals. Okay? Identify what you're after.

Vanderscoff: I'm thinking about what a humane and human education means to you. And I think you're answering that.

Jean Rose: Are we answering it?

Vanderscoff: Yes.

Jean Rose: And William answered for Jasper very well.

Vanderscoff: Very well.

Alan Chadwick and the Chadwick Garden

Vanderscoff: So I'd like to talk about some of your colleagues in those early days.

Jasper Rose: [laughs]

Vanderscoff: William, we were talking a little bit about this earlier, but one of the distinct figures in early UCSC history was Alan Chadwick.

Jean Rose: [laughs]

Vanderscoff: And I wondered if you could say a little bit about Alan Chadwick. [showing a photo of Alan Chadwick]⁵⁰

Jasper Rose: Alan Chadwick? Well, Alan was quite an extraordinary figure. He wasn't part of the normal beginning. He was extramural and he was a surprise. You never knew what was going to happen, and then suddenly there was Alan. He was a little bit like a very, very grand vegetable.⁵¹

⁵⁰ For more on the history of the Chadwick Garden see *The Early History of UCSC's Farm and Garden* (Regional History Project, UCSC Library, 2003). <https://library.ucsc.edu/reg-hist/farmgarden> and *Cultivating a Movement: An Oral History of Organic Farming and Sustainable Agriculture on California's Central Coast* [Regional History Project, UCSC Library, 2012. <https://library.ucsc.edu/reg-hist/cultiv/home>.

⁵¹ In the editing process, Inigo Rose provided the following recollections of Jasper's relationship with Alan Chadwick: "Apparently Jasper hired Alan Chadwick (in 1970, I think) as a gardener for Cowell College, and by "gardener," it was assumed he would cut hedges and plant pretty flowers in borders around the college. What he actually did was immediately petition for the use of the empty hillside between Cowell, Stevenson, and Merrill colleges, to use as a garden project and Jasper convinced McHenry this would be a good idea. This is now the Alan Chadwick Garden. I remember the dinners there, served in a polytunnel, with fantastic salads. I always felt loved

Jean Rose: [laughs]

Jasper Rose: Well, he grew out of the ordinary world in an extraordinary kind of way. And that was part of his being.

Jean Rose: But he exaggerated everything rather a lot.

Jasper Rose: Well, everything had a special meaning and extra quality with Alan.

Jean Rose: He started the Garden when it was covered in poison oak and rocks. And he personally dug it. He really worked like a Trojan—

Jasper Rose: A madman.

Jean Rose: —digging and digging and digging and making it a possible garden.

Jasper Rose: And misbehaving in a certain kind of way.

Jean Rose: And then he got disciples; students were so impressed by him they wanted to help him and join. And they did. He had a group of students around him who helped develop the Garden and made paths, stones around it, and planted things—flowers, wonderful flowers everywhere, and vegetables. And there was a hut there in which they would all eat. And Alan, as he got more established, would invite people from the campus to come and enjoy a meal with the students and himself. We were invited several times and treated like royalty. When Jasper was provost, every week we were given a big bunch of beautiful flowers to put in the provost house. I would go to the Garden and collect it, always

by him and laughed when he told his stories. Wrestling with lions in Africa, playing tennis at Wimbledon and violin for important orchestras were all part of his tales. He used to catch the dead animals on the road as he rode his bicycle up to campus, seven to eleven squirrels (sometimes). He got me into riding.”

a little frightened of Alan [laughs] because he had a powerful temper and could be quite terrifying.

Jasper Rose: Yes.

William Rose: I think he was one of the few colleagues of my father's where I could say they were very much friends, and there was great fondness that my father had for him, deep. I also remember that Alan had been, I think, either in the Navy—I think it was in the Navy—and had experienced the awful side of war. We lived next to him briefly, when—

Jean Rose: [Jasper] was just about to be provost and move into the house, and we had to stay in an apartment next door to Alan.

William Rose: My brother and I were playing soldiers in the garden next door to him. And Alan got so upset by that. He just said, "Oh, war is so terrible! You nasty boys. How can you play at something so foul?" We were just little innocent boys. We had no idea. He ended up locking himself in the bathroom accidentally and they had to come and get him out. He was just absolutely in tears over it. He was absolutely in tears. That's another indication of what an incredible man he was, because he wanted to do something that was truly pacifist. I think that gardening is what did it for him. He was always on a bicycle, too.

I wanted to say another thing about what my father said, describing him as a grand vegetable. And of course we all went, what does he mean by that, a "grand vegetable?" This is typical of how my father would get people's attention, with saying something mind-boggling. A grand vegetable? We just talked about grades as vegetable accounting, and then it turns out that what he means is that out of the earth something so spectacular could

grow (Alan). I just think that was typical of my father's mind, and typical of the way he would lecture. I didn't go to a lot of his lectures, but the ones that I did—

Jasper Rose: Hush, hush.

William Rose: I'll leave it now.

Jasper Rose: I don't need a foghorn as my—

Vanderscoff: Well, it's interesting for me to hear different perspectives.

Jasper Rose: Of course it is, of course it is. Oh, I'm very unlike anybody else as a lecturer, aren't I?

William Rose: Well, I was trying to get to that! Yes, I would say so.

Vanderscoff: [laughs]

William Rose: And, of course, he did lecture on many subjects.⁵² He started in English history and Western Civ, and then sort of ended up doing a bit of art history, and then he ended up teaching watercolor and painting. He just did what he felt like he wanted to and needed to teach.

⁵² Inigo Rose believes that his father's interest in teaching multiple subjects helped launch the History of Consciousness board of studies at UCSC.

Paul Lee, Mary Holmes & Other Early Faculty

Vanderscoff: And in that setting, Alan Chadwick was someone you felt particularly close to. I just wanted to slide over this photograph of early faculty.⁵³ I wondered if any of those faculty are particularly memorable to you from those early years.

Jasper Rose: Well, Mary [Holmes], of course. She was unlike anybody else. And it isn't particularly like her either. Disturbing to me.

Vanderscoff: That picture of her, you mean?

Jean Rose: Well, she looked like somebody else there. [laughs]

Jasper Rose: It looks quite unlike her.

Vanderscoff: What does she look like in your memory? What's the iconic image of Mary Holmes—

Jasper Rose: Of Mary?

Vanderscoff: Yes.

Jasper Rose: Oh, just a beauty. But more than that, a highly intellectual vegetable!

Jean Rose: [laughs]

Jasper Rose: Okay?

⁵³ The photo is the often-reproduced posed photograph of the assembled founding Cowell faculty, with all the subjects looking up to the elevated camera. See <https://www.universityofcalifornia.edu/news/tearing-down-walls> —Editor.

Vanderscoff: Is there anybody else in the photograph?

Jean Rose: [Founding history professor] Richard Mather you liked.

Jasper Rose: Oh, I thought Richard was a gifted boy. I actually liked Richard Mather, which is something different. I can't see these people very well because they are very small and probably very shiny.

Jean Rose: You can show me. I can tell you which ones Jasper liked.

Vanderscoff: Okay, I will give this to Mrs. Rose. [hands photo to Jean]

William Rose: My father used to lecture with Mary.

Jean Rose: I think Jasper liked Bert Kaplan.

Vanderscoff: Well, he brought you there, as you said the other day.

Jasper Rose: Yes.

Jean Rose: You liked George Amis. You liked Charles Daniel.

Jasper Rose: Yes, I liked Charlie Daniel.

Jean Rose: And Glenn Willson, of course you liked. He was a first-year faculty member in this photo.

Vanderscoff: Another name which we discussed yesterday, who wouldn't be founding faculty, would be Paul Lee. I wonder about Paul Lee, who is still in Santa Cruz.

Jasper Rose: Paul? Well, Paul was a good boy, in essence.

Jean Rose: We're very fond of Paul.

Jasper Rose: I was very fond of him. But he was part of getting things right, so he could join in from a point of view of getting it as it should be. He got his bit of the university right.

Vanderscoff: Yes, I'm curious about Paul Lee⁵⁴ because Page Smith was very fond of him as well. Smith's resignation was partially inspired by Paul Lee not getting tenure.⁵⁵ So if you could say a little bit more about what it was you think that Paul Lee was doing right that represented—

Jasper Rose: Paul was represented wrong, as what was not thought to be appropriate. The university thought, "No, no, no. We don't want that fellow."

Jean Rose: "He's not serious enough."

Jasper Rose: "We don't want that fellow as a hero for faculty. We want them to get properly involved and get tenure." Paul was a naughty boy.

Jean Rose: He enjoyed life.

⁵⁴ In the editing process, Inigo Rose provided the following recollection of Paul Lee: "Paul Lee always had a twinkle in his eye and was definitely part of the 'consciousness-expanding' that was going on, from the stories that he told me. He recommended Maria Eliade to me, as well as John Dee. I drowned in his pool at seven years old and was resuscitated—my first real spiritual experience. I always loved him and still do."

⁵⁵ See Page Smith's oral history *Page Smith: Founding Cowell College and UCSC, 1964-1973* (Regional History Project, UCSC Library, 1996) at <https://library.ucsc.edu/reg-hist/page-smith-founding-cowell-college-and-ucsc-1964-1973> for further detail on Paul Lee and his tenure battle.

William Rose: Well, he was independent too, wasn't he? I remember him coming up to the provost's house on a horse—riding quite fast, too. The horse covered in sweat and him covered in sweat, and just jumping off the horse and going, "Hi, Jasper!" [laughter]

Vanderscoff: So if the university thought that he was doing something wrong, what did you think of what it was that he represented at UC Santa Cruz?

Jasper Rose: Oh, I thought he represented the future. I thought he represented a breath of fresh air. There was a great danger of what was going to happen at UCSC, and it was continuously there, which was it could become just like any other campus.

When appointments were being made, were the appointments going to be of one kind, or another kind, or another kind, or another kind? There's always a rumble-bumble. Part of the difficulty in all of this was that an awful lot of the people involved had never been in a university before and didn't really know what it was all about. They were thinking: this was how it is to be—and it wasn't going to be like that. Or, this is how it is going to be—and it wasn't going to be like that. So it was a fight for what the campus was going to be and mean. And it was rather an important fight.

Raising a Family in Santa Cruz in the Early Years of the University

Vanderscoff: So I have a question for you, Mrs. Rose. We've talked about all these different faculty relationships that you had, and all of these different colleagues and characters that were around. I'm curious if you could just say a little bit about raising a family in this setting. This question is for both of you, but I thought I'd ask you first, about raising a family in Santa Cruz in the 60s.

Jean Rose: Well, when we arrived in Santa Cruz, I think William was five and Inigo was about two or two and a half. When we arrived in Texas, Inigo was in a cradle and William was a tiny little boy. But we were only there two years. First of all, we went back to England after Texas. And then when we came back in the summer to settle down in California, we found a lovely house, partly through Eloise Smith, who found this house for us. It was very close to campus, really. It was just outside Santa Cruz, on a road called Ocean Street Extension, which was like a lane. It was inhabited by Italians, first or second generation, mostly them, and one old lady called Suzanne Scheuyer, who was Dutch. She had this house that we eventually bought and she owned two other houses, one was called the Wine Cellar, which was a wine cellar, really, sort of below ground more or less. And the other was a wooden creation, which she had built.

Well, when we first arrived, we stayed in the wine cellar, which was one big room, and a lovely little outdoor place where the children could play undisturbed by Alan Chadwick and all that sort of thing. And I didn't feel oppressed. Because back in Houston, I felt very unhappy and oppressed by the neighbors because they wanted me to conform, and every day to go out into the street and play with the other children, which William and Inigo enjoyed. But there was a woman sort of in charge, a bossy woman called Kathy Simmons, and she decided that I was not really nice. So she ostracized me and made me feel very unhappy. And I rang the doctor and told him I was made very unhappy by this woman. And he rang her and said, "Why are you taking it out on Mrs. Rose?" And she said, "Oh, because her husband is supercilious." [laughs] So that was the reason.

Vanderscoff: So if that was the experience in Texas—

Jean Rose: And so when I went to Santa Cruz, the change was wonderful, to get away from Kathy Simmons. [laughs] I can't tell you the relief, to be able to play with William and Inigo without her interference and bullying. That was when they were very young.

I had passed my driving test in Texas. But in each state you have to pass your test. They passed me very easily [in Santa Cruz] because it was a new campus and the town wanted to encourage us. I wasn't a very good driver, but I managed to take Jasper onto campus and back again, with both the little boys in the car. In those days, there were no rules about having them tied up. They were quite a trial in the back of the car because they jumped up and down the whole time. [laughs] I found it quite difficult to control them.

And very often what I'd do then is we'd go home and I'd work on the property we'd bought, because it was very run down, the property we'd bought from Suzanne Scheuyer. We were lucky to get it and it was very cheap. It was only \$9000, but it needed a lot of work. It was riddled with termites. So we had to have it tented. I forget where we went while it was tented. Maybe we stayed in the Wine Cellar.

Jasper Rose: Oh, we stayed in the wine cellar?

Jean Rose: Yes.

Jasper Rose: [laughs]

Jean Rose: Yes. And I worked on the house with an elderly man, Suzanne Scheuyer's brother, who was pretty elderly. He worked and I worked together making it better. And the children were small and often in the way. But I had to sort of manage them as the same

time as doing up the house. So it was a tricky time really, and boring for them, but they began to help. At a later stage, they really did help with the development of the house, but at this stage they were too young to do much.

Vanderscoff: You mentioned that the town was receptive and supportive of you getting your license. Town-gown relationships in Santa Cruz now are often quite strained. I'm wondering if you could both say something about the sort of reception and attitude that you found from the townspeople towards you coming to the university, being newcomers affiliated with the university.

Jean Rose: Well, they were very nice, the townspeople. As I said, they let me get my license because it was a new university. Otherwise, I didn't have much to do with them, except getting shoes for William. We'd go to the shoe shop and do that. And then about food, shopping, how did I manage?

William Rose: Shopper's Corner.

Jean Rose: Oh, yes. I used to drive to Shopper's Corner. Did you come too?

William Rose: Yes. Beauregard, the owner, was very friendly to everyone, but he liked my mother and father a lot. They had a meat counter. He had a winery, I think.

Jean Rose: He had a winery in the country, yes, and he had a son. He had an awful car accident and was killed. Bud Beauregard was very friendly, so I used to go there and shop a lot.

William Rose: I had feet problems as a child—my feet were born round the wrong way—so it was a bit of a problem for my mother making sure that I developed properly. We went to a doctor in Santa Cruz, Dr. [John] Maheney. He became mayor of Santa Cruz at one point. But strangely enough, when my father did develop a spinal problem, this very same doctor came to the house because my father was not getting any better, and we had always understood that in America the doctors don't make house calls anymore, or didn't then. But he broke protocol and drove out and came and saw my father and said, "Yes, I'm afraid we do have to get you into surgery." Because my father had developed a disc problem and had not gotten any better. So I'm very thankful to Dr. Maheney, really, for coming.

Vanderscoff: So Jasper, I wondered what sort of a reaction you got from the townspeople when they learned that you were associated with the university? Were they excited by the university, or what was their attitude towards you?

Jasper Rose: Well, they had very little attitude towards me because I had very little attitude towards them. It was as simple as that. It was based upon the reality, which was that I had very little time to do anything. I was very, very, very busy. So I had practically no reaction to townspeople.

Jean Rose: No, he wasn't involved at all. He was so involved on campus.

A Close Relationship with Page Smith

Jasper Rose: And at the same time, there was very little interest on campus in me because I was so deeply involved with the undergraduates and the creation of a university and university curriculum. They didn't much care for my curricular ideas, or my curricular

being. I wasn't really desirable from a faculty point of view. They had all sorts of different things. They were snotty.

Jean Rose: They were a little bit, shall I say, envious of Jasper's relationship with Page, which was very close.

Vanderscoff: I have a photograph here of Page Smith which might prompt—

Jean Rose: [laughs]

Vanderscoff: So here we have Page on his horse.

Jasper Rose: Well, he was very much a person capable of being on a horse, and he believed in a whole world—

Jean Rose: He was very much a figurehead. And Jasper, I used to think, was left to do all the work, while Page was being a figurehead.

Jasper Rose: Well, there was a certain sense in which Page couldn't be bothered.

Vanderscoff: Would you mind saying a little bit more about how Page was as the provost?

Jasper Rose: Well, he was wonderful, of course, because there he was, and as you can see, he could be on horseback, and he was the ideal of an American boy—buoyant. He could represent for the parents—which was very, very important at that stage, and for people like McHenry and so on—he could represent *America*. And I was dangerous, in a way, because I didn't really represent America at all. Was I American in any way?

Vanderscoff: No.

Jasper Rose: No. Absolutely not. Did I know about American history? No. Oh, dear, et cetera, et cetera. I was the odd boy out, an odd boggle. At the same time, I was perfectly obviously desirable.

Vanderscoff: Because of your knowledge of England and the English Oxbridge system?

Jasper Rose: Because I was a good teacher. I was a good teacher and I knew about various forms of education. I knew whether French was French and so on and so forth.

Vanderscoff: Hmm. What you've alluded to—Jasper having done so much of the work in the early college—Page Smith agrees with that. In his oral history he remarks on the fact that you really did a lot of the administrative heavy lifting, and he did some of his executive things, but really that he wound up getting credit from the faculty for some things that had been more the result of your labor than his.

Jean Rose: That was nice of him.

Jasper Rose: It was nice of him but it was immensely true, in fact. I really did do a great deal of donkey work of one kind or another. [Jean leaves to make a phone call]

“A World of Improvisation”: Further Memories of Early Cowell

Vanderscoff: I'm interested in some of those memories of early Cowell. This, of course, is after you are out of the trailers. But something that people talk about is this human chess game which happened up at Cowell. [shows photography]

Jasper Rose: Oh, yes. Yes, but so what? Okay, what can you say about it?

Vanderscoff: Well, I don't think that would happen anymore.

Jasper Rose: No, of course not, absolutely not. It was a totally different world. That was a world of improvisation. That was when it was like a camp. It was that form of campus. It was a camp. It was a place where boys and girls would gather together.

William Rose: My memory is that they were always doing that kind of thing. It was either Greek wrestling, or Shakespeare readings in the meadow, or Renaissance parties, whatever they could. I think probably if there was resentment with my father it was because he loved that sort of thing and he was always initiating things, making history alive, and the way the Greeks would wrestle alive today, not just as an academic book thing.

I also remember my father being, almost every day, so excited by being a professor there, very, very excited, and very excited to meet and talk with the students. He absolutely loved students. He wanted to talk to them and introduce— I've never really experienced that kind of engagement with other professors. Perhaps there were others there who were like him, but I remember his enthusiasm for each person. "Oh! Have you met him? And oh, oh, you, Madam!" And he'd use the word "Madam" to a seventeen or eighteen-year-old student who was just in flip flops. [laughter] And of course she'd be rather taken aback. But it was that kind of enthusiasm that I remember as a child.⁵⁶

Vanderscoff: And bowing and so forth.

⁵⁶ Inigo Rose provided the following comment during the editing process: "What William says here is true: Jasper embodied a 'love of life' and 'seize the day' attitude and shared this with the students in a festive manner that was in no way frivolous."

William Rose: Bowing and playfulness—I think he had things like a false moustache. He'd turn himself to the blackboard and then turn around with a false moustache on to see if any of the students were paying attention.

Vanderscoff: [laughs] Herman Blake,⁵⁷ when I interviewed him, remembers a story, he recalls that one time in the morning you had a boutonniere, and you had a flower in your lapel—

Jasper Rose: Yes.

Vanderscoff: —but in the morning it was a very small flower, just a little dandelion or something. And then around noon it was a larger flower, something like a rose. And then by the evening, he recalls you wearing a huge dahlia that was pulling down your whole collar.
[laughter]

Jasper Rose: [laughs] Well, good for Herman. He was a very bright man and a very nice man.

William Rose: Did you ask my father about the College Nights?

Vanderscoff: We've just starting getting into College Nights a little bit. I have a photograph of you, Jasper—

Jasper Rose: Oh, really.

Vanderscoff: —featured singing with guitar.

⁵⁷ For Herman Blake's oral history see <https://escholarship.org/uc/item/4m01p3bz>

Jasper Rose: [laughs]

William Rose: One of the things that I don't know if you are aware of, but my father, when he was a younger painter—and he kept his painting going throughout his very, very stringent duties in the university—he would paint a large oil painting, two and a half by four foot, in a matter of half an hour or forty minutes. And one of the things that he did do was he painted a number of portraits of his colleagues. I'm not quite sure what happened to them, and how many of them. He would then give it to them, "Oh, I did this of you," and he would give them the portrait. [laughs] I think half of them thought, "Why is he giving me this? I don't know why?" But you know, it was an incredible kind of gesture, a human gesture: "I've painted you!" It's like giving somebody a poem about them.

Vanderscoff: [laughs] Yes. Well, the reason I bring all these things up, Jasper, maybe they seem like small things or one-time events—but this kind of engagement I really think had to do with the collegiate environment. We talked yesterday about how learning was happening in and outside of the classroom and there was a joy about learning. So when I see this photograph of you with a guitar, it's not just that you were playing a guitar, but to me, it indicates a kind of humane involvement, an enthusiastic involvement in the life of the college that you had, and that you seem quite committed to.⁵⁸

Jasper Rose: Of course! Of course, my dear. I was a keen part of the college, and I was, in particular, very anxious that the faculty in general should get involved, and that humane

⁵⁸ Inigo Rose recalled: "We used to have fancy dress parties on Ocean Street Extension all the time for the students. It seemed like every week."

music should be a large part of what went on, and that we could all, in fact, be a part of it. It meant something.

Vanderscoff: What did it mean?

Jasper Rose: It meant that we had some deep feeling about music, which is very, very important.

Vanderscoff: Another story along those lines is that you organized all of the students into singing *The Messiah*.

Jasper Rose: Yes, that's true.

Vanderscoff: Tell me about that. I'd love to hear about that.

Jasper Rose: Well, I can't remember it now, honestly. Do you have any memory of it, William?

William Rose: Well, I remember everybody singing at the top of their lungs. [laughter] I think some of them were wearing funny sort of robes.

Jasper Rose: Yes, we had to get dressed in the proper fashion, which meant, you know—

William Rose: I still remember them holding that typical Saga food, jelly, cubes of jelly or jello, and singing *The Messiah* at the same time. There was a kind of funny relationship between the food and the singing.

Vanderscoff: Well, a lot of the students, they remember their classes, but they also will remember really clearly doing things like being in a choir directed by you, singing *The Messiah*.

Jasper Rose: Of course they do. Of course, they remember that. It was very, very important for them, by making “memorable events.”

Vanderscoff: What do you think the relevance is of that kind of element of getting out of your comfort zone, artistic expression or play, in the life of the college? Why is that important? Some people might say it’s not.

Jasper Rose: Well, I think for them it was very, very important because we were in a new place. If you can imagine how small the quantity of actual drama and liveliness was available; the number of shops that were available; the number of ways of getting down into town, or getting up out of town that were available; the local populace—how far that was available in any way whatsoever.

It was a very remote little place. It wasn’t a big town. It wasn’t something like a city at all. It was a perfectly good small town which had suddenly been jumped into the position of having a university, and a university which was quite unlike other universities that they’d known so far. And what was it going to do and how was it going to do it? And that is the kind of world into which boys and girls and faculty and so on were all bloody well dumped. One didn’t know what was going to happen next.

William Rose: I think my father was very interested in the experiment of education. You’ve talked earlier about the independent studies. And then I think, well, what about the Cowell

Press, which was, of course, a kind of fringe to academic study. It was an arty crafty kind of thing. Jasper, my father, was very instrumental in promoting it.

Vanderscoff: I would like to hear about that. Would you mind saying something about the Cowell Press and bringing Jack Stauffacher here.

Jasper Rose: Oh, the Cowell Press. Well, of course, what was happening, amongst other things, was a deep interest in every form of—well, it's difficult to describe. It isn't simply the energy of people learning how to use a craft instrument or something like that. It runs very deeply into the notion of human feeling and meaning as part of the development of daily life, part of the development of education as a way of gradually getting to know what other human beings are like, and what the possibilities of human interaction were. Do you see what I mean?

Vanderscoff: Yes, I think I do. And then, what was the particular story of the Cowell Press within that?

Jasper Rose: Well, the Cowell Press was a wonderful thing because there we were, and we'd suddenly discovered that we'd got a brilliant piece of junk in a way. It was a form of how you actually made something. It was an interest in making and having something which was physical. You know what education tends to be: it tends to be a lot of defined things and it can be very dry. This was an attempt to get beyond that.

William Rose: So you had the press, and then my father asked of my mother that she might teach a course in etching. As a child, I just kept watching this kind of exploration of education and what education could be. It wasn't as simple as just academics. It was, well,

why not try a little printing? Why not actually write a book and print your first book? And of course any idea that was inspired, my father would champion. He had his office, as a provost, painted with Pompeian frescos by a lovely young woman (Joan Webster?). Of course, that was painted over by his successor.

[a visitor comes to the house; recorder is turned off]

Controversies over Intervisitation

[the recorder turns back on after the visitor has left; Jasper, Jean, and William are in the room with Vanderscoff]

Vanderscoff: So we're picking up on our conversation on the third day, and we might just go a very little bit there. It will be dinner soon. What I'm very curious about, is in 1965 Cowell College opens, but within a very few years, the student body and indeed the larger culture has changed, with the advent of the counterculture, anti-Vietnam War protests, that sort of thing.

Jean Rose: Yes.

Vanderscoff: One early sign of this is there are great debates over intervisitation at the colleges, in other words, men and women visiting each other in their trailers, or in their dorms.

Jean Rose: Yes, Page was against it.

Vanderscoff: Yes, and I thought I could read a little bit from Page's letter about this. So Jasper, this is what Page had to say [in a letter to students while he was provost]. He said,

“One of the warmest controversies of the day is over the matter of premarital sex relations. I feel bound to state my views as directly as possible.” He goes on essentially to state that he’s opposed to the idea of intervisitation. Jasper, I just wanted to ask you, especially as senior preceptor, what sort of conflict you recalled over the issue of intervisitation in those early days.

Jasper Rose: Well, I don’t recall much in the way of conflict. All I know is that I thought intervisitation was a legitimate point of view. That’s all.

Vanderscoff: So you felt differently from Page on this subject, then?

Jasper Rose: I differed from Page a great deal, fundamentally.

Vanderscoff: I know that what happens—the intervisitation issue just becomes the beginning. I know that soon students start growing out their hair and appearances start changing a little bit. I’m just wondering if you could say a little bit about observing that change in the student body and your own reaction to it, as the presentation changed of Santa Cruz students.

Jasper Rose: I don’t think I cared a hoot. I just thought that if this is what they wanted to do with their rather ridiculous costume and attitude, they could go ahead with it. It was not of any great significance to how they learnt about anything. How it could it be of any great significance about their long-term life?

Vanderscoff: Well, I ask because both Page Smith and Dean McHenry reacted very strongly to this. McHenry, in particular, was quite disturbed.

Jasper Rose: Well, he was silly.

Vanderscoff: Mrs. Rose, I wonder, from your perspective, would you mind commenting on that change and what you observed in terms of how young people presenting themselves differently in the university and the town.

Jean Rose: I wasn't too aware of it. No, because you see, I wasn't involved in the campus much at this stage. I was absorbed with my family, my children, and doing up the house at Ocean Street. I was so absorbed with that, I didn't really follow what was going on. I didn't realize that students had changed. You mean at Cowell? New colleges had developed, hadn't they?

New & Changing Colleges at UCSC

Vanderscoff: Yes, one key shift in this, Jasper, is the initial colleges follow some of the big organizations of knowledge: Cowell as a humanities college; Stevenson as a social sciences college; Crown as a science college. But then the fourth college, Merrill, it's emphasis was Third World, and it was more focused on activism and on global issues of activism.

Jasper Rose: Well, a bit.

Vanderscoff: So Jasper, I just wanted to ask you about places like Merrill and Oakes, where the collegiate model changed a little bit, and what your own reaction was to those places, whether they seemed to be effective, or a bit of a deviation, or what?

Jasper Rose: Well, I was thrilled, if anything, to get them to happen. [But] there was a whole chance that when they happened they would completely obliterate the earlier colleges. I didn't want the earlier colleges to be obliterated.

Vanderscoff: So you sensed that there was some sort of rift or a division between the earlier colleges and the later colleges.

Jasper Rose: Of course!

Vanderscoff: And so if you take a place like Oakes—because Herman Blake, of course, had been at Cowell—

Jasper Rose: Well, yes. He'd been at Cowell.

Vanderscoff: And then Herman left and he went to go found Oakes College.

Jasper Rose: Yes, but so what?

Vanderscoff: Well, I just wondered—you were very closely identified with Cowell and were a great part of its success. And so, I just wondered what your thinking was on, let's say, Oakes, for example, as a collegiate space. Did it seem to be in line with UCSC's mission, or Cowell's model, or did it seem to be a deviation?

Jasper Rose: Well, it seemed to be going on its own way, and as such, was welcome to go on its own way. And provided dear old Herman showed some signs of recognizing the difference between a and b, all was well. I felt he was a strong man and an interesting person, and we could do ever so much worse if we had certain other people. So jolly good

for Oakes and jolly good for Herman Blake! Within limits—he could be a bloody nuisance! [laughs] But he wasn't. He had good manners.

Vanderscoff: Well, I ask because I think some founding faculty found places like Oakes to be a bit of a threat, in that they were doing something different than Cowell or Stevenson. Whereas other people said, well really this is the sign that the college system is succeeding because it's creating places of such difference.

Jean Rose: Yes, if they were all alike it would be boring.

Vanderscoff: [laughs] So yes, Jasper, my question to you is whether it seemed that the college system would have functioned best if it continued to produce places like Cowell, or if it was a better sign of its health that it was producing quite different places from Cowell, like Oakes.

Jasper Rose: Well, they were not quite as different as all that. They had certain qualities in common, certain qualities were disappearing, and certain qualities were appearing which had not appeared before. It was a developmental situation and quite welcome as such, provided it didn't get too far in any one direction.

Jean Rose: Which was the college that used to experiment with sort of psychology? They'd all sit around in a ring and have to come out with their feelings. It was really strange.

Vanderscoff: Kresge.

Jean Rose: Kresge. Mary Laporte, a friend of ours, was in there and she found it horrific.

Vanderscoff: For what reasons?

Jean Rose: Well, having people talking about their inner life and all their problems, their marital problems.

Jasper Rose: Proto-marital problems and super-marital problems!

Jean Rose: And she found that distressing, that she was expected to talk like that.

Jasper Rose: She was expected to reveal more than she felt she was able to talk about, or that was anybody else's business. I think there was a strong sense that privacy was being invaded.

Vanderscoff: At Kresge.

Jasper Rose: At Kresge, or endangered by the Kresge world of being increasingly invaded in other colleges, because they knew already that in other colleges there was a certain amount of interchange of this and that. Okay?

Jean Rose: I think she left Kresge, didn't she? She went to Crown or something.

Jasper Rose: Yes, she deserted. I think Crown was the obvious place for that kind of person.

Jean Rose: I think her husband was a scientist.

Jasper Rose: He wasn't just a scientist, my dear, but someone who belonged to the *real* university.

Vanderscoff: What sort of impressions did you have of Crown College, Ken Thimann's⁵⁹ college?

Jasper Rose: Well, to begin with, I didn't have much impression at all because they only started doing anything at all when we were three or four years old. The first things that they had to do related to things that I had done, where I thought that I could be of help with the most elementary aspects of events—how you made sure that the insuring was done properly, so they had some kind of sense of what a college was and how collegiate work would start and so on. I mean, very, very elementary stuff.

Jean Rose: Who was the provost of Crown?

Vanderscoff: That would be Ken Thimann.

Jean Rose: Ken Thimann. Mrs. Thimann was a weaver and she became friendly with Ann Dizikes, who was a weaver. And there was a little weaving group.

Vanderscoff: And did you have much contact with faculty spouses in that way?

Jean Rose: I was always rather, I won't say snooty, [laughs] but wrapped up in my own world of trying to get on with my painting, trying to cope with the children. And daily life was quite busy. There was only one faculty wife I used to drop in on. Having dropped Jasper on campus and taken the children to school later, I'd drop in on her. I was very friendly with her.

⁵⁹ For Kenneth Thimann's oral history see <https://escholarship.org/uc/item/7zs703vf>

The Impact of the Vietnam War on UCSC

Vanderscoff: One question I have, Jasper, is some of your colleagues—John Dizikes talks about this—that they became aware that the Vietnam War was becoming of increased concern amongst their students. I wondered what your own observations were as to that.

Jasper Rose: Well, my observations were two-fold. One, it wasn't my business. There was a way in which being an Englishman, and being involved as an Englishman living in the United States and actually educating people in the United States, I had to be very careful with what I was entitled to talk about and think about and do. The second thing was, was it really worthwhile fussing about this particular fiddly-fobbly?

Vanderscoff: Do you mean was it worthwhile for students to worry about the war, or for you as an Englishman?

Jasper Rose: Oh, for anybody. Did it have an inner life of its own, and was this going eventually to interrupt other forms of life? Because if it developed in a certain kind of way, then the whole business of education would be spankled and winkled and jankled and frankled by the war.

Vanderscoff: It would disrupt the work that you were doing at UCSC.

Jasper Rose: That is, it would become the major preoccupation of any public life whatsoever.

Jean Rose: We did have some students who had been to the war. I remember one man, he'd been in the Vietnam War. And he was affected by it.

Vanderscoff: How so?

Jean Rose: I can't remember exactly how, but he was definitely rather strange.

Jasper Rose: What were you really wanting to know about?

Vanderscoff: In 1965 it seems that the university is politically, in the sense of activism and protest, very quiet. But that changes by 1968 or 1969. And one event, Jasper, that I'd love to ask you about is that in 1968 [Governor] Ronald Reagan and the regents came to the campus to have a meeting. And the students—

Jasper Rose: —disliked that very much!

Vanderscoff: Yes, please tell me about your recollection of that event.

Jasper Rose: They were horrified at the notion of McHenry—first of all, they didn't want McHenry to become involved as a politico in the political world.

Vanderscoff: "They" being the students or the regents?

Jasper Rose: The regents had a big problem ahead of them, and it was a really different problem from a student problem. But part of the student problem was that they didn't want the regents and Kerr, the governing bodies, McHenry to be involved in the war. The moment you started that, you had to make a choice, and they didn't want a choice to be made on their behalf. Most of them were, I think, anti-war. I think what they felt, most of all, is we are ourselves and we don't want to be made part of somebody's else's political vision. In fact, they very much did not want to be made part of somebody else's political vision. They wanted to be very clear on what was their own political vision.

Vanderscoff: And what sort of sympathy or feeling did you have to that attitude amongst your students?

Jasper Rose: I knew what I wanted personally, which was that I was very opposed to going into war, with the beastly business of the war in Vietnam being pursued relentlessly by the world. I didn't want this thing to become a world in which young people were torn into shreds by having to make up their mind whether they were, at that particular moment, pro and anti.

It's difficult for me because I belong to a generation in which the language was quite well chosen and quite complicated, and that has changed, out of all recognition.

Vanderscoff: Relative to the protest attitude or culture of the 1960s, do you mean?

Jasper Rose: What?

Vanderscoff: So you say that you came from a generation with a certain code and a certain language.

Jasper Rose: Yes.

Vanderscoff: Yes, and then I'm curious if you felt that had changed, when you looked at your students.

Jasper Rose: Well, of course it was changing. There could be no doubt about it changing. But the way in which it was changing, and how it was changing, and why it was changing were matters, again, of considerable complexity, particularly for somebody like myself who was outside of it all. Does that satisfy you in any way whatsoever? No, it probably doesn't.

Vanderscoff: No, it does. So you say that you're outside of it. You mean as an Englishman, as opposed to an American?

Jasper Rose: Well, not just as an Englishman as opposed to an American, but as a person who disliked war of all kinds very, very much. I was opposed to people who were eagerly and bigotedly concerned with advancing warfare. It wasn't just because I was an Englishman. It was because my private, personal feeling was antiwar, and very deeply so.

Vanderscoff: Would you have conversations with students about this, and what sort of counsel would you give them, if so?

Jasper Rose: Oh, I can't answer that now. It was then that I was faced with that, and I can't remember what I did then as distinct from what I would do now. You're asking me to do something which requires an enormous amount of thinking and is worthless, to tell the truth, worthless.

Vanderscoff: Well, I'm very interested to learn it. I know that it was some time ago, but I am very interested in what you are saying and I thank you for saying it.

Jasper Rose: Yes, but what you're asking is, on the one hand, belonging to the time of the past and in another way, belonging to now. Those are very different things. You are asking me to—I cannot do it and will not do it because I think it's dishonest intellectually.

Vanderscoff: In terms of your memory of these events, or—

Jasper Rose: Well, in terms of my memory, I don't have a memory until it's being jogged by you. It's your version of my memory, isn't it? It's really not my memory. It's your memory.

Jean Rose: [laughs] No, because you talk quite clearly and Cameron hears you and he puts it in his own words, which are very clear.

Jasper Rose: Yes, but that's not my memory.

Jean Rose: Isn't it?

Vanderscoff: It's my response to you, perhaps you might say.

Jasper Rose: Well, is it really your response to me? It's your response to yourself, because I wouldn't do it, or I would do it one way one moment and another way another moment. No, no, no. You're playing with my memory in a very peculiar way, and it's actually a very, very dishonest of you, and unpleasing as a recording of fact and the future and so on.

Jean Rose: Well, I think it's very interesting to have your memory jogged because your memory is very good when it's jogged. And you've come out with very interesting things, Jasper. I've been fascinated.

Jasper Rose: Well, your fascination is for you; it's not for me.

Vanderscoff: Well, that's understandable. I think there's a lot here, Jasper. But perhaps for now we should just close out the interview for the day and we can put it on hold.

Jean Rose: Dinner will come at about five to seven, and it's now about twenty-five to seven.

Jasper Rose: We have twenty minutes in which to fiddle-faddle. I'm perfectly ready to get on with it.

Vanderscoff: Well, perhaps this is a good time to rest.

Jasper Rose: No, I don't think this is a good time to rest. I think it's a bloody bad time to rest. I'd like to clear up this whole way of dealing with things.

Jean Rose: I'm trying to think what I can contribute about the time that we're in.

Vanderscoff: Yes, well definitely. I'm very interested in the UCSC community in a lot of different ways, and of course, as a faculty spouse you're a very significant part of that community. I'm interested in that.

Jean Rose: In those details.

Vanderscoff: Yes, even though it's bit more behind the scenes, relative to what people might know, I actually think it's quite important.

Jean Rose: Yes, well the wives have to do something. A lot of wives wanted to teach because they felt left out. It was an isolated place, really.

Jasper Rose: Very isolated indeed.

Jean Rose: Up on campus, there was nothing much to do.

Jasper Rose: They'd been, largely speaking, prohibited from doing anything.

Jean Rose: [not hearing Jasper, due to her hearing issues] The town was very dull and simple. A lot of them used to go to San Francisco for the weekend. But it's quite a long journey and very tiring. Jasper and I did it once or twice and stayed the night, I think, with somebody. The faculty were a bit bored in Santa Cruz, and they used to race up to San Francisco.

Jasper Rose: The whole possibility of being engaged in thinking about their position—I mean, after all, they were, some of them, in blocs.⁶⁰ They would decide that they'd need to make a statement about what is happening or so on. And then there were people who were horrified by it and want to get away from it as far as possible. And how this should be expressed in terms of the university, not very nice for many members of the university who wanted to get on with teaching and thinking.

Jean Rose: Yes, you had to do a lot of administration. When you were senior preceptor under Page, you kept your teaching going.

Jasper Rose: Well, of course!

Jean Rose: And you did all this preceptoring.

Vanderscoff: And Jasper, I wonder if a part of what you're alluding to there is you're saying in the political climate of the late 60s, professors were a bit in the middle. They were trying to get on with university business but there's all these other elements. [Jean leaves to replace her hearing aid battery]

Jasper Rose: Well, we shan't stop just because she's gone.

Vanderscoff: We'll continue organically.

Jasper Rose: We'll continue as we were.

⁶⁰ Here Jasper is speaking about the division caused by the War in Vietnam more widely amongst campus faculty and students.

Vanderscoff: Sometimes just you and I speak, sometimes it's the three of us. We find different permutations.

[Jean re-enters the room speaking on the theme of Santa Cruz' isolation]

Jean Rose: I used to find driving up to San Francisco a big effort. We used to go on Highway 17. And that was a turly-curly—do you know it?

Vanderscoff: Yes, it's a death trap. [laughs]

Jean Rose: I did find that a bit horrific. We used to go to antique shops.

Vanderscoff: Mrs. Rose, I could imagine that Highway 17 might be quite harrowing, especially for a new driver like yourself.

Jean Rose: [laughs] Yes, I didn't do it straight away.

[Recorder is turned off as Mrs. Rose settles back in; the record resumes momentarily]

Uncertain Future: Protest & Pressures at UCSC During the Vietnam War Era

Vanderscoff: Jasper, would you mind if I read you something?

Jasper Rose: No, I don't mind what you do.

Vanderscoff: Very good. So this is in reference to the regents' meeting when Reagan came. Inigo was telling me that you had the interesting duty of escorting Ronald Reagan through the protestors, so he could use the restroom at one point. Is this true?

Jasper Rose: Well, I don't know. To some extent. It's sort of semi-, demi-true.

Vanderscoff: Well, let me read this account of what happened from *Solomon's House*. They say that the students were protesting and then that there was a series of shoving and jostling and a bit of a rush at the door to the Crown dining hall, where [the regents] were meeting. And then it says, "Professors Jasper Rose and Noel King made their way to the door and tried to control the students. But the tense scuffle continued." And they say, "A melee ensued, and when the tension subsided the students were admitted to the last portion of the regents' session." So I'm curious as to your recollection of this event. How do you think that event reflected upon the campus? How did you feel about that? You're going to the door; students are rushing the door; there's a protest on.

Jasper Rose: My feeling was that we were being revealed as more or less incompetent at organizing and looking after our own flock. It wasn't at all a good affair, from the point of view of undergraduate business. We were losing our sense of control and discipline. This was very unfortunate and very, very difficult. And particularly difficult for people who were responsible in some kind of a way for undergraduate behavior. I mean, as much as anybody was, I was involved in the disciplining of students. And one was concerned, of course, because it might become a very serious business, and the local police or the local way of dealing with things could suddenly interrupt, and the university would no longer have any independence whatsoever. As it was, we were allowed to discipline our students according to our own vision. But that could change, could it not?

Vanderscoff: Yes.

Jasper Rose: You have no idea how prickly that could feel.

Vanderscoff: For you, as a professor, in the midst of that?

Jasper Rose: Well, I wasn't just a professor in the midst of it. I was involved directly in undergraduate discipline, my dear. It's something quite different. You don't like that idea, do you?

Vanderscoff: I do, on the contrary. So were you involved in disciplining students for engaging in protest activities like this?

Jasper Rose: Well, of course! We had to prevent them from jumping about, and fooling around, and playing with the external interests involved. And it wasn't just students. The affairs of the university altogether, when you had faculty members involved in this business, you were going to get into really troublesome material.

Jean Rose: There's [the 1969 protests over Berkeley's] People's Park.

Jasper Rose: Of course the faculty would be involved in a certain kind of way [with the protests] because the students would say, "Well, what do you think?" And then [they] would say, "Well, it's not my affair. I don't think about this kind of thing." Or they'd say, "Shocking, shocking, shocking, from start to finish!" The politicizing of a faculty is a crucial matter. Unless you begin to recognize that a university is a university and has its own mores, you're not going to get anywhere.

Vanderscoff: Mrs. Rose, you were mentioning Berkeley, and I know People's Park was a big incident. So would you mind saying a little bit, Mrs. Rose, about your awareness of that?

Jean Rose: Yes, I remember that occasion. They were protesting in Berkeley. I felt the students in Santa Cruz felt they ought to protest. But they were really very happy and so they found it a bit silly to protest. But I remember I drove Jasper onto campus and I was coming and I met a procession of protestors. And they looked so sheepish when they saw me. [laughter] You know, they didn't really feel cross at all, but they thought they ought to, because Berkeley was.

Vanderscoff: [laughs] You know, that's interesting because there's quite a lot in the oral histories—something that John Dizikes said was that in the early years Berkeley students felt that they needed to come down to Santa Cruz to rile up the Santa Cruz students because it was so quiet politically.

Jean Rose: [laughs] Well, I think so. I think our students were quite content.

Vanderscoff: Now, I do have a question about one instance where that wasn't as much the case. So Jasper, I have some photographs of you here which I'd like to share. This is from the 1969 commencement exercise in the [Upper Quarry].

Jasper Rose: Yes.

Vanderscoff: And here we have Herman Blake speaking. And we have you back here.

Jasper Rose: Where am I?

Vanderscoff: I believe right here. I believe that's Page right next to you. I can bring this over to you, Mrs. Rose. And so, the reason I bring this up, Jasper, is because at this commencement, the students took over the commencement, they took over the podium,

and they made it a “people’s commencement.” I wanted to ask you about that event and your feeling about it.

Jasper Rose: Well, to tell the truth, it was a little bit beyond me because I’d gone off to help variegated students who were trying to get organized, so that they could get off home and get on to the next stage of their affairs. What did it mean that they’d got a degree? [These protests were] very, very difficult for them in a certain sense because the costume [graduation robe] wasn’t getting on properly, and the fundamental checking over of money wasn’t getting properly dealt with, and so on and so forth. They were, in fact, stymied.⁶¹ They were stymied in a period when, normally speaking, they would have gone home and they would have gotten together with their friends and they’d have slapped each other on the back and said, “Wow, come on, what are we going to do now?” Instead of this, they weren’t fully certain what was going to happen next, and whether they had really properly graduated and so on. It wasn’t at all certain for them, and was, I think, very difficult. I experienced it as rather difficult, when I got [to the commencement], which was very late in the game from the point of view of actually giving the students a degree, they couldn’t be certain whether they were going to get a degree, and how it was going to work.⁶²

Vanderscoff: I know many students at that time were concerned about graduation, and then the draft as well, the possibility that they might finish school, or leave school—

Jasper Rose: Yes.

⁶¹ The takeover of commencement was very controversial, with radical students leading the action and other students left to watch their commencement get occupied. Jasper here is also speaking to the wider context of the time, when unique political and cultural pressures were placed on young people in a time of national turmoil—Editor.

⁶² While an honorary degree was conferred by the protestors to Huey Newton, the regular sequence of the event was disrupted.

Vanderscoff: —and then they might, in fact, get drafted as young men.

Jasper Rose: Drafted or just pushed aside or whatever. They couldn't be certain of where their money was—the next phase. They were young people who had got a future ahead of them, and they couldn't know what the nation—and the faculty couldn't tell them any longer with any authority, nor could anybody else with any authority, really. Well, [the faculty] didn't have authority, you see. That was part of the problem. And so it was a time of chaos, of mental chaos, for a lot of people. People who you wouldn't have thought would have mental chaos, had mental chaos.

Vanderscoff: In terms of students or faculty or—

Jasper Rose: Students *and* faculty. Why would faculty be [exempt]? Faculty would be worrying about, do we, in fact, have a job? Which is quite a worrying thing if you've got five children and an ailing mother-in-law, which some of them presumably did have. Hmm, hmm, hmm? Do you see what I mean?

Vanderscoff: Are you speaking more to the political times, or do you mean in terms of the tenure issues that some of the faculty might have had?

Jasper Rose: Well, of course, “might have had”! Of course they had these worries.

Jean Rose: Tenure was a great worry.

Jasper Rose: Yes, and if you were on the brink of tenure, then quite suddenly you could come back from it and the whole arrangement about tenure were tossed into a basket. That was dreadful for you. You didn't know what was going to happen next. You didn't know

whether there would be a teaching job waiting for you in the very near future, and so on and so forth. Have you any idea how, in fact, disrupted it was? I don't think you have.

Vanderscoff: No, not personally. No.

Jean Rose: What was disruptive?

Vanderscoff: The risks associated around not getting tenure. I do have quite a few questions about that, but I have more about that for tomorrow. But it seems to me that what you're pointing at is that in these early years in the university there are students who are concerned about their place in the world, and then faculty who are concerned about their place in the university.

Jasper Rose: Well, that's also their place in the world! Very much so. More so, in a way, because they're used to a soft pillow, and now it's becoming a harsh, harsh, harsh—

Vanderscoff: So let me ask you this, Jasper. Clark Kerr was at that 1969 commencement.

Jasper Rose: Yes.

Vanderscoff: Yeah. And he didn't have a chance to give his address because the students took over the stage. He said that when the students took over the stage and they awarded an honorary degree to Huey Newton, who was a Black Panther, a radical activist—Clark Kerr said at one point the students at the podium tried to see how much support they had in the auditorium, and they turned and faced the students and asked them to rise if they supported this takeover. Some of the students rose. And then they faced the parents who were there for the occasion. No one stood up. Then they faced the faculty. And Clark Kerr

was amazed that many of the faculty stood up in support of the student takeover of the commencement. I wanted to ask you about your own feelings about that kind of protest, about that moment.

Jasper Rose: I don't recall it. I may not have been there—I may not have actually been on the stage. I was to-ing and fro-ing and there were all sorts of messages and so forth. So I would not have necessarily [recalled this particular event].

Vanderscoff: More broadly, what sort of conversations were happening amongst faculty? Because it seems to me that some faculty were quite politically active and activist—

Jasper Rose: Oh, yes. [Jean and the Roses live-in aide discuss where to have supper]

Vanderscoff: We'll make this the last question. Some of the faculty became quite radical activists and others stayed away. Could you say a little bit about that?

Jasper Rose: Well, I don't know whether would stay away, my dear. Some of them were forced away by events, and others were pushed away by events. What you've got to remember is that quite a lot of these people were quite small boys and girls, in essence. Some of them were great galumphers. So you've got a very curious political mix, in essence.

Vanderscoff: And where did you sit on that spectrum?

Jasper Rose: I didn't.

Vanderscoff: I mean, between the very radical activist faculty who were out there marching and then the ones who—

Jasper Rose: Well, of course I couldn't! My position [as senior preceptor and a non-American] was a specialized position because I was not involved, in one sense—

Jean Rose: —with politics. I remember having advice from my psychologist [laughs] saying, "My advice to you in the States is, don't talk about politics."

Vanderscoff: And would you say that you followed that advice?

Jean Rose: I did. I never know much about politics, so I didn't get involved, no.

Vanderscoff: What about you, Jasper? What were your feelings about that?

Jasper Rose: Well, as far as possible, that one would avoid it. But, on the other hand, it wasn't necessary or at all appropriate to try too hard to avoid, because they could get into difficulties. And what they [the students] needed was some good advice about the limitations of getting involved in this and the limitations of being involved in that, and so on and so forth. You have to want to protect your students, don't you? I did. I felt it very necessary, as far as possible, to protect the students. But, on the other hand, what was the nature of protection?

Vanderscoff: How much could you do?

Jasper Rose: Well, what was the nature of protection? Was it that you could involve yourself in advising them about how to behave? Or you could just simply say, "Come right out of it?" There were a hundred different ways of thinking about it, and "How does it relate to your family?" and so forth. Oh, good god, it was an absolute ghastly set of problems.

Vanderscoff: You've said that you were deeply concerned about your students. And by the late sixties, your students were quite concerned about some of these issues you're talking about.

Jasper Rose: Well, it depends which student. Student A would say, "Go to hell. It's my affair and your nose is not meant to be in it. You're a bloody Englishman, and you're putting your nose into something which is in no way concerning you." I mean, that's what some would say, or might say.

Vanderscoff: If one student might say that, what would be a different response a student would give to your effort?

Jasper Rose: Well, a different one would be say, "Well, what do you think, Limey? What do you think? Do you think we should throw them into the ocean, or do you think we should join up with them?" And so on. There were a hundred different alternatives. What you've got to recognize is the vast variety of possibilities. What was very difficult for students was to pick their way amongst all of this. Some of the students would simply say, "Well, I'm going into boodle-doodle and I shan't come out until this ridiculous business is over." Some of them would say, "This is not my business and I foresee trouble here, so I'm going to stand aside."

Vanderscoff: It sounds like it was difficult for students, but difficult for professors as well.

Jasper Rose: Oh, very difficult! Very, very difficult for professors because the students would want to get the professors onto their side. After all, a lot of these students were very young. We're talking about boys aged eighteen, nineteen, twenty. More of them were aged

eighteen, nineteen—more of them were aged twenty-one, twenty-two. But even so, some of them had no experience of a political kind, and others had too much experience of a political kind. So God knows it was difficult enough for chaps like me who had had a good deal of basic education in politics, going into the university. You've got to remember that the world of, not just Berkeley, but the world of universities in general—not even that, but the world of history! What does this all mean in terms of what young men and young women were getting to get involved in? This was a major political row and you couldn't be certain what was going to happen next.

[The Roses' live-in aide enters and asks where dinner should be served]

Vanderscoff: Jasper, where would you rather eat?

Jasper Rose: Oh, I don't mind. You're the guest, my dear.

Jean Rose: All right, we'll have it here.

Vanderscoff: So for right now I'll close off this interview. Jasper, thank you very much for your time. Mrs. Rose, thank you very much for your time. [sessions ends for a group dinner]

“It Was as Though We Were a Complete Society”: Provostship of Cowell College

[Vanderscoff, Jasper Rose, and Jean Rose are present at the start of the session]

Vanderscoff: So today is June 14, 2018 and this is Cameron Vanderscoff here for the Regional History Project with Jasper and Jean Rose. This is our fourth day of oral history sessions. I'd like to pick up today talking about your provostship, Jasper.

Jasper Rose: Oh, what a bore!

Vanderscoff: [laughs] So would you mind just saying how it was that you came to become provost of Cowell College?

Jasper Rose: Well, there was Page Smith, who was the grandee. And lordship McHenry brought him in. And McHenry was still a haunting fool, a blithering bloke in the background.

Vanderscoff: Yes, and he was still chancellor when you were provost.

Jasper Rose: Yes, and the point is this: one has to realize how near to the start and how mischievous the various figures were. You know, at any moment I could be hauled before Page. Page would say, [in a flat American accent] "Gee Jasper, what are you doing now?" And then I'd have to explain what the problem was, et cetera. Then he could be hauled before somebody. And it could all go back to the tiresome old fool at the top, beyond McHenry, Clark Kerr. And Clark Kerr was quite a formidable figure.

Vanderscoff: What sort of interactions and encounters did you have with Clark Kerr?

Jasper Rose: None to talk about. I'd say, "How do you do?" And he'd say, "How do you do?" I'd say, "All is going well, I hope, sir." And he'd say, "Oh, yes, of course. Things are going very well, very well. Yes, we've almost got a launch, haven't we?"

Vanderscoff: Yes, because there are many stories that Clark Kerr took a very strong interest in getting Santa Cruz off the ground. His vision was extremely influential.

Jasper Rose: Well, there was a kind of terrible struggle between him and young master McHenry. It was supposed that McHenry and Clark Kerr were enemies and whatever McHenry wanted to do, Clark Kerr would do the opposite, and so on. He was there. He was a great gray eminence. I just said, "How do you do, sir?" But he didn't impinge on me really at all, I'm happy to say.

Vanderscoff: So in that setting, you succeed Page as provost.

Jasper Rose: Oh yes, I succeeded him.

Vanderscoff: And why do you think it was you?

Jean Rose: Jasper was on sabbatical when he was elected. We were in Florence or Pisa or Arezzo or Venice. We were in Venice for a long time.

Vanderscoff: Was it Page's decision or influence?

Jasper Rose: It was certainly his influence.

Jean Rose: I think the faculty had doubts.

Jasper Rose: The faculty were very, very sniffy about me. Well, to begin with, you see, I didn't have the right kind of administrative tinkle on my shoulder. I hadn't been involved in getting things together very much before. As Jean said, I was a Florentine and Venetian! And they were Coventry and other awful places in England. It wasn't at all clear who was going to succeed [Page Smith]. And there was a curious way in which Page, one day he was going to go off immediately and there had to be somebody right there; the next day he was going to be there for all foreseeable futures.

Jean Rose: He found it difficult to renounce his position.

Jasper Rose: Well, A) he found it difficult to renounce and B) he found it difficult to carry it on. He knew he was no good as an administrator, and he was very worried about that, in fact.

Jean Rose: Well, immediately after he ceased to be provost, he didn't get the same respect from the secretaries and people.

Jasper Rose: Yes, what was the name of the woman who was his assistant? She was a big woman, a tall woman. I inherited her. When I was second-in-command [as preceptor] I always had Mary Takayanagi, who was a nice Japanese lady with very, very good manners. She had a rather tiresome, mischievous way of thinking about what the next bit would be! But she was always at my shoulder.

Vanderscoff: She was assistant to both you and Betsy Avery.

Jasper Rose: Yes, well, Betsy and I were in joint command.

Jean Rose: When did Angie Cooper [now Christmann] appear?

Jasper Rose: She appeared pretty soon.

Vanderscoff: So when you become provost, I just wonder what were your priorities as provost? What did you hope to accomplish in that role?

Jasper Rose: Oh, my dear. [laughs] We didn't live in quite that kind of grandee situation of what we could accomplish for the next thirty years. No, the fact is that the thing [UCSC] was

tottering and full of lumps and holes. We had no idea because, of course, the money wasn't there, point number one; expertise wasn't there, number two; and mischievousness was there, number three. That's to say, Page had his interests at heart, and McHenry had his interests at heart. There were all sorts of possibilities developing at that stage. There was talk of twenty [college in the future]. Where were we going? It wasn't clear where we were going.

Jean Rose: You inherited too some of Eloise's people, like Jack Zajac.

Jasper Rose: We inherited Zajac. It wasn't just really Eloise involved there. There was an overall vision of what the arts was like. Jack didn't appear for a long time, but he was not even interested in that whole [administrative] side of things.

Vanderscoff: So Jasper, I wonder, given that it's such a demanding job, why you wanted to be provost?

Jasper Rose: Well, did I want to be provost? It was an inevitable situation, rather than I wanted like crazy to be provost.

Jean Rose: There was nobody else.

Jasper Rose: I could see what could be done, and I could see why it could be done, and I could see how to do it. So I felt competent, a bloody sight more competent than poor old Page, who was hopelessly bad as an administrator, really hopeless, dreadful.

Vanderscoff: So could you say a little bit more about how you and Page differed as provosts?

Jasper Rose: Well, he was the grand provost. I was just a tiddly-middly. It was quite simple. On the other hand, I knew all about England and all about colleges and all about that kind of thing. And Page was an idle-doodle. In many ways, he was incredibly industrious because he wrote his famous history.

Jean Rose: He was longing to get on with his writing.

Jasper Rose: Yes. He was a good writer, too.

Jean Rose: A very good writer.

Jasper Rose: He loved to pursue his subject matter on and on and on. On the other hand, he didn't like the idea of having to [punish] a boy. And there were a certain amount of disciplinary problems. It wasn't an easy time from that point of view.

Jean Rose: Well, Eloise was quite a grand lady for me to succeed. And I think I receded a great deal to begin with. I didn't know quite how to manage what she had done.

Jasper Rose: Well, my dear. It's simpler than that: she'd done what there was to do.

Jean Rose: I suppose so. But anyhow, after a bit I pulled myself together and tried very hard to be a good provost's wife.

Jasper Rose: But it was a very difficult task because there wasn't a very good provost around!

Jean Rose: Oh yes there was. [laughs] You were excellent.

Jasper Rose: Well, I was quite good as a figurehead. That I was quite good at.

[The Roses' live-in aide enters the room with a telephone call regarding a household repair involving bad glue; Jean asks him to take a message; the aide returns with an update on glue replacement]

Vanderscoff: So we were talking about your provostship, Jasper.

Jasper Rose: We were glued to provostship.

Vanderscoff: Dean McHenry mentions that you were, even though you and he had personal conflicts at times, that you were a very hard-working administrator and that this was a major part of your time. I'm wondering if you could talk about the work of being provost. It seems like it must have been quite a lot.

Jasper Rose: Well, of course it was an enormous amount at the start of everything [in 1965 for Page]. It was very difficult from [an administrative] point of view. And it was very difficult from another point of view, because the physique of the place was hopeless at that stage. It had been delayed anyhow, and now here was a vast quantity of students in a huge place, the Field House. We had this vast Field House that was not originally intended for student activity of any kind. It was about games and that sort of thing. So I knew nothing about many of the problems which were natural to an American institution. So it was a clumsy place. The administration of what student law was, and how much students would be involved in any kind of adult administrative activity and so on—it was in so many ways new, and in so many ways old. Because of course in a great many ways what was going to happen was very different than what had been happening in American universities to date.

So the business of getting the students to do A or do B— [interruption with a knock at the front door; a grocery delivery has arrived]

So I can carry on, yes?

Vanderscoff: Please do.

Jasper Rose: Now I'm on to something which is very interesting in its own way, and that is how is one [as the second provost] to decide what was the next step, and what sort of step would it be? What had to be done?

Jean Rose: It struck me that Richard Randolph was your great help in awkward situations.

Jasper Rose: Oh, yes. Well, Richard Randolph was a bright young thing, really.⁶³ He anointed himself as my assistant, just like that. And he was very good because he'd done a lot of donkey work, and he was by nature a very good, kind donkey. So on and on he went, and that helped a great deal.

But nonetheless it was a very tricky situation, because nobody knew quite what was meant to be happening. It had to do, as I was about to get onto until we were interrupted by events of a more secular kind [the arrival of the groceries], the whole business of which was doing which and how was doing how, and where was it doing? One of the chief initial difficulties—and it was a hellish business—was the break-up of different aspects of what was meant to be going on into different parts of the campus. And then you had to realize that the campus was very, very divided. Here was a beautiful piece of territory, a very beautiful landscape, and it was quite wide apart. A certain amount of activity of a building

⁶³ Rich Randolph had also been at Rice University from 1963-1965, and succeeded Jasper as Cowell's third provost.

kind had gone on in one place, and a certain kind of building activity had gone on in another place. And the administrative core was down by [Central Services].

Vanderscoff: So you're saying the place is growing, but then divides are starting.

Jasper Rose: Yes. As far as actual residence was concerned, there was I and my little group-o [at Cowell]. It was going nicely, but very separate from the faculty.

Jean Rose: I remember Jasper, you were rung up one night in the middle of the night, three o'clock or something, by one of the parents wanting to know where her child was—that sort of thing.

Vanderscoff: What came of that?

Jasper Rose: [laughs] The child eventually rolled up and I met the mother, and that was all right. It could be quite demanding. And of course I didn't really know how to cope with it. At that stage I was not the provost; I was the senior preceptor.

Jean Rose: Were you? I seem to remember it was at night in the provost house. Another thing that happened when Jasper was provost, one of the students on drugs thought he could fly and he jumped off the fourth floor.

Jasper Rose: Something like that, yes.

Jean Rose: And he survived, but not terribly well.

Jasper Rose: He was a bit bonged.

Jean Rose: And his parents came and we had to interview them and look after them and cheer them up. It was quite a disturbing passage.

Jasper Rose: Well, it was very difficult because I didn't speak the language. That is to say, I didn't say, [in hearty, nasal and flat American accent], "Well, hello. Gee, come on! No, I'm very sorry, sir, [reverts to his English accent] but I'm afraid I'm an Englishman."

Jean Rose: Well, you coped very well and I was involved too with the mother.

Jasper Rose: With the mother, yes.

Vanderscoff: So what sort of concern was drug use at that time?

Jean Rose: There was quite a lot.

Jasper Rose: It was a very druggy time. It was a great period full of drugs. And they were started and finished, started and finished. The students expected to have lots and lots of drugs of one kind or another. And the faculty was equally interested in the possibility of various exciting events.

Vanderscoff: Among the faculty, you're saying there was some interest in—

Jasper Rose: Some interest! An enormous amount of interest—

Vanderscoff: —in drugs.

Jasper Rose: In drugs, yes.

Jean Rose: Was there? I didn't realize that faculty were taking drugs.

Jasper Rose: Well, they kept it to themselves as far as possible, and I kept it to them as far as possible. And Page kept it to them as far as possible. And McHenry kept it—well, he was horrified by it, of course.

Jean Rose: There were some awful murders, too.

Jasper Rose: Yes.

Jean Rose: Santa Cruz for a time was thought to be the Murder Capital of California. There were about four or five murders.

Vanderscoff: Yes, tell me a little bit more about that. What kind of an atmosphere or a feeling—

Jean Rose: It was terrifying, because actually the sister of the murderer used to babysit for our children. She was all right, but her brother was the criminal. I think [professor of psychology] David Marlowe had to interview him when he was jailed. He said he was completely sane and just completely cold.

Jasper Rose: And I'm getting completely cold! I'd like to have that window shut.
[Vanderscoff walks over and pulls down the window]

Vanderscoff: So we were discussing the murders.

Jean Rose: Well, I don't know how important it is. But it was rather frightening, wasn't it?

Jasper Rose: It was more frightening to you than it was to me. But there were the possibilities of murders. And they haunted on and haunted on.

Jean Rose: This man killed one or two students hitchhiking. The students would hitchhike onto campus. And this man would pick them up and he'd lock the door so that they couldn't open the doors. And he would murder them. I think about four students were murdered.

And they were forbidden to hitchhike—students were forbidden to hitchhike. If anyone tried to stop you, hitchhike you, you were not meant to stop. I think I was with Jane McHenry once, and we were going down, and a student was trying to hitchhike, and she just said no. And we went on. And once when I was coming down from the campus a young man put out his hand to stop me, and foolishly I stopped and let him on. But I was scared of him when I realized that he was a very peculiar man. He might have been a murderer. I don't know. But I let him off as soon as I could.

Jasper Rose: [laughs] Inevitably, one of the things that was present was: is this really a place for students, young people, or was it, in fact, a criminal center? [It was not] an ordinary campus, you see. In fact, it was very, very remote. The initial phase of the campus was very, very odd and strange and variegated. And the campus started where the city of Santa Cruz stopped. The campus proper, where the proper buildings were starting, was well up into the mountains—hills, I suppose. Well, they were quite substantial hills. And the business of getting up there, for students to get up from the town—

Vanderscoff: Well, to get up there would be the bus, or it would be hitchhiking.

Jean Rose: Buses, there were buses.

Jasper Rose: Yes, but they were unsatisfactory in a great many ways. Indeed there were buses, and there were students who clambered onto the buses and wandered about the

buses. But there was a limitation to the number of people who could go onto the buses. It was, in fact, a very rumble-tumble, uncertain bit of transportation. And [UCSC] was quite a ways from the center of town. If you wanted to buy a bunion or an onion or anything, you might find it really quite difficult to get there.

And there was a big question as to what advice was given to the students as to what they should bring onto campus and have. And different colleges—because the campus divided into a number of different colleges, and each of these had its own events. And it was realized that these weren't very good administrative advising systems to give the students what they needed.

Jean Rose: They had kitchens, didn't they, where they could cook for themselves.

Jasper Rose: Well, there wasn't much in the way of kitchens—that's kitsch!

Vanderscoff: But the main emphasis would have been the cafeteria, Saga foods.

Jasper Rose: Well, there was Saga Foods. There was a complicated situation, because it wasn't decided quite at the beginning how the students were to be fed. [It wasn't] very satisfactory.

Jean Rose: Wasn't there a little house [the Whole Earth Restaurant] where you could go and get coffee and all that sort of thing? Wasn't that Paul Lee's idea?⁶⁴

⁶⁴ There were several food options for students in the early years of the campus, including the dining halls, a small, volunteer-run coffee shop at Cowell College, a coffeehouse at Stevenson College, and the Whole Earth Restaurant, which opened in 1970. See <https://diva.sfsu.edu/collections/sfbatv/bundles/227866>

Jasper Rose: Well, it came along much more fully when the second college was going. Cowell was fine, and then Stevenson came along. And that was something quite different. Stevenson College became very much better organized than Cowell or Crown because our dear Glenn Willson—who died not all that long ago, and whose daughter will be paying us a visit in the not too distant future, I hope—as provost he ran Stevenson College quite efficiently because he'd been doing this kind of thing all over the place.

Jean Rose: Well, I was going to say that it was in Stevenson, actually, where the murderer—one of his secretaries had a son who was the murderer. And this murderer's son cut off his mother's head and her friend and put their heads on the mantelpiece. It was absolutely horrible.

Vanderscoff: And this was when you would have been living on campus at the provost house?

Jean Rose: Yes.

Vanderscoff: We're talking about the foundation of this university, and I wonder how you then move it along in your provostship? So there are all these students. They're on campus. They are, as you say, far from the downtown. So I wonder about some of the signature events that you put on. Could we say a little bit about your College Nights, perhaps.

Jean Rose: Jasper was very good on culture, altogether.

Jasper Rose: Yes, we used to try to make life a little bit more interesting.

Jean Rose: They enjoyed College Night, though. It was a family occasion.

Jasper Rose: They did enjoy College Night.

Vanderscoff: Yes, tell me more about College Nights when you were provost, Jasper.

Jasper Rose: Oh, well. One can exaggerate all that. It was something which meant that one night a week the students, instead of just jumbling and bumbling and slashing and smashing at the food, sat down as though they were human beings, and they actually had a grace of some sort.

Jean Rose: You would say grace.

Jasper Rose: And whoever was there was going to be giving a grace. There was going to be more than one grace usually in an evening. I would formally set it going and then there would be perhaps a reverend—

Vanderscoff: You would have a blessing. Then would there be some speaker?

Jasper Rose: Then we'd have the guest for the night, and that could be almost anybody. It could be a flonky-ponky. It could be a snodge.

Jean Rose: I remember Norman O. Brown gave one lecture. He gave his lecture on his book and the [topic] he chose to talk about was "But That's Not It." Jasper was introducing him and he stood up in front of everyone and he said, "Oh, I want to introduce Mr. Nobby Brown. He's going to lecture on"—and he began fishing in his pocket. And he picked up a bit of paper and said, "Oh, that's not it."

Jasper Rose: [laughs]

Jean Rose: And everyone laughed. [laughs] Because that was what the talk was on: “That’s not it.”

Vanderscoff: So, Mrs. Rose, I would like to hear more of your memories of College Night.

Jean Rose: Well, there were belly dancers on one occasion. They performed in front of people. That was strange. And then there was also traditional dancing with people dressed up. The students could dress up in 18th century costume perhaps.

Jasper Rose: Yes. Well, tails, of course, was a great thing.

Jean Rose: And Jasper was a great dancer and danced with lots of students.

Jasper Rose: I danced with as many as possible. Well, it was a social event, amongst other things, and it was one way of getting to know students, of students coming to know the provost, which wasn’t disciplinary or some form of academism, but was highly and pleasingly sociable. So the students mixed with the faculty and the faculty mixed with the students—not as much as one would have hoped.

Jean Rose: And the faculty children sometimes came.

Jasper Rose: Oh, yes. Sometimes the eighteen and nineteen-year-old boys and girls from the school would roll up, and then it would be much more fun. It was a time for fun and games, really.

Jean Rose: I seem to remember Mary Holmes gave a lecture on Rembrandt on one occasion.

Jasper Rose: Yes. She could well have done that.

Jean Rose: I remember Harry Berger⁶⁵ came to it.

Jasper Rose: Yes, well he wanted to know all about it. He wanted to snap up everything that she knew and use it [in his writing].

Vanderscoff: [Harry] does talk about that, being in different lectures, in different settings, and learning all of these different things. Of course, that's what he's writing about now, Rembrandt and so forth.

Jasper Rose: Yes.

Vanderscoff: Tell me a little bit about the [dances], waltzes.

Jean Rose: It wasn't just an ordinary quick steps or anything. It was called "The Waltz."

Jasper Rose: It was called The Waltz, and every so often we would have a weekly waltz. I was particularly fond of those because I'm very fond of waltzing.

Vanderscoff: Where did you learn to waltz?

Jasper Rose: Oh, Cambridge, I imagine. Maybe before that, at my school. Because English public schools had big traditions of musicianship. The English public school was a musical place.

⁶⁵ See Vanderscoff's oral history with Harry Berger *The Critical World of Harry Berger, Jr.* [Regional History Project, UCSC Library, 2015] <https://library.ucsc.edu/reg-hist/the-critical-world-of-harry-berger-jr-an-oral-history> for more detail.

Vanderscoff: Was that curricular or was it sort of extracurricular? Where did the music occur?

Jasper Rose: Oh, it was extracurricular, in essence. But then, so much of the English school was extracurricular. Much of the point of the English school was that it should be extracurricular.

But [at UCSC] we all used to go and get into tails and wander around. It was a jolly festivity, of which some, of course, didn't approve, and those from high up it was all against. Clark Kerr was not particularly keen on waltzing.

Vanderscoff: Or McHenry, maybe?

Jasper Rose: McHenry? Oh, Mrs. McHenry loved a little bit of a waltz with a faculty man.

Vanderscoff: So what sort of reaction was there from among other faculty? Could you get them involved with this, or were they too busy with their research?

Jasper Rose: Some of them were delighted to do a bit of jalloping and walloping. And other were thinking, "This is total nonsense. Why on earth are we doing this here at all?" So it was a mixed bag, the faculty response.

[The Roses' aide comes to the door announcing a phone call; Jean leaves to take the call.]

Vanderscoff: So you were talking about the faculty reaction to these festivities.

Jasper Rose: Very rapidly, faculty accommodated to this beautiful world. But some results were strange. There was the world of people on horseback, cowboys, which was very

foreign to most faculty, [people like Page Smith] on horseback and trotting about these very beautiful enormous fields. And then emptiness, so intact. The campus itself was very divided, and you came in and there was an entrance. And then there was a long, long, long journey [up to the developed portion of campus]—

[interruption as the Roses' aide brings in coffee and cake]

Ah, thankee kindly. Well, we've got to eat.

[Vanderscoff and Jasper pause to eat; the recorder is turned off. The record resumes a few minutes later]

Vanderscoff: So Jasper, I'm just curious, you mentioned that some faculty members didn't really approve of all of these College Nights and waltzes and carrying on. And so, if some faculty gave you criticism of that and saying it wasn't important in an educational setting, what was your response? Why did you think it was worthwhile?

Jasper Rose: Well, many of the boys and girls there were very far away from their families, a long way away from their friends, a long way away from the kind of amusements that they had. And now, they could be left to what? I said, it's all very well, but just leaving them to do nothing very much except— It was an answer, not just to the faculty, it was also an answer to the administration. Because of course the administration wasn't terribly happy about some of these elements.

So we eventually got to a situation where we had funny little places where boys and girls could get together and dance and amuse each other. It meant that McHenry had to accept

the fact that they were boys and girls. I mean, look at it. We were miles from anywhere [Jean Rose enters and rejoins the conversation] and they had to have some form of ameliorating amusement, which hadn't been thought about at all. It had not really been thought through for the first or three years, which was when I was, largely speaking, in charge [as senior preceptor]— [pause] Looking back on it, I realize how much I was in charge in this period.

Jean Rose: And degree day. You had to hand out the—with all the parents and so forth—you had to give speeches and things. Jasper was very good at making speeches. I remember him giving very good speeches.

Jasper Rose: Well, they like to have a little bit of foodle-doodling at the appropriate moment, and I did it.

But we're not really talking about that. We're talking about having some form of entertainment. It's difficult for you to realize it fully, but that's a long, long hill. And getting up to the campus, where you actually lived, if you were a student, took quite a bit of time and quite a bit of effort. There were eight hundred students here, or a thousand students, something like that. Quite a large number. How did you feed them? Did you feed them bauxite? How did you keep them mentally and physically amused? What would they do in the evenings? Dance! What else? If you went down into the town, that's a long way. And what sort of costume would you use?

Jean Rose: I've forgotten, Jasper, were there films shown in the dining hall?

Jasper Rose: Well, it took quite a lot of time to get anything going and then there was a difference between what might take place in one of these conky-wonky places and a more regular place for showing a film. There were some films shown. Yes, of course, there were. But it took time to get it going. And then what was the nature of the film which was going to be— You've no idea, really, how sort of absolutely empty and like some kind of refrigerator, almost, it was.

Jean Rose: The faculty were just happy to go back to their families and their children.

Jasper Rose: Well, the faculty had its own world. In fact, a lot of the supposed cinematic events were entirely aimed by faculty at faculty.

Vanderscoff: So you're talking about executing a wide range of events, and this requires staff. I wonder, from your time as provost, who some of the key staff people might be, who were of help?

Jean Rose: Who would help with what?

Vanderscoff: Help putting on the College Nights, help putting on the waltzes—just helping you do your work.

Jean Rose: Don Weygandt's wife, didn't she play the piano?

Jasper Rose: Oh, yes, Aldeen.

Jean Rose: Come and play the piano in the dining hall.

Jasper Rose: She'd play the piano in the dining hall, Aldeen.

Jean Rose: She'd play waltzes.

Jasper Rose: She'd play waltzes and she'd look charming, sitting there doing waltzes.

Jean Rose: We were friendly with them.

Vanderscoff: Jasper, I have here a photograph of you with Mary Takayanagi. And was she still with you when you went into the provostship?

Jasper Rose: Oh, yes, she was there.

Jean Rose: Oh, yes. I remember her very much.

Vanderscoff: Yes, Mrs. Rose, would you mind saying a little bit more about her and what she did.

Jean Rose: Well, I do remember that Jasper's office was very busy because he was interviewing students and she didn't have a free moment when he was provost. I remember when Rich Randolph became provost—he came next—she sat there pruning her nails, so relaxed. [laughs]

Jasper Rose: [laughs]

Jean Rose: I think she was a bit overworked, in a way, with Jasper, because he was busy with everything. Mary Takayanagi was great help.

Jasper Rose: You've got to think of these many different areas. You have the provost house, and you have the college office—

Jean Rose: Where Jasper went each day. And you encouraged Nick Wolston—he was a musician—and Tim Reed, who performed on the harpsichord for—was it College Night?

Jasper Rose: They would do it very often on College Night. They were the musicians for College Night—dear Tim Reed.

Jean Rose: And the Eloise Pickard Smith Gallery—there were concerts in there.

Jasper Rose: They used to perform in the gallery, yes.

Jean Rose: And all that Jasper organized.

Jasper Rose: Yes, but the crucial thing to realize is that there were so many different centers for where people might congregate and enjoy themselves, or learn, or whatever it was. And the faculty, largely speaking, was very separated from everything else. The faculty had their offices and the classrooms in a totally separate area, you see? The faculty and the students didn't live all the time together. Au contraire, the faculty went off to their homes and the students went off to their dormitories. And there was a great sense of separation from faculty and students, and from faculty and faculty, and from students and students.

Jean Rose: Well, you were very aware of this because at King's you were often at the same staircase as one of the dons, and there was much more interrelationship between the fellows of the college and the undergraduates.

Vanderscoff: Interesting. So that's how it was at King's. But what you're saying, Jasper, perhaps, is that at Santa Cruz there was more of a separation.

Jasper Rose: A total separation! It's very, very difficult to understand that transposing one kind of—I mean, look here, King's College was an institution which was founded in 1441. Santa Cruz was founded in [1965].

Vanderscoff: King's, of course, has all of this antiquity. And Santa Cruz is new. And it seems that there is a lot of talk about it being modeled on Oxford and Cambridge. But what you're laying out is that even structurally, just in terms of the lives and expectations of students and faculty, there was division from the beginning.

Jasper Rose: It was a hopeless situation, really, from all sorts of points of view. The most fundamental one was quite simple: the faculty were totally separated from the students.

Jean Rose: You were senior preceptor and you tried to link them together. You were often with the students.

Jasper Rose: Often with the students, yes.

Jean Rose: And particularly when you were provost, you were.

Jasper Rose: Yes.

Jean Rose: You lunched with them every day.

Jasper Rose: I used to eat with the students a lot and I quite enjoyed it.

Jean Rose: And not having a car, you used to walk from the library back to Cowell. And when you walked, you always had a student or two with you, walking.

Jasper Rose: Yes, so we'd chatter.

Vanderscoff: So you're talking about quite a full spectrum of involvement. I just wanted to loop back to my question about some of the support you have. Just in terms of early staff members, another one who comes to mind for me is Angie, now Christmann, but she might have been Kuper then?

Jean Rose: Yes, she was Angie Kuper then. Then she became Angie Christmann.

Vanderscoff: I've heard Angie talk a lot about both of you and the waltzes and so on.

Jean Rose: Have you? [laughs] You met her, did you?

Vanderscoff: Yes, she's still in Santa Cruz.

Jasper Rose: She's a charming girl.

Vanderscoff: Can you say a little bit about what she did?

Jasper Rose: Well, Angie just did everything. There was not very much, in a way, when we started, of administrative assistance.

[William walks in]

William Rose: Would you like me in?

Vanderscoff: Feel free to join in. We're talking about the provost years.

Jean Rose: Would you like to join us? [William takes a seat.]

Vanderscoff: So Jasper, you were talking about Angie. You didn't have many administrative assistants and so she rather had to do everything.

Jean Rose: You were very fond of one of the secretaries called Wadad Anderson. She gave you a paper knife, which you had to hide because of the parents thinking it was dangerous or something like that. [laughs]

William Rose: He actually was very fond of her. She was very spirited and I think he enjoyed that. He was amused by her. As a child, you can pick up on that sort of thing. He found her lively and dynamic.

Vanderscoff: William, I wonder if you could say a little bit about being a kid in the provost house?

William Rose: Oh, it's not just the provost house. It was a bit isolated from other children.

Jean Rose: What about the Vogler boys?

William Rose: Well, yes, we had the Vogler boys. I would say I'd be more interested in talking about being a child at the university and witnessing the events.

Vanderscoff: Sure, let's widen the scope then.

William Rose: First, my father used to have Shakespeare readings in the house, which was fun. He used that house to entertain. He got my mother to do a lot of entertaining too, probably more than she should have had to do. They both threw themselves into the role of being provost and provost's wife at the social level. They both wanted to make it dynamic. It was unpaid, really, that aspect. But they certainly did do that and had lots and lots of parties for everyone. My mother used to cook huge meals. She'd cook a chicken curry, or

something, for 150 people, and she'd have a couple of little students help her. They'd have all the stoves going, huge buckets of the stuff, at very good quality. It was quite impressive.

Jean Rose: And fish. One of the janitors used to fish in the sea and brought great big salmon. And we'd have salmon. I'd cook them in the oven and then faculty and students would dig into the salmon. It was very good.

William Rose: And there was the trifle! My mother's famous trifle, which is really famous.

Jean Rose: [laughs]

Vanderscoff: Yes.

William Rose: Who is it, the chap with the whiskers and sideburns?

Vanderscoff: Michael Warren. He remembers it fondly.⁶⁶

William Rose: Years after my parents had departed and I'd be in Santa Cruz and I'd bump into him, he'd go, "Oh! Your mother's trifle!"

Vanderscoff: [laughs] So yes, Mrs. Rose, you mentioned earlier that Eloise was quite a domineering figure as the provost's wife—

Jean Rose: Oh, she was.

⁶⁶ Michael Warren mentions the trifle his own oral history with Cameron Vanderscoff: *Things Past: An Oral History with Professor Michael Warren* (Regional History Project, UCSC Library, 2015). Available only in the UCSC Library.

Vanderscoff: —and that at first you didn't know quite what to do. But then you got your footing a little bit. So could you tell me about what it meant to be a provost's wife in that time?

Jean Rose: Well, I didn't have any time for painting, which is my main interest in life. I just had no time at all for painting. I didn't paint until I left campus, and then I had to start [again]. That was quite difficult, to sort of begin again, you know? I did spend a lot of time with the entertaining and buying food and all that sort of thing, and cooking, as I remember.

William Rose: They used to do a cocktail hour for the faculty on Friday nights. And, of course, they weren't given money for the drinks. So they spent out of my father's own salary. Some of the faculty were a bit snooty about the bourbon, "Well, I don't think much of this bourbon. Why can't you get good quality?" And my father with 35, 40 of these faculty characters—

Jean Rose: Yes, George Amis said, "This is not good enough. I'll come with you to the store and help you choose what we should have." So, this is what I did. I always provided lots of whiskey and bourbon. They loved it. On Friday, they'd come in and have a nice drink and talk to each other.

William Rose: Also, my parents took care of a young student who'd had a mental breakdown. And she came in the room next to theirs. I think she attacked my mother with a pair of scissors.

Jean Rose: She was terrifying at one time. I was quite frightened of her.

Vanderscoff: She had a breakdown?

William Rose: Yes, she had some sort of a mental breakdown and for some reason my parents were expected to take care of this girl for a few nights.

Jean Rose: Well, I think the psychologist was on holiday and she said, "It's not my business, I'm on holiday." So we took her to the mental hospital by car. I drove the car, and Jasper in the back seat had to hold her down. It was quite nerve wracking. And then she got to the hospital and she was there some time. When she came out, we had her living in the spare room, which was opposite our bedroom. And she was there for some time.

Jasper Rose: No joke, no joke.

William Rose: But it's sort of how my parents were very parental to the students when he was provost. In fact, I would say that my father was really a very parental person in general to students.

Jean Rose: Yes, he was.

William Rose: And that was probably the biggest division, in a way, that he had from the other faculty. He decided they were more important than writing scholarship in minutia, and getting footnotes correct, and writing about footnotes, and footnotes about footnotes. He certainly decided, actually these people are quite important because they need to be educated a bit about life, in a way, and about the breadth of life.

Vanderscoff: Would you concur with that, Jasper, that parental feeling towards the students, instead of research?

Jasper Rose: Oh, I felt as though I had to be there as their very own parent, yes. Of course. And if you look at the place, you'd be able to understand it. The student residences were quite remote from the town. And you get on a big bus to get to this rather minute and uninteresting little town. But you were a long way from the town, in essence.

William Rose: What I remember of Jasper being provost—I don't remember how many students were in Cowell, but there were very few adults actually up there overnight. It would be Jasper, the provost. Then each of the dorms had a kind of junior faculty living there. But there was a slight isolation from other adults.

But I don't think that was the whole issue with my father. I think he saw that they needed parents in a way that they hadn't had parenting at home.

Jasper Rose: At home.

William Rose: It might have been a cultural kind of parenting.

Jean Rose: There were so many students [of divorced parents], and they'd talk to Jasper about it.

Jasper Rose: It was as though we were a complete society.

William Rose: It was quite tribal, in a way. It was quite a tribal thing. Exactly as he says, it was a sort of society up there with a few adults and then lots and lots of young people free from home for the first time, in the wilderness almost.

Jasper Rose: It was getting away from any form of childhood. Here you were for the first time—you were miles and miles from anywhere. The provost's house looked out at over

the great Monterey Bay, which was an enormous bay, and very, very handsome, and very grand and rather empty. And down at the bottom of it was the end of Monterey. So there they were. It was a totally different world from the world that they'd been in, a cozy world in many ways.

And also they didn't have much in the way of furniture. Getting them to have a little bit of furniture was quite a job and involved getting money out of the squeezery. One of the complicated extras was getting money in order to have any kind of musical whatever it was, just in order to have an adult being.

Jean Rose: I used to run the gallery, didn't I?

Jasper Rose: Yes, you ran the picture gallery.

Jean Rose: And that was something quite difficult to take over from Eloise, who had put on very good shows. But we put on a very good show. We went to Berkeley and interviewed a man who had a vast collection of William Morris and all the people around him. And we had a very good exhibition of that in the Smith Gallery. Who else did we have? I invited some of our English friends to send work: Nan Youngman, Cecil Collins—

Jasper Rose: Major figures.

William Rose: Cecil Collins is major in Britain. A very important painter. A huge collection in the Tate.

Jean Rose: And we had a nice British exhibition, which was slightly frowned upon. What they really liked was exhibitions of the faculty work, like Don Weygandt and the man who now lives in Italy, Pavel Machotka.⁶⁷

We had different shows there, a new show all the year round. And I was helped with that by somebody called Jeannie Houston. She was Japanese and she was the wife of Jim Houston, who wrote quite successful novels.⁶⁸

Jasper Rose: That's right.

William Rose: And she'd been in the [Japanese internment] camp. Hadn't she been in a concentration camp?

Jean Rose: Yes, during the war, I think. She'd been interned.

Vanderscoff: So what's extraordinary to me, Mrs. Rose, is that this seems like a massive amount of work, but there wasn't any sort of salary or consideration made for the provost's wife, was there?

Jasper Rose: Oh, no, no, no. [laughs]

Vanderscoff: It was just expected.

⁶⁷ See Irene Reti, Interviewer and Editor, *Founding the Aesthetic Studies Major at UC Santa Cruz: An Oral History with Professor Pavel Machotka* (Regional History Project, University Library, UC Santa Cruz, 2016). Available at <https://escholarship.org/uc/item/4xm9n444>.

⁶⁸ Jeanne Wakatsuki Houston and James Houston co-wrote *Farewell to Manzanar* (New York, Bantam Books, 1974).

Jean Rose: Well, yes. I did it partly to help Jasper. Because it helped him if I was doing my bit. It made the whole thing more— Jasper, in your craft program I taught etching, do you remember?

Jasper Rose: Yes.

Jean Rose: That was another thing I did.

Vanderscoff: Yes, you mentioned the other day that during the time of his provostship you taught some etching and aquatint classes.

Jean Rose: Yes, we had aquatint classes.

Jasper Rose: Well, we really put together something which was rather like an art school.

William Rose: And again, my mother wasn't paid for that.

Jasper Rose: Of course not.

William Rose: Which is pure dedication to the spirit of education and putting as much as possible into the youth. That's why I say they were parental to them. They said, "Well, this isn't in the program but they need it." There were all these people whose interests weren't being fed, necessarily, by conventional curriculum. They wanted to go and study etching. But again, it's typical that the arts would not be paid for.

Jean Rose: Yes. [laughs]

Vanderscoff: Right. So Jasper, you described this almost as like trying to set up an art school.

Jasper Rose: Yes. Well, it was like an art school.

Jean Rose: There was printing, wasn't there, with Jack Stauffacher.

Jasper Rose: Jack was a wonderful man, very, very gifted and very interesting—and he helped to get together a world of printing. That was quite rare, and the Cowell Press became quite a substantial event. Even now people will say, “Is the Cowell Press doing any publication?”⁶⁹

Vanderscoff: I have here a sample of the Cowell Press doing some of your work.

Jasper Rose: Oh, I know all that, my dear.

William Rose: They produced it as a gift for my father.

Jasper Rose: A leaving gift.

Vanderscoff: *Evicting the Household Gods and Other Essays* by Jasper Rose, Cowell Press 1974.

Jasper Rose: Yes. It was when I was leaving [the provostship].

Vanderscoff: Another element of this is when you were provost, colleges still had a say in the advancement of faculty.

Jasper Rose: Yes.

⁶⁹ See the oral history with Jack Stauffacher in Greg Graalfs, Interviewer; Irene Reti, Editor, *The Cowell Press and its Legacy 1973-2004* (Regional History Project, University Library, UC Santa Cruz, 2004) <https://escholarship.org/uc/item/0mz917dq>.

Vanderscoff: So what sort of a responsibility did you have at that time as provost in terms of the advancement of faculty?

Jasper Rose: Well, I had a very serious administrative situation because I was head of their college, and as head of their college I was able, first of all, to get information from all the other members of the college about Mr. Bonga. He pretends to sit there with the students, but is he really bongering or is he really dinger-dongering? That was a bit of it. Then I myself would have to think about what stinky-winky was doing and whether he was doing something useful, or just hiding behind books and so on and so forth. And then I had to find out what do the students make of him? Was he effective as a faculty member? Was he effective as the fellow of a college? And being a fellow of a college meant something then, and it meant more and more and more. Did he take part in College Night? And was he really interested in the college's orchestra?

William Rose: My memory with Cowell was, wasn't it initially interdisciplinary? Because it was the first college, they had so many anthropologists, so many historians, so many scientists—I can't remember, I was a boy. But I think that later dispersed and they became more specialized.

Vanderscoff: Well, in about the time that we're talking about, the university started a policy which they called reaggregation, when basically people were clustered. If you were in art, you were really to be in the art college. If you were a scientist, you were really to be in the scientist's college. But yes, you're right, that did cut against the grain of the original idea of an interdisciplinary approach.

Jasper Rose: Yes.

William Rose: And I think that's one of the things that my father found attractive, was that they were all interconnecting. One of my memories of him as a provost was he was very connected to the *meetings* of people, the events where people all met. And that's why the extracurricular activities, College Night, and the various festivals, were so successful, and actually more part of the education than the classroom. There was this sense that you were learning through experiencing a cultural event.

I think coming from Cambridge, England, to essentially the wilderness of Santa Cruz, must have been a shock to my parents. Where was the culture? There were no museums, etc. So they had to kind of suddenly create culture. I think that my father very much had that sense, that he needed to create culture for people. By culture, I mean different events where people express and experience things together. He felt the need for people to have that experience. They didn't have it, and he, as a sort of parent, was going to provide it for them. It wasn't just T-shirts, and jeans, and the military state. Actually, life is a bit richer than that. I get shocked when I look at photographs of the clothes that people wore. It was so banal. There wasn't even a sense of wearing interesting fashion. It was just T-shirts. And, of course, back in the sixties people began embroidering their jeans with flowers—⁷⁰

Vanderscoff: Tie-dye—

⁷⁰ In the editing of this oral history, Inigo Rose provided the following recollections of that period: "Culture in Santa Cruz—there were things like the potato festival with potato soup, potato pie, potato ice cream, etc.—sort of comic happenings. Matt Foley and his partner named taught children's art classes. There was culture of a kind. I sold my first art work for \$5, a batik, at an art sale. William did an amazing Jacobian Musketeer in batik, which is an Indonesian method of fabric dying."

William Rose: Yes. I think they were all very interested in that. That was what was so exciting to watch as a little boy.

Jean Rose: [laughs]

Vanderscoff: So Jasper, I'm very interested in what you said about advancing faculty. So you said that as provost you looked to see if the faculty member was participating in the life of the college, College Nights, engaging with students. At the same time, of course, the boards are assessing people for advancement. They're looking at publication; they're looking at research. But it seems like you were looking at a different set of criteria.

Jasper Rose: Yes. To some extent, a different set of criteria, but more importantly, the same set of criteria, but addressed in a different way, to a different group, on a different basis. That is to say, all right, as teachers we were concerned with [a subject], making sure that the kids knew what it was, and how important it might be.

Vanderscoff: It seems to me—tell me if I'm hearing you correctly—that you were much more concerned with advancing teachers and people who were engaged in collegiate life than you were in advancing researchers.

Jasper Rose: Well, part of the problem was that at this stage—I mean, if you're talking about the 1970s and 1980s, when the place was still very small and the amount of research that could possibly be done was small. I don't know whether you really know about it, but the whole group of faculty were sent off at one stage to learn more and do more outside and then come back. And we were given some money to have what turned out to be funny little igloo places where the faculty could get together and learn this and that together.

Vanderscoff: Retreats?

Jasper Rose: Yes.

Jean Rose: Weren't there invitations to people from outside the campus?

Jasper Rose: Yes, to come and say howdy-doo. So yes, there were ways in which you could think about [UCSC] as part of a conventional world. And there were ways in which you could say, well, we tried to do something where the students could invent part of what they're going to learn, which is very, very important.

Jean Rose: You invited Donald Nicholl to come to campus, didn't you?

Jasper Rose: Oh, yes, very much.

Jean Rose: Donald Nicholl was an Yorkshireman from Keele University. Jasper always remained very impressed by him.

Jasper Rose: Well, you couldn't help be impressed by Donald because, to begin with, he was six foot five or something. He was very, very tall. And he had a kind of educational spread which went with that tallness. [laughs] So he knew all about everything. He spoke in a north country way [affects northern English accent]. He had a very strong sense of his own accent and his own position. The students loved him.

Jean Rose: Yes, he was very popular.

Jasper Rose: Yes, they really did enjoy him, except when they hated him. Of course, there's always a small hate group.

Jean Rose: Well, he was very much an authority.

Jasper Rose: Yes, he was very much an authoritarian figure, and important as that. And, of course, he was a foreigner, too. He represented the whole world of European education and scholarship and Yorkshire and Paris and whatever it was. And so, he was an interesting person to add on to whatever was going on, wouldn't you say that, William?

William Rose: Oh, yes. But I was just teeny at that point. He was very large, a very loud-voiced fellow.⁷¹

Vanderscoff: So Jasper, you've painted this rich picture of this collegiate environment. And part of what we're talking about is the different pressure on faculty members to involve themselves in the college—

Jasper Rose: Or not.

Vanderscoff: —or not, and focus on research. Speaking for yourself, was both possible? Or did you feel that you had to, or wanted to really focus on the collegiate side? I'm curious about your feelings.

Jasper Rose: To begin with, but somebody had to deal with the thing as a college! You know, there was no doubt about that. And the residential aspect of it was quite obviously collegiate.

⁷¹ Inigo Rose recalled: "Donald Nicholl would have my mum cook him special food and bossed her around all the time, ironically advocating equality to those who would listen. For me, he seemed a figure of fun but he took himself really seriously."

William Rose: I think my father subconsciously responded to this idea of being on the Pacific Rim and the influence of the Asian communities. I think he certainly realized he was an administrator as a provost. Then he started to look to the traditions of the Orient, to the Chinese, where they have a tradition of an administrator who then paints and does calligraphy as a very high form of expression. And then there is the influence of Buddhism and so on, of the idea of how you make a brushmark, and so on and so forth. I remember my father spending evenings in the little study he had in the house and he would practice his calligraphy. It seemed very natural. It seemed like he was in tune with a kind of ancient world that came from the East, came from China. And he had just picked it up without necessarily even thinking about it. Of course, he probably did think about it, but to me it just looked like it came without reading or research.

Vanderscoff: This model of the Chinese scholar-administrator-intelligentsia.

William Rose: Yes, scholar-administrator-painter. That's what you did. And in fact he was quite right. And I think a president like Trump, who has very little interest in art, he should be practicing his calligraphy!

Jean Rose: [laughs]

Vanderscoff: Among other things. [laughs]

William Rose: He should be collecting fine art. And my father was kind of an archetype. Actually, to run things you need to be a civilized person. You need to be sensitive to the arts because they produce greater sensitivity and understanding. And he just did it naturally. He

thought, well, scholarship, that's fine, but there are other forms of expression. He would use watercolor paintings as part of being an administrator.

Jean Rose: [laughs] Yes, beautifully expressed, William.

Vanderscoff: Well, that's very interesting to me because it seems that you made that choice, but then others of your colleagues either did not get tenure because of publish or perish, because of the expectations for research.

Jasper Rose: Well, also, very straightforwardly, there was a shortage of money. One of the problems that was particularly difficult for UCSC was that there was a squeeze going on on campuses, a squeeze going on at the University of California. And an easy way of using squeezing to get money, was to push these idolatrous [professors] out. To create the provostship was quite difficult.

William Rose: And subsequent provosts have actually decided not to live on campus. And that's the greatest difference. My father was very much living on campus, very much participating in the life of the students.

Vanderscoff: Well, the newest colleges, College Nine and College Ten, built in the 1990s, they have a provost but they don't have a provost house. So the provost does not live on campus. At the older colleges, that's still the case—but just a note.

Jean Rose: That's interesting.

William Rose: You see, I've spent a little time teaching at the university and I was offered the provost's house, actually, to stay in, if I would teach them a course for free. Because the provost—and this was Cowell—didn't want to live there.

Vanderscoff: And when would this have been?

William Rose: This would have been 1991 or 1992.

Vanderscoff: I'm not sure who would have been provost then—Carol Freeman?

William Rose: That sounds sort of familiar. It's just that it really indicated to me that it had changed.

Jean Rose: Well, I think the provost did live in the provost's house for several provosts after Jasper.

William Rose: But I'm just saying specifically this is what happened. You can go back and look at the records. I taught a course. And I actually tried to do a Shakespeare reading. Because I thought—you know, look, a little boy likes to be like his father, okay? And I thought, oh, I'll be just like him. He used to have Shakespeare readings. And I tried. I asked Michael Warren and he said "Oh, all right," but then he didn't [come]. And it was kind of a pathetic event. It made me realize this idea of tradition and keeping things going, and how actually things had changed and the traditions that Page and my father had introduced were eroding, and it wasn't going to be quite the same.

Jean Rose: There was Shakespeare Santa Cruz, which Michael Warren was involved with. So I think that's what absorbed his energies.

William Rose: Okay.

Vanderscoff: Yes, so Jasper, I'd be curious to hear about your reaction that College Nine and Ten do not have a provost's house.

Jasper Rose: I'm just saying it's ridiculous. That's involving a devolution which is going to be fundamental—and already was, in some respects, fundamental from the start. One of the issues which I was trying to bring up all the time was the fact that there was a college and there were students living in one place; faculty living in another, completely different place; and administration living in a completely different place. These were already dividing the institution up. In one way, of course it was right. It was absolutely right because they *were* different. And in another way, it was hopelessly wrong because they thought of this as just the beginning of a trimestral world in which there were completely different parts. And there wasn't any getting together of the faculty and the students.

Vanderscoff: That's going to be prove to be a key theme in some questions that I have about this next era we're entering. But just to sort of close off this chapter about the provostship, you mentioned that you and Dean McHenry did not get along.

Jasper Rose: Not very well, no.

William Rose: My father had certain confrontations with Dean McHenry that might create a certain feeling now. And one of these confrontations was over the right of my mother to park in front of the provost's house. It was quite a large parking area. Dean McHenry was actually willing to waste his time in saying to my father, "Look, you need to get a special permit to park that car and that permit will be—whether it was twenty, eighty, or a

hundred dollars a year—I don't know, but it was a very petty thing. And rather unfair to expect my parents to live in this house and not even have the right to park in front of it, when my mother had to go and shop in town. And then he was saying, "Well, you've got to pay us this special permit." And my father thought, how absurd and how bureaucratic and petty. And he got—my father always was—it's something I've never been able to do—but anything that he felt that wasn't correct, he would stand up and say, "Look, I differ."

Jean Rose: Yes, that's true.

William Rose: He would say, "I'm not accepting that. It's unacceptable and I'm going to fight it." So there was a slight feeling of this disharmony between the two men over those kinds of things, and probably larger things as well.

Jasper Rose: Oh, yes! And how. [laughs]

Vanderscoff: I'm just curious about what the circumstances were of your resignation from the provostship.

Jean Rose: I was disappointed when Jasper resigned. I thought he was doing it very well and he should carry on. Richard Randolph thought the same, that he should do it for five years like Page had done it for five years. But Jasper decided, no, he wanted to give it up.

William Rose: But there's also a natural rhythm. Page was five; Jasper was four. It seemed quite natural, actually, from my point of view as a child.

Jean Rose: Well, I was disappointed because I thought he was doing so well.

William Rose: He was doing tremendously well, but what they say is quit while you're ahead. When things are good, it's time to move on. So he thought, well, it's a good time to move on and try my next gig. Fair enough, basta.

Vanderscoff: So sure, but what was the reason for resigning then?

Jasper Rose: I can't remember now.

Jean Rose: The reason? I don't think there was a reason beyond the fact that Jasper had possibly gotten tired of it.

William Rose: Well, I think it was hard work! I remember he was exhausted. He put so much into the students and into the faculty. He cared about every single person. He probably knew every single student's name, made it his business to go around and meet them all, and to be friendly to them, and take an interest in them. And he'd take people who were really wallflowers and looked like they had never had anybody ever take an interest and he went and he took an interest in them! He really did. It has to be said.

Jean Rose: Yes.

William Rose: And that was why he was not interested in publishing, because he was really interested in people and he really cared about those people. I'm a little boy watching, but that's what I observed about my father. He put so much into these people that he probably neglected my brother and I, to some extent. They got what we could have—you know, he really gave to them. Extremely much so. It really has to be said. Now he's elderly;

his memory isn't as good as it once was. So I have to say some of these things. But that really is the truth of it.

I think he was exhausted and I think he found some of the faculty members very unsupportive to his particular interest in being a champion of people, really being interested in what they were learning, and not whether he was going to be a great scholar or not. He used to say, "There are plenty of great scholars in the world. Why should I even write? There are so many people writing these days. It doesn't matter so much. But what might matter is some of these students." That does get forgotten in the banality of aspects of modern life, and I think he didn't want that to happen. He wanted to give people things that were energizing and see the dynamism of culture, and to see that they themselves had interesting things within themselves and didn't have to feel neglected. He did not neglect people. He was very, very interested in every single student. And he used to get to the kernel of them. He'd figure out who they were, in a way. He'd have them come—he'd sit down with them and he would often dictate his narrative evaluations to his assistant. And he'd look at them and he'd talk to them, and then he'd start saying, "Well, this person has a great enthusiasm for life and the subject." He would really get involved. Afterwards, we don't have to think anything of it. But actually, in the moment, and if the moment had been sustained a little longer, you'd have a different kind of culture. He was one of the people who believed in a different kind of culture.

Vanderscoff: So something that you just said, William, that you reacted to, Jasper, was a lack of support from some of your faculty.

Jasper Rose: Yes, well, it's true. Some members of the faculty weren't interested in the university at all. They regarded it as grotesque because it was right out in the desert. And they felt, well, there's nothing we can do in the desert and we've got to go back, in essence. It's difficult to imagine and really think through the business of these fairly young—and some of them very young—dons, faced with a campus where there wasn't any library of significance. Those [early librarians] were in little closets. Each had its little separate area.

Jean Rose: The slide library. Didn't you develop that a lot?

Jasper Rose: Well, of course, we had to develop the slide library. Otherwise we couldn't function at all.

Jean Rose: You used your own books. Yes, they made a wonderful slide library using Jasper's books, photographing the pictures, you see.

Jasper Rose: Well, there was an element of that in it, but it's not of very, very great importance. The important thing to realize that it was a library which was hardly started. And so getting into it and moving it along was quite a tough job and it preoccupied some people to the exclusion of everything else. And that was true of all sorts of activities within the campus. You've got to think of what it's like to start an institution. Here is the possibility of a new university!

And are we going to have a library which everybody can use, or a library which only the snootle-tootles can use? You could define the problem as there were two completely different institutional interests going on, and founding and playing with them is quite a hefty and difficult operation. The fact is that it was a fairly small campus, from that point of

view, and nobody realized just how complicated the administration was going to be—and it was kept on a small basis. Hopeless, hopeless, hopeless.

Vanderscoff: That takes us to a good transition. But would you mind if we took just a very quick break, for just a quick moment? [recorder is turned off for a mid-afternoon break]

[recording resumes later in the afternoon; Jasper, Jean, William, and Vanderscoff are all present]

“The Foundation Already Started to Crack”:

The Departure of Page Smith & Losing the Collective Team

William Rose: My father was very public-spirited and wanted the *collective* event to be celebrated. I’ve never asked him directly about this, but I think he probably felt let down when Page [Smith] resigned because he felt he had entered a collective of people who he really enjoyed, and like a football team or something, they could accomplish a lot. They had a direction, and the direction was exploratory and public and dynamic and positive in creating a future. And Page resigning kind of—you know, he’d been there for Page. Where was Page for him, in a sense? There was the initial foundation, and then the foundation already started to crack. And my witness is that [Jasper] was quite desperate to keep this great boom going. But the boom didn’t keep going, and actually it needed to keep going.

Jean Rose: I seem to remember there was a breakup of several marriages when Page resigned. And Page felt personally responsible.

Jasper Rose: [laughs] Yes, that would be Page.

Vanderscoff: How so? [laughs]

Jean Rose: Well, he said, “This only happened because I resigned.”

Vanderscoff: So what was the impact of his resignation on the private lives of these—?

Jean Rose: Well, I think they were all good boys under him.

William Rose: They succumbed to temptation.

Jean Rose: —and then when he resigned they became naughty.

Jasper Rose: Either naughty, or just simply further retired into their shells.

Vanderscoff: The faculty marriages breaking up does speak to the pressures that existed at that time, I think, for faculty.

Jean Rose: Well, it was an ideal world they lived in under Page. And then when Page resigned, it was no longer ideal.

Jasper Rose: Well, they no longer had somebody who would put up his colors for a particular way of doing things. And now it was all open and they had no master.

William Rose: Well, Page was a real presidential candidate, in a way. He looked like a sort of Roosevelt; he was a tall man with a very distinguished face. He had that great spirit of America, of the kind of leadership that people enjoyed in America. And then they replaced him with an Englishman. My father was always definitely an Englishman.

Jasper Rose: [exaggerated English accent] Well, I was certainly an Englishman, you know. My god, yes!

Jean Rose: [laughs]

Vanderscoff: Jasper, I wonder what were your feelings about Page Smith retiring early, as he did? What did his departure signify?

Jasper Rose: Well, I was horrified in a certain way because—to begin with, I was very, very fond of him and admired his socioeconomic world of American history. And then, I was annoyed because it was too soon. And I was, of course, thrilled because here was I, a young man, and I was going to be, woof-woof-woof, head of a college right at the beginning of a university.

Jean Rose: You were quite young, weren't you?

Jasper Rose: I was a quite young man, by comparison.

William Rose: It was a sort of team and Page was very central to that team, and my father, and Mary Holmes and so on and so forth—they all had this wonderful sense of being a team and working together, and not being typically petty academics. And the typical petty academics would sidle up to me as a young boy—I'd be ten or eleven—and they'd start subtly putting my dad down—

Vanderscoff: On what basis would they put him down?

William Rose: Well, they'd say, "Oh, he's pompous," or, "He's being far too silly about this," or, "Why does he act up?" There would be subtle things. The academic world is a horrible

world, really, because it's competitive and can be very mean-spirited. Because there are very few places [positions]—a lot of people would like to be in academia. They just can't because there just aren't the places. So it's very competitive. So people resort to taking out knives and stabbing each other.

But with the initial Cowell thing, they seemed to be actually a team, and I think when Page left the team took a big beating. My father loved the team. He is a team player. He's not an egotistical person, ultimately. He doesn't say, "I'm very, very important and I want to be known for eternity." He wanted to share in an event.

Jean Rose: Yes, that's so true, William.

William Rose: And that's what was wonderful about Santa Cruz. That was what was wonderful about the 1960s. People suddenly said, "Forget all this stuff we've had on our shoulders for centuries. Forget it." And my parents came, both having grown up during the Second World War. And my father, who is Jewish, had to watch his Jewish brethren being thrown into concentration camps. He was thirteen or fourteen. He must have been totally horrified as he went into adolescence. He wanted to create a better world. That was what Santa Cruz signified to him. That's what Page signified. And that's what America signified to Europeans and doesn't any longer, I don't think. These were the constituent elements in it. And it wasn't sustained—and we all know it wasn't sustained. There's still a residual.

Vanderscoff: Hmm. A part of the reason Page retired early was because of Paul Lee not getting tenure. That was a factor.

Jean Rose: Oh, yes, It was. That's right. At least he said so. He made it an excuse for retiring.

Jasper Rose: A reason for retiring. Let's call it a reason for retiring, not an excuse for it, but a reason for it.

Jean Rose: Well, I'm not sure. I don't think it was a real reason.

William Rose: Well, it may have been. Paul may have been another person, a compatriot—and he felt that he needed his team and his team was taken away. People need their team. People do need teams.

Jean Rose: Maybe. He felt Paul was important.

Vanderscoff: Well, I think what he wrote in his letter was that if this was a university that wasn't advancing people like Paul Lee, it wasn't a university that he wanted to—

Jasper Rose: —that he couldn't possibly add his particular colors to it. There was a way in which Page was old-fashioned in thinking of colors and alternative events. He had a military subconscious.

William Rose: Well, Page saw what was coming and he got out quickly. My father didn't see what was coming, but then had to suffer what was coming, and retired feeling beaten up. That's my impression. He felt beaten up by the time he retired. His dreams had been trampled upon.

Vanderscoff: Let's pause right there because I do have questions about the next chancellors and that type of thing. But maybe if we just take a quick ten-minute break—

Jasper Rose: Well, I'll be there at the end of the ten minutes and ready! But my dear son may not be available. You're very lucky to have him, because he's full of—

Vanderscoff: Thank you for being here.

Jean Rose: Will you be here?

William Rose: Yes, I'll be here. I'm sort of his advocate because I'm concerned that the story gets put across as a family, you know.

Vanderscoff: Good. Ten minutes. Yes, let's do it, then.

Jasper Rose: And I think what one should say is that when you are dealing with this [story], you are dealing with a family. The response comes from the family, not just from one person. And it's particularly important that William is included in this because it's a different generation and a different feeling. So you've got a bigger drift of what might be happening at your disposal. I think you should regard yourself as very, very lucky in this respect.

Vanderscoff: I do.

Jasper Rose: Because I'm nothing compared with darling William. And less than nothing compared with darling Jean. And absolutely nothing compared with myself!

Vanderscoff: Your point is well taken, so we'll take a break and we'll resume the family interview in just ten minutes. [recorder turned off]

"I Had No Place in It": Moving Into Reorganization and the Sinsheimer Era

[recorder turns back on; Vanderscoff, Jean, and Jasper are present]

Vanderscoff: Okay, we're resuming. I'm still on day 4, June 14. So in 1974, Dean McHenry retires, the same year that you leave the provostship. And then he's replaced by a young man from Berkeley named Mark Christensen.

Jasper Rose: Oh, yes.

Vanderscoff: Yes, what does that name evoke for you?

Jasper Rose: Nothing much.

Vanderscoff: Well, he wasn't there very long. His tenure was quite brief.

Jasper Rose: Yes, his tenure was very brief and his position was uncertain.

Vanderscoff: He was seen by many as not having a strong enough hand to govern the campus.

Jasper Rose: A) he didn't have a strong hand, but B) he was a no-man. He hadn't got anything to hold him up, had no special—

Jean Rose: Jasper became chairman of the art board soon after he resigned the provostship.

Vanderscoff: Christensen is there from 1974 to, I guess, 1976. So a very brief time.

Jasper Rose: Very brief.

Vanderscoff: Now, ultimately what happens with Christensen is he resigns. But there's almost a revolt of sorts in the faculty senate led by people like Sig Puknat, Paul Niebanck,

and some of these others. A lot of people said that the manner of his removal made Santa Cruz seem chaotic, or ungovernable, or an impossible place.

Jasper Rose: Yes. Well, it *was*.

Vanderscoff: I = wanted your thoughts on that.

Jasper Rose: Well, it was a very difficult place for various reasons, and they were fairly obvious reasons. They had the business of getting a campus going. And it was an enormous campus.

[William enters the room]

Vanderscoff: [to William] We're talking about this brief era after McHenry retires, a man named Mark Christensen became the chancellor and soon resigned under threat of removal.

William Rose: There was a coup. It was very nasty. I remember that. They decided he wasn't really competent and they wanted blood, the group who went after Christensen. He was a nice, affable man who my father rose to the defense of. He was a quiet man. He appeared to be quiet and retiring. My father stood up for him. But it was like they wanted blood—and I don't know why they wanted blood, but they wanted it.

Jasper Rose: Well, because they were thirsty. Very simple.

William Rose: Christensen; it was a hard act to follow Dean McHenry, and I think in general everybody wanted to be chancellor—you know, too many chiefs and not enough Indians. I think my father experienced a bit of that mutiny, an unruly group under him [as

provost] who wanted to take pot shots at him and didn't want to respect a kind of sense of leadership. I think that became stronger with Christensen, because perhaps Dean McHenry ruled with a rather iron fist. And so anybody who wasn't able to do that was going to be liable to attack.

Vanderscoff: One suggestion that I've heard is that Dean McHenry, as you've alluded to, was quite a micromanager of the campus. He was always getting into small details like parking and all of this. And he didn't delegate. But, at the end of the day, he still managed the campus. Whereas Christensen's problem was the paper stopped flowing and administratively there were some breakdowns. That's what I've heard in the archive.

William Rose: Yeah, it probably took him a while to get to know the ropes.

Jasper Rose: If there were ropes.

William Rose: Because he was hired from outside. He wasn't part of the original group, and the original group may have resented him being brought in.

Vanderscoff: But you recall your father—

William Rose: Yeah, my father was very kind to him. I recall my father standing up for him, one of one or two people who did. I don't think Christensen was in there for more than a year or so before they were after him, which is hardly giving the man a chance when he came in from the outside. It's an unusual group of people, an unusual circumstance. My father has a very good sense of people's character and I remember him thinking the man was a very affable man and certainly not deserving of that kind of attack.

Vanderscoff: Now, a big part of the criticism against Christensen was that he did not resolve what was being seen by some as conflict between the colleges and the boards of study.

Jasper Rose: No.

Vanderscoff: So, do you have sense that there was some sort of a conflict or a problem between the colleges and boards of study?

Jasper Rose: There always were conflicts between colleges and boards of studies. I mean, the whole thing was based on, built up on conflict, and it was never going to go away.

Vanderscoff: One element of that conflict was that the colleges had 50 percent say in how people would be advanced, and then the boards would have 50 percent say in how faculty would be advanced. It's been suggested that this was a big part of the conflict.

Jasper Rose: Well, of course it was. But it was really a conflict of personalities, as much as anything else.

Vanderscoff: And when it came to that debate between the colleges and the boards, could you say a little bit about how you felt during that time?

Jasper Rose: Well, to begin with, I don't think it was a conflict between the colleges and the boards. It was much more conflictual amongst people. There was a whole lot of rumpy-rumpy from some who could attach themselves to a board or to a college. But the whole thing was grumpy-wumpy, hmm? It had a lot to do with individuals coming in and coming out. You've got to remember that it was not at all an easy time to lose a post, and here was a

strong stress in which somebody would lose a post. But [UCSC was] also not a place where lots of happy friendships had had time to grow up. So it was, altogether, a grumpy world.

William Rose: I don't think my father was particularly happy with the strengthening of the boards, in general.

Vanderscoff: Well, that actually leads into my next question, which is that after Christensen is effectively pushed out, the next chancellor [after Acting Chancellor Angus Taylor] is Chancellor Sinsheimer.

Jasper Rose: Yes.

Vanderscoff: Sinsheimer soon comes in and he looks at this tension between the colleges and the boards and he decides that he will resolve it by placing all hiring and firing and advancement power into the boards. And this is called reorganization.

Jasper Rose: [laughs sardonically]

Vanderscoff: I just wondered about your reaction to that reorganization that Sinsheimer did.

Jasper Rose: Well, I couldn't stand Sinsheimer. I just thought he was an interfering, clever, unpleasant man.

Jean Rose: You wrote lots of letters to him of a critical nature.

Vanderscoff: What seemed to be the problem with Sinsheimer?

Jasper Rose: Well, he was just a bully.

William Rose: And [Sinsheimer] didn't really have much respect for some of the initial ideas of the founders. Under his administration the narrative evaluations were questioned. He said, "It's time for change. In the sciences, we need to have grades because otherwise they're not going to get into Harvard or MIT or wherever else." That was the big bitter battle—really Custer's Last Stand, or my father's last real stand with the university at large—was the battle over the grades. I remember there was a time when they had a discussion of it at College Night, I think, and my father really let loose. He was very, very upset about it. He said, "How can you possibly do this? You're destroying the principles of this university and I can't stand it; I can't stand for it. It's against everything that the founders set out to establish." That was the last major battle I observed my father fight.⁷²

Vanderscoff: Sinsheimer comes in 1977 and he stays until 1987. I don't know where in that decade that took place.

William Rose: Well, I think I was sixteen or seventeen. I was born in 1961, so that was in 1978, when it started to go.

One thing I didn't mention was that Page Smith was an independently wealthy man and he could kick out of the university when he did, when he saw that it wasn't going the way he necessarily would have liked, or he didn't want to put any more energy into it. My father couldn't. My father has been a self-made man, earned his living and built up his lovely home here, all on being very, very clever and careful. But he could not leave the university, even if he had wanted to. He had two children and a wife to support. I think he probably would

⁷² Inigo Rose recalled: "Jasper was asked to become chancellor of Goldsmiths College in London in 1976, but turned it down, as he still believed in UCSC and didn't want to uproot the faculty at that point. This was a year before Chancellor Sinsheimer arrived."

have left fairly soon once Sinsheimer had come in, because he stood for everything that my father didn't stand for.

Vanderscoff: Yes, Jasper, could you say more about your feeling of difference with what Sinsheimer represented.

Jasper Rose: Right, I really didn't bother with him very much except to suppose that he was exactly the dear, old formal way of running things which had happened in the 1940s, 1950s, and 1960s. It was a very, very sticky and stuffy and dull way of dealing with things, and I had no place in it. In particular, I had no place in it whatsoever, I felt. He took one look at me and said, "Well, there's somebody whom I've got to get rid of."

Vanderscoff: And could you say a little bit more about why you didn't feel you had a place in Sinsheimer's UCSC?

Jasper Rose: Well, because it was stuffy and traditional in a great many respects. There were the same old things that I much disliked amongst the way faculty was developed, and the absence of any real interest in students. Why on earth would I bother myself sticking around a place where there was no interest in students?

William Rose: My father was in the humanities. He was always a bit reticent about the sciences, to us, to myself and my brother. I think initially Cowell had someone like Todd Newberry, who is a marine biologist. So there was this mix. There was this sort of healthiness to it. There's somebody who is teaching history; there's somebody who is doing some biology. There was an exchange that made it relevant. I think this division that started to occur, this specialization, again was something that the founders weren't going to

endorse. Sinsheimer represented the power and coercion of the sciences. He was a—I forget what—

Vanderscoff: He was a research scientist, biologist, from Cal Tech. So he was coming from a place where research was [prioritized].

William Rose: Yes. The founders [like my father were mostly] humanists, more concerned with literature, history, art. I think that sense of Cowell College being ebullient with culture, that was what the founders were interested in. Even Page writing about the chickens—he made it history *and* science.⁷³ And they lost all of that. Sinsheimer was the guy who said, “We’re going to back to grades. We’re going to grade our people: you’re an A; you’re a B; you’re a C,” whereas my father would say, “Well, [the student] has a predisposition for languages and very fluent in languages, but I think his real interest may lie in deep sea diving because he talks about octopuses a lot. And he’s still trying to discover who he really is and what his deeper, profound interests are, and so on and so forth.” It was a very different picture from saying, “Well, he’s an A-minus.”

Vanderscoff: Well, certainly. And Jasper, think about the nature of the classes you taught. You taught Art, Art History, History—I’ve looked at the list.

Jean Rose: *World Civilization.*

Vanderscoff: Yes. I see you taught a class on the Glorious Revolution.

⁷³ Page Smith wrote *The Chicken Book* (San Francisco: North Point Press, 1975) with Charles Daniel, a study of the chicken from historical, cultural, mythological, biological and other diverse points of view. There was also a course on the chicken offered through Cowell College at UCSC in the early 1970s. The book was originally inspired by the course.

Jean Rose: William Morris.

Vanderscoff: Yes, William Morris, all sorts of things. And that's really what you're saying, William, that's an expression of that original, broad, open model of the campus—that you could teach all of those different subjects and draw connections with them, not see them as separate endeavors.

Jasper Rose: Right.

William Rose: Page ended up writing that book, *Killing the Spirit*, a very famous book he wrote about the collapse of education.

Vanderscoff: Jasper, let me ask you this: just simply put, what were the consequences of Sinsheimer's reorganization for the original UCSC collegiate experiment, in your view?

Jasper Rose: It was a disaster, a straightforward disaster, with no conceivable way out of it. There was no way in which you could avoid Sinsheimer.

William Rose: I think my father very much regarded him as a company man working for what we had all started to talk about as the military-industrial complex, as simple as that. You know, we discussed earlier that it was a family that went to UCSC. It wasn't just my father as a provost and a professor. It was a family from a different country. And we have a validity in an oral history as well.

And certainly my peers and others tended to start to regard—and other professors—the UCSC system being part of the military-industrial complex, and that things were being

developed towards that. Now, it might be a bit extreme, but certainly the humanities get further and further pushed to the side, with less and less relevance.

Vanderscoff: Yes, and Jasper, I wonder if you could say a little bit more about the particular consequences for the collegiate experiment.

Jasper Rose: It was a total disaster, really—it's very, very simple. People who wanted to *expand* the educational possibilities of the curriculum and make use of the intercommunication of variegated fields and people felt squish-squashed out. And squish-squashed we were! But it also felt that, in fact, the whole thing was being squish-squashed out, in essence. There wasn't any longer any interest in the development of a university which was new and full of gushing interaction. It was just a place where people quickly got a job—and got some money and got a position—and then went on to the next place. It was very much a businessman's point of view.

But the other point of view was never very strong, really. The whole notion of a campus devoted to reorganizing the way in which we looked at education, and the way we looked at human beings and so on so forth. "No, no, no. That's jejune, and that belongs to the sixties. And it isn't really what we're after. We're after really strong—"

Vanderscoff: Well, the research orientation.

Jasper Rose: The fact is that what was looking forward was a campus which knew where it was, and knew where it was going, and why it was going, and how it was going.

Jean Rose: Jasper, one thing that I remember was that Mary Holmes didn't get tenure or something.

Jasper Rose: She was pushed off, really. She was set aside.

Jean Rose: And you got very upset about that and fought for her. And you did get her reinstated.

Jasper Rose: I got her reinstated to some extent, but only to some extent. It was perfectly obvious that—

William Rose: Yeah, she was in hospital all the time with bleeding ulcers from it.

Jasper Rose: Yes.

William Rose: And she was probably the one of the most charismatic people in Santa Cruz County. The students all talked about her, flocked to her classes.

Jasper Rose: Oh, yes.

William Rose: She was sort of a cult figure.

Vanderscoff: But yet, she was not being advanced.

Jasper Rose: Well, how could she be advanced? There was no way of advancing her.

William Rose: You know, I seem to recall that there was something that was called The Penny University that was founded during the decline. And that's where some of the radical thinkers, maybe Paul Lee and people, were involved.

Jean Rose: Well, Paul Lee started it.

Jasper Rose: Yes. Penny University was enormously important to a lot of people. It wasn't to me.

Jean Rose: I think Page was involved too.

Vanderscoff: Yes, Page was involved. I've heard of the Penny University in other contexts.⁷⁴

Jasper Rose: Well, you need to know a great deal more about it. It's important for the crucial characters.

Vanderscoff: Yes. I'd love to hear more about the Penny University.

Jasper Rose: Well, I don't know very much about it because it was beyond and beside me.

Jean Rose: You weren't really interested in it.

Jasper Rose: Well, I was too busy, my dear. No, I think the real problem was I was just simply too busy.

Jean Rose: Yes, you were.

William Rose: Well, in a way my father was ambushed. There he was. He'd thought he'd joined the right forces. Then his compatriot, Page, jumps out. And there's my father, stuck, fighting a battle with fewer friends. Then he goes off to College Five. It's the art college and

⁷⁴ Inigio Rose recalled: "Penny University was still meeting on Monday evenings in downtown Santa Cruz when I left in 2005."

they can't run the art department properly because they're artists and all they do is fool around with paint. He's a good administrator, so he sort of tries to sort them out. But then the art college is always underfunded and they start moving in computers and getting rid of painting classes. They didn't treat him with a great deal of respect because he didn't have an academic qualification as a painter, which was rather rude of them.

Jean Rose: There were two art historians who Jasper didn't get on with.

Vanderscoff: And who were they?

William Rose: There was Nan Rosenthal. And then there was an Englishman called Reyner Banham, too, who appeared on the scene.

Jean Rose: And there was another woman, too.

William Rose: Virginia Jansen.

Vanderscoff: Jasper, let me ask you this: since the original collegiate experiment, you're saying, ran up against reorganization and was squelched by it, in some way. You know, in a lot of these oral histories, people talk about whether that could have been avoided. One of the things that you write in *Camford Observed* about Oxford and Cambridge is that what allows them, really, to survive is that they have antiquity and they have money, right?

Jasper Rose: Yes.

Vanderscoff: The colleges are individually endowed. And, of course, UCSC had neither: neither age, nor money.

Jasper Rose: Neither.

Vanderscoff: Neither age, nor money. And it had this college and board conflict. In retrospect, do you think that the collegiate experiment could have succeeded at UCSC? And if so, how, I wonder.

Jasper Rose: Well, there are all sorts of possibilities. But one of the fundamental [problems] was that Page deserted it. He needed to be there! And appointing me [as provost] was appointing a dud.

Vanderscoff: So in other words, you're saying that some of the original figures didn't keep their hand to the rudder.

Jasper Rose: To begin with, Page himself wasn't adequately loyal to his own ideas. He wasn't ready to fight in a serious kind of a way. He wasn't. He wasn't—He didn't. I mean, to chuck it on to me as an Englishman, who was very suspect, wasn't very much, was it?

Vanderscoff: Some people in the oral histories identify 1974 as a very important turning year because around then Page resigns, McHenry steps down, Ken Thimann has by this time left the provostship at Crown; you leave the provostship at Cowell. In other words, there's a huge changing of the guard that happens.

Jasper Rose: A rumble-bumble.

Vanderscoff: So there's this changing of the guard that occurs. You are saying with Page Smith is that some of the key personalities of the early vision didn't necessarily follow it through.

Jasper Rose: Well, they didn't.

William Rose: Well, for instance, Page could have become the next chancellor if he'd stayed in. There would have been a logic to that.

Vanderscoff: I was curious as to your thoughts about reorganization, but I think you've made them quite clear. Unless, is there anything else, William or Jasper, that you'd like to say about the consequences of reorganization? Or do you think we've hit it?

Jean Rose: I think that it meant that people wanted to be more traditional because they could get better jobs. They could leave the campus, and it wasn't just an isolated experiment. They could join other institutions, so they felt more secure when it was changed. Does that make sense?

Vanderscoff: Yes, it does. And it also meant more advancement within the university, as it became clear that tenure would be granted for publishing, and not for collegiate service, which of course became the case.

Jasper Rose: Oh, from a very early moment it was obvious that publishing was the crucial thing.

Jean Rose: Specialization became important.

Jasper Rose: Specialization had been there for a long time. And the real difficulty was to find out what kind of specialization was available to UCSC.

Vanderscoff: Something that Page Smith suggests in his oral history is that one thing that might have saved the collegiate experiment would have been if McHenry was radical

enough to abolish the boards of study, to have never have put them in there in the first place, and to just have the colleges. I wonder what your reaction is to that, that there wasn't a radical enough move at the beginning.

Jasper Rose: Well, there probably wasn't a radical enough move at the beginning, but a radical enough move at the beginning would have involved junking McHenry. At the beginning of it he thought he was part of a great, new expression of learning. But that was rapidly disposed of, I think. There was a very missed opportunity there, wasn't there?

Vanderscoff: To do what?

Jasper Rose: To educate. In that part of the world.

Vanderscoff: Do you think it succeeded for a time?

Jasper Rose: Oh, yes. Oh, yes, it succeeded very well, very briefly. Oh, I think so, yes, because the initial people involved were enthusiastic and not stupid and the surroundings were suitable, and so it could have been very much more important than it finally went. Look here, it was very beautiful countryside—and a plentiful amount of money and interest, and lots of opportunity. But in no time at all, it had gone all off. I think it became quite a disappointingly negative very soon, very soon, so dull and pleased with itself. Oh, very pleased with itself, wasn't it? Quite rapidly.

Vanderscoff: Well, there's the University of California system, as well. There's the pressure to conform.

Jasper Rose: Yes, yes. But McHenry was part of a fossilized campus, really. He was part of the same world as the old professoriate. He used his professorial powers in a professorial way. And the fact is that the chances of anything else happening were small, very small, given that there were too many people like McHenry buzzing around. There was that. There was an old guard, ultimately, which was there, which was going to do something else. And the new lot were caught at the edges of it all, and they weren't very experienced at the business of developing a campus. They had little idea of how to move it onward. There was not enough pressure of a kind of, we know how to do things and we are going to do it. There was no good group-o which could do it. You needed something more substantial and closer-knit. And Page Smith, I think, had very little idea of how to collect people together to make this into something which would work. The initial grouping was so, so, so sloppy.

Vanderscoff: In what sense?

Jasper Rose: In getting together a group of people who were determined and had an idea of what the new system would be. He lived on promised air. He was hoping that just by a couple of munches here and a couple of munches there, he could alter the whole structure of a campus. And it just wasn't like that.

[Jean leaves to confer with their aide about dinner plans.]

Vanderscoff: Jasper, you've talked a lot about how much your college meant to you. What sort of relevance did your board have for you in your earlier years? We could start with the history board. Did that matter much in your time or loyalties?

Jasper Rose: Well, I had a professor of history [as chair] who wanted to order everything around in the history world. His name was Larry Veysey. And he was sure of himself.

William Rose: You were keen on Barber, weren't you?

Jasper Rose: He was a general factotum, Barber.

William Rose: He was somebody my father got on well with and admired. "Oh he's a very, very good scholar that fellow. He's also a nice man."

Jasper Rose: He also was a somewhat incompetent administrator. These two things seem to go together: sweetness of personality and kindness about a field, and absolute inability to organize and see the limitations of this and the permutations of that.

William Rose: You see, one thing you could understand about my father in his position—he came across the United States in 1963, originally.

Vanderscoff: To Rice University, yes.

William Rose: And he might have even maybe, at that point, have thought of America the great dream, immigration even. He gets siphoned up to Santa Cruz and this exciting new prospect, some dynamic people. And he might have thought, wow, America! But I think by the end, he wasn't thinking that. He watched his child—not his literal children—but his child, which was the university, Santa Cruz. He'd written an important book on education. That's what he had become interested in and that's what he'd thought profoundly about. And this was his opportunity to develop educational ideas. And, as I said before, he grew up during the Second World War, and people in England had such a response to, "Well, we

can't let it happen again." In fact, all of Europe thought that: "We have to rebuild in a different way." I think my father's interest in education may have been partly along those kind of lines. [Jean re-enters the room and rejoins the interview.]

And he gets to the States, he gets to Santa Cruz, and he's full of *human*. He saw what the Germans were doing during the Second World War and a lot of it was scientists fiddling around with people's genetics. [voice rising in volume and emotion] He was probably *horrified* by that. And he started to see the same thing happen at UC Santa Cruz, the rise of the sciences with people like Sinsheimer. He was a humanist. You know what a humanist is? He cares about other human beings. He's old now and he can't always stand up for himself and talk about what his beliefs were. But I witnessed them! And I witnessed some of the other people.

Jean Rose: You witnessed who?

William Rose: I witnessed the people who stood up for something which called humanism, and at least balance, at least balance, when the sciences and the arts were together. Not when they were separated.

Jean Rose: Don't get so cross.

William Rose: Well, no, it needs to be said. He was very cross at the end. He was heartbroken. He was totally heartbroken by the situation, because he was a young man—and of course, this is the story of us all. You start off with dreams and you see your dreams get damaged.

Jean Rose: William, I do admire the way you see it historically.

William Rose: Well, I'm a witness.

Jean Rose: Yes, it's amazing.

Vanderscoff: Mrs. Rose, what William is saying—how does that strike you in terms of your own experience?

Jean Rose: Well, it strikes me as being very true. I think William is amazingly clear minded and historically minded, that he can think like that. He can see it.

Vanderscoff: Jasper, what William just said—

Jasper Rose: Yes?

Vanderscoff: Yes, I wonder if that's something which was on your mind, growing up as a Jewish person and seeing what happened in the Second World War, and then having a desire to be a part of a more humane sort of world? I wonder what your response is to that.

Jasper Rose: Oh, well. [murmurs to self] Yes and no. Yes and no. Well, to begin with, the horrifying development of information about how far involvement in the Second World War was actually also going to be involving my father in trying to reorganize Europe in the aftermath of this in such a way as to get rid of a lot of the horrible qualities that had subsisted during the Second World War. And then, of course, to realize how much of it was *actually there*—that one is not talking about a sort of dream, but there *were* real places where people were buffeted about, and shot, and eventually wiped out or put into a corner

where they would sit and slumber. [murmurs] You've got to realize that this is a very, very, very unpleasing world for me to even think about.

William Rose: This came very close for them—I mean, Dunkirk. My father, I think he felt—well, the Second World War was very much on their doorsteps. In 1960s or 1970s, California, man, it's a whole different thing, isn't it? Apart from the Vietnam War, which was the same kind of thing starting to come again.

Jasper Rose: Yes, but it was much more distant. There is a difference between the distances of California and the distances of— Well, I can hardly talk about it. When my father suddenly said to me, "I'm going to need this and that and the other," and I would have to get it for him some—It was *so close*. Do you understand me?

Jean Rose: What was so close?

Jasper Rose: The possibility of—

Jean Rose: Germany overrunning England?

Jasper Rose: Yes. Germany not just overrunning England, but overrunning—

Jean Rose: Europe.

Jasper Rose: Europe, on the one hand, and overrunning—within Europe my father would be collecting some European weaponry.

Vanderscoff: You're essentially saying that in the Second World War the possibility that Germany would overrun England, for you as a child, was a very real one.

Jasper Rose: “The possibility for overrunning England,” Come on: that’s putting it cold. There we were and there was a world of—

Jean Rose: Terror.

William Rose: You know, my father used to tell us about—one of his colleagues was Kenneth Thimann, and he liked him a great deal. He did a *Portrait from Memory* of him. And I remember you saying, “Poor fellow, one of his inventions was used for Agent Orange.” And that illustrated to me why my father stood up and was a bit aggressive towards the sciences, because there is a nice fellow and he’s out in his lab. And my father said to us, “I don’t know how he can live with that, that there he is in a lab and he’s invented something that is now used, or was used in that time, to cause incredibly cruel deaths for people.” That was what people were standing up for in the 1960s (anti-war). They didn’t want any more of that. Now we all forget it. We’re all quite quiet and passive about these things. But there’s underlying tensions.

Jean Rose: You’re right, William.

William Rose: You know? We’re all glossy, but when they started that university these people were very, very hopeful. People back then were hopeful. I was a little boy. I could see their hope.

Vanderscoff: Jasper, what I wonder what your response is to that? So what William is saying is about your growing up in that time of danger and darkness in the Second World War, but then being interested in a more humane postwar world.

Jasper Rose: Of course, I was interested in a humane postwar world! But what sort of possibility did it have of existing by the late 1960s? And it was a horrible prospect, the prospect of another war.

Jean Rose: Oh, yes. But I don't think then it was a possibility. I don't think people were thinking in those terms then.

Jasper Rose: Oh, yes, they were. Quite a lot of people were thinking in those terms.

William Rose: You forget, the Cuban Missile Crisis in 1962.

Jean Rose: Oh, yes, the Cuban Missile Crisis.

Vanderscoff: Yes, and I also trace this to some of the things you said, Jasper, about your aversion and repulsion to the war in Vietnam in the late 60s.

Jasper Rose: Yes, oh, yes.

William Rose: See that's why Sinsheimer—here he is, he's another scientist, moving in, grading people, just like what they do in the First World War: send all these lower-class people off to fight in the trenches. They're graded. They are only grades. They are only A, B, C, D. They aren't people. [heated] And that's what my father and his colleagues were trying to get past. And you should not forget this! It's disgusting.

Vanderscoff: What's disgusting?

William Rose: What is disgusting is grading people, seeing them as numbers. That's what military people do. They see them as numbers, not as people. And that's what my father

and his colleagues stood up for. They stood up for people who breathed, and lived, and thought, and cared for each other, and had lives.

Vanderscoff: Well, we're talking about some deeper connections of seeking a more humane world. And that happens—if I could just offer my own response—that happens in very big ways, but it also happens in smaller ways. It seems perhaps what you're suggesting is that some of these deeper historical forces influenced, Jasper, your own desire for a humane and close and warm educational collegiate environment at Santa Cruz, that there was a desire for—you said this yourself—that human beings could interact.

Jasper Rose: Yes.

Vanderscoff: That's not a question. That's just a response, actually.

William Rose: Yes, and his actually nurturing of students, from my observation, it didn't matter whether they were good or not, whether they were any good at anything. What was important was that they wanted to try and that they were humane people. They didn't have to be graded. You didn't have to be better than the other fellow. He really didn't care about that. He didn't care who was the best. He just cared that they had some love of life. In a way, he deliberately played the fool in the arts. He didn't posture as a great artist because he wasn't interested in "great." He was interested in life! He had a heart. I would describe my father as broken-hearted. How could you not be broken-hearted after the Second World War, to see what people had done to each other.

Vanderscoff: Well, growing up as a young Jewish person—

William Rose: Yes, how could you not be broken-hearted?

Vanderscoff: [long pause] Yes Jasper, let me ask you—what did coming to America, to the New World, did that signify anything in particular to you in terms of possibilities?

Jasper Rose: Coming to the New World?

Vanderscoff: Yes, America.

Jasper Rose: Oh, I don't know, my dear. We're now doing all sorts of jumping, this way, that way, and the other way. The truth is that I can't really remember exactly what—

William Rose: My father's dissertation had been on the Noble Savage. I don't know if you've discussed that with him.

Vanderscoff: A small amount.

William Rose: Yes, well I think that already showed an inclination towards the New World. [audibly moved] I remember him looking at the photographs of the Indigenous American Indians and saying what noble people they were.

Vanderscoff: [long pause] And are, of course.

Jasper Rose: I think we've done enough, honestly.

Vanderscoff: Yes, perhaps we've come to a good resting point.

Jasper Rose: Well, I don't know if you can go on digging this way but I find it—

Jean Rose: You're a bit tired now. I am too. [William leaves the room]

Jasper Rose: Well, no. It's not a question of being tired. It's a question of how much of one kind of exploration, or another kind of exploration, and how real, and how false this can be. It's very, very easy to falsify it all.

Vanderscoff: Well, perhaps you could think of it as theorizing in terms what William was doing—

Jasper Rose: Yes.

Vanderscoff: Theorizing a little bit about connections.

Jasper Rose: Yes, well. But Here we are and we're just fudgeting around at the moment, and there's a moment when I really don't like doing it any longer because I think it's false and empty.

Jean Rose: You're tired and I'm tired.

Jasper Rose: Not a question of our being tired—

Vanderscoff: But that it's run out in terms of its value—?

Jasper Rose: From the start, there's a limitation to what this particular kind of thinking is going to give one. One will get certain prejudices removed and one will get certain advantages assumed. But it doesn't take one very far.

Jean Rose: Well, Cameron, you're really finding out about Jasper's life, aren't you?

Vanderscoff: Yes, Jasper's life, with the focus on Santa Cruz and those intersections. But I do agree with you. I think we've run through those for the day. I do have a few more

questions. But let's visit them tomorrow. I agree with your suggestion Jasper, that we adjourn for now.

Jean Rose: We must be close to dinner, quarter to 7.

Jasper Rose: Are you going to have supper with us?

Vanderscoff: I don't know if there's enough. Is there?

Jean Rose: Yes, I think there is.

Vanderscoff: I would happily. I don't want to eat into anyone's share.

[Recorder turned off]

Redefinition: Chairing the Art Board & Leaving Cowell for Porter College

[Vanderscoff, Jasper, Jean, and William Rose are present]

Vanderscoff: So today is Friday, June 15, 2018 and we're here for our fifth day of sessions with the Roses in Bath, England. So I'd like to pick up with the art board today. I know, Mrs. Rose, you mentioned that after Jasper left the provostship he moved into a role as the head of the art board.

Jean Rose: Yes.

Vanderscoff: But Jasper, first, I'd like to go back and ask you a little bit about the early years of the art board and how it came together.

Jasper Rose: Well, I don't know how it came together. We just had to have something. Because on the whole, the university was really terribly, terribly snooty about art and there was no way in which art could figure until we had an academic basis. I was rather horrified by the academic basis, but never mind, something had to be done so that we could take our part and look about us as though we were really something, which we weren't, of course. We were just a whole group of fossilized artists who had somehow ended up in this rather weird place. Well, it was a weird place, wasn't it?

Jean Rose: Patrick Aherne felt he was very important because he came from New York, didn't he?

William Rose: He came from Chicago. He went to the Chicago Art Institute. The most important artist was Jack Zajac. He was the only one who had a reputation.

Jean Rose: He came later. Don Weygandt came from Iowa State and he was a very good artist.

Jasper Rose: He was both a very good artist and a very sweet person. He had a lovely wife.

Jean Rose: He was influenced by Matisse a lot.

Jasper Rose: Oh, yes.

Jean Rose: And Eloise Smith particularly liked Don Weygandt's work and she bought one for the provost's house. He later developed monoprinting, didn't he?

Jasper Rose: A great thrill for the provost house. Yes.

Jean Rose: And he gave us one when we left, which we've got upstairs.

Jasper Rose: On the way up.

Vanderscoff: You mentioned that someone like Don Weygandt is influenced by Matisse. Jasper, would you mind saying a little bit about your own work and how you saw it fitting in or differing from that of your colleagues, since everyone was coming from such different places.

Jasper Rose: Well, I couldn't really worry about my own work because if I was going to administer, I had to concern myself with the administration of the college's art. So I didn't bother with my own work very much.

Jean Rose: I think Eloise took one of your paintings and hung it in Page's study in the provost's house.

Jasper Rose: Did she? Well, that's perfectly possible. Probably hung it upside down.
[laughter]

William Rose: My father says he didn't worry about his own work, and I don't think he did *worry* about it. However, about that sort of time he began to illustrate poems, English poems. It was a tremendously ambitious task. I think he started with "The City of Dreadful Night" by B.V. Thomson.

Jasper Rose: Which I'd already dealt with from the point of view of literature. I don't know whether you know about "The City of Dreadful Night."

Vanderscoff: No.

Jasper Rose: Well, it's a very famous poem which was developed in the late 19th century by an English poet.

William Rose: James B.V. Thomson. It's a sort of precursor to Kafka, in a way, that kind of thing. But Jasper did a large number of English poems, illustrated in watercolor.

Jean Rose: Yes, "Song of the Shirt."

William Rose: Yes. Two by Andrew Marvel. "Lycidas," by John Milton.

Jean Rose: Yes, "Lycidas." Lycidas was made into a film, wasn't it?

William Rose: *Lycidas* was a film by Jim Bierman. "City of Dreadful Night" was a musical score by Sasha Matson, who was a student of Jasper's in Cowell, and a composer. They premiered that at the San Francisco Music Academy, I believe, with an original score by Sasha. It was one of the loveliest collaborations between a professor and a student.

Vanderscoff: So you continued to work on some of your own work. When it comes to the art board, I have a quote here from your colleague, Doug McClellan.

Jasper Rose: Oh yes, old Dougie.

Vanderscoff: He said that initially the arts were sort of fractured out to each college. So he said, "We realized that deep down we were really hostile to each other because the appointments had been made college by college, and that therefore the organization became a bit complicated." I just wondered what your reaction was to this, if you could say something about the process of all trying to work together as a board.

Jasper Rose: Well, the fact is that this was true of almost all the subject matters. If it were German, it would be who was German and which was— Some of them were much more close together. But the artists were, in fact, much further apart, in many ways, because they came over from a very large background. And they were lucky mascots, in a way: each one had to proclaim originality and individuality and separateness for the college.

Jean Rose: Doug McClellan came later.

Jasper Rose: Well, Doug was not in the first—

Vanderscoff: Yes, he's about 1969, 1970.

Jean Rose: The same time almost as Jack Zajac. Patrick Aherne, and Don Weygandt were the only two art professors to begin with.

William Rose: You had Hardy Hanson.

Jean Rose: He came later. He came with Jack Zajac. He was an acolyte of Jack Zajac's.

Jasper Rose: [Hardy] thought of himself as being founder of the whole thing. But everybody felt himself to be the leader, except, in a way, for me because I was, inevitably, the leader. I had all the administrative skill and also responsibility, which went with art.

Vanderscoff: So let's fast forward a little bit. Can you tell me about taking the leadership of the board after you leave the provostship?

Jasper Rose: Well, there was really nothing to be done. There was a small faculty—a defined situation, that is to say.

Jean Rose: You sat on both boards, didn't you?

Jasper Rose: Well, I sat on a multitude of boards: history and art, yes.

Vanderscoff: How would you compare the two boards, in terms of their organization, let's say: history and art.

Jasper Rose: Well, history already had a substantial faculty, and of course had also a substantial set of subjects to make into what would eventually be a curriculum.

William Rose: I seem to recall that the rest of the art faculty rather wanted my father to be chair, because they couldn't bothered.

Jasper Rose: No, they didn't really want to have anything to do it.

William Rose: They didn't want to have to do the hard work and they knew he was good at it, so they said, "Why doesn't he do it?" He was the most senior. He was a senior professor.

Jasper Rose: So there I was, a very useful chummy-bummy to be there.

Vanderscoff: So. if you think about the arts when you arrived in 1965, versus the arts later in your time there, what had changed? Had organization changed? Had a central curriculum changed? Or was it still very much each person in their own castle?

Jasper Rose: No, it was a good deal formed, as time went on. There were students who definitely really wanted to do a particular curriculum, and start off learning this kind of thing and end up learning that kind of thing.

William Rose: Yes, I was in the fifth year, which was a degree program they put together, a sort of post-graduate degree. It was very well formed, actually. They had etching and printmaking, and then they had drawing, and then they had various painting, bronze casting, plaster work, clay work. It was very good traditional art school stuff. I think they put it together pretty quickly. By the time my father had left they had built the Baskin Art Center. I think he was involved with the architects. It was a proper sort of art school. It's a rather small building, but—

Vanderscoff: So if you think about these sort of courses that you were teaching later on in your time at UCSC, versus those you were teaching at the beginning—had they changed much because art had gotten more organized? Or did you continue to teach very broadly across art and art history? I'm curious about what you taught in the later years.

Jasper Rose: Well, it was fairly wide-ranging because, in fact, the whole business of art at the time had to be redefined and redefined. We were only a tiny part of an enormous change which was taking place in the world of art and, in particular, in the teaching of art. So you couldn't expect one not to change with it. There were a lot of young men wanting to have jobs which would last, so they had to keep up with it. For all artists, this period was the business of jumping along, and jumping up, and chumping along, helping it to redefine itself. Art had to be redefined, and therefore the teaching of art had to be redefined; and therefore, the teachers of teaching art had to be redefined. We were part of an enormous movement. In a sense, we were funny and strange because we were just a snip of this and a snip of that. We were on the edge of any real activity because the world of academic

teaching was changing a very great deal, and within it, art had a very small part to play. We could only be part of a much larger redefinition of what was going on.

Vanderscoff: And so, in light of that, do you feel that your own teaching style changed, or grew over the years that you were at UCSC?

Jasper Rose: It grew in its own way because it was *me*, and that was it. I taught in my own manner, my own subjects. I was perfectly happy with it and I had a very large quantity of students who were perfectly happy.

We could be redefined and there was, of course, in the university itself, a demand to redefine and actually to reduce the cost of and prevalence of [teaching] art. I could get a very, very large group of students around me and we could do all sorts of things. We had power which was quite unexpected and important. Defining the visual arts was very difficult anyhow, but why would we bother with it? Why would the university bother with such rubbish?

Vanderscoff: So we've talked about the arts taking shape. One change that happens, Jasper, is that you move from Cowell over to Porter. And Mrs. Rose, you mentioned that this happened [after Rich Randolph's tenure], maybe around the time John Dizikes was provost, in the late 1970s.⁷⁵

Jean Rose: Yes.

Vanderscoff: So Jasper, would you mind saying a little bit about how you came to switch from Cowell to Porter?

⁷⁵ John Dizikes was provost from 1979 to 1983.

Jasper Rose: It's very simple. To begin with, the Cowell people didn't like me very much, but they adored John Dizikes and he adored them. It was a wonderful world for them. That was part of it. I didn't adore that kind of a world very much. I was not really what they wanted.

Vanderscoff: So while there was a time, of course, where you were right at the heart of Cowell, you and Page Smith in those early years. So what had changed that you felt this distance from your first home?

Jasper Rose: To begin with, the disappearance of it from it dear old Page Smith. I was a disappointment and an inadequate successor to Page Smith, I think—inevitable.

Jean Rose: Yet you did remarkable things as a provost.

Jasper Rose: Well, I played up all sorts of delicious little events and so on and so forth. I kept it going.⁷⁶

Jean Rose: You were a great entertainer and you kept the college afloat, with really interesting lectures and things going on. Musicians and—

Jasper Rose: The fact is that we [the arts] were beyond what was required by academia, and in order to keep the visual arts alive you had to keep going on it. And so, I had to keep on playing with this little program and that little program and the other little program, which had no proper funding and also no proper academic description. It was a little extra, outside world.

⁷⁶ Inigo Rose added: "For instance, when Jasper ceased to be provost there was a huge party in the college, with string quartets in the "quads" and ice statues. It was amazing for a child to be around."

William Rose: Jasper also taught these enormous courses for the art board to help them get their enrollments up, to balance the budget so they could legitimize themselves. I think he left Cowell to champion practical art. I guess he was bored of championing Cowell because Cowell had kind of sold itself out.

Vanderscoff: So I know, of course, by this time Sinsheimer had come in, and reorganization. But what do you think was the basis of that difference of feeling you just described you had, between yourself and John Dizikes and some of the other Cowell faculty?

Jasper Rose: Well, they hadn't supported me and they were perfectly ready to go on with the new world as it was described by Sinsheimer. I was rather left out because the university was definitely not going to go in an arty way.

William Rose: You see, there's an aspect of my father that's very anti-professional and anti-specialization. I think he felt, well, these guys are getting far too specialized. He wanted to go with the artists because artists have more freedom, more liberality; they're less conventional. Cowell was getting pretty conventional, company men. Page was gone and so on and so forth. My father was always a dynamic person, if any one thing could be said of him.

Vanderscoff: Porter was the art college. Is that your primary appeal for going to Porter?

Jasper Rose: Well, Porter College was the art college, and I felt from it one could actually develop the arts. The whole business of finding any sort of financial support would depend upon developing a college with a strong art basis. Porter College had that possibility, which

was gradually being stamped out elsewhere. The other colleges were becoming less and less and less interested in any form of art as an important element of itself. Indeed, I felt that art was being betrayed by the way it was being treated amongst the colleges and amongst the faculty.

Vanderscoff: And could you describe the collegiate environment that you found at Porter, relative to Cowell. What was similar and what was different?

Jasper Rose: Well, I was in a tricky situation, in a way, because I wanted a collegiate world which was open to the arts and open to any form of artistic consideration, and also open to academia as a widespread thing. It became clear that one was going to get some form of recognition at the [college] suppers—you have your Friday collegiate—⁷⁷

Jean Rose: Who was the provost of Porter? He was a friend of Jasper's. That's one reason that he went there. He was very friendly with this man.⁷⁸

Jasper Rose: There was a great freedom of developing a program. What one had there [at Porter] is the possibility of developing some real artistic activity. This was being stamped on [in the rest of UCSC] by the inevitable need for a defined and narrowly developed academia, which was perfectly all right in a certain ritual sense, but had very little to do with art.

William Rose: I remember my father used to pose for the classes. They'd say, "We need a model." He'd say okay and he'd come in and he'd sit still for two or three hours and they'd paint a portrait of him. He did it quite a lot.

⁷⁷ In its early years, Porter had Friday college events.

⁷⁸ This was probably Pavel Machotka—Editors.

Jasper Rose: Most of the artists wound up at Porter. It was meant to be the art college.

William Rose: And one of the things my father had to do is he had to keep peace between really warring colleagues, two especially—they were like Delacroix and Ingres. They hated each other. They started as friends, and one had rather unfortunately told a candidate that she had been denied the opportunity to teach. She was a friend of the person who'd voted against her, and he told her that, so he betrayed the confidence of the committee. And, of course, after that these two men fought like absolute cat and dog. It was very unpleasant to be a student under that. My father had to try to keep peace between those kinds of people. The egos of the artists—as a student, I thought they were tremendously overblown.

Vanderscoff: So Mrs. Rose, I just wonder as to your impressions of Porter versus Cowell, because I know that you did some lecturing as well, I believe, in the 1980s.

Jean Rose: Didn't Porter College have a gallery?

Vanderscoff: The Sesnon.

Jean Rose: I had an exhibition at the Sesnon Gallery, I remember that. But otherwise, I wasn't really involved at all, whereas I was much more involved with Cowell, naturally. I wasn't really involved with it at Porter. [a brief interlude follows as a house guest of the Roses steps in to say "cheerio" on his way out of the house] I got on quite well with Doug McClellan and his wife. They were nice people. [a dog of one of the house guests pads into the room] I also got on well with Hardy Hanson and his wife, Ruth. We used to go to supper with them.

William Rose: Eduardo Carrillo.

Vanderscoff: Oh, yes, Ed Carrillo.

William Rose: My father got on well with Ed Carrillo.

Jean Rose: We liked him.

Jasper Rose: There was somebody who was in fact a serious painter, a really serious painter.⁷⁹

Jean Rose: He was a pupil of Mary Holmes.

Jasper Rose: He was a really serious painter.

Jean Rose: Don Weygandt was a good painter. But we didn't like the work of some of [Jasper's colleague]. And then some colleagues unfairly dismissed Weygandt and Aherne as nobodies.

William Rose: It was quite abysmal, the competition between artists. They all thought they were important. And because my father's qualifications weren't in art—he didn't have a degree in art—they didn't want to take him seriously as an artist. They had come out of Yale art school or wherever, and they all were very competitive—it was very dull, horrible. But the overall curriculum was very good, somehow. The curriculum was very good because they were so diverse. You had an abstract painter; you had an interesting bronze man, Doyle Foreman, and then Zajac. It was a very good program for a few years.

⁷⁹ Inigo Rose added: "'Edo' Carrillo was my mentor and advisor when I studied at UCSC, and later my friend when I briefly taught fresco painting and advanced oil painting for the art board. I went to Mexico with him on painting holidays and ended up painting his 'Memorial' fresco at his widow, Alison's, house on Redwood Drive in 1999."

And then they brought in all the computers—computer art.

Jasper Rose: That was it!

William Rose: And it was all over. That beautiful sawtooth studio was having computers being put in.

Vanderscoff: For digital art.

William Rose: For digital art. There was plenty of money for digital art—my God! There was no money for painting and drawing from life. It was sold down the river, another program sold down the river.

Jean Rose: Well put, William.

Vanderscoff: Jasper, so in this setting it sounds as though even if the art board was rather chaotic, it sounds that you did a lot to advance the interests of the art board. You were alluding to a class that Jasper taught—and this may have been Art History 10B—but I have in my notes that at one point you had something like eight hundred students in this class, which was one out of every eight undergrads. That's a *huge* class. That must have been one of the largest classes in campus history.

Jasper Rose: Yes.

Jean Rose: They couldn't all fit in so it was divided in half.

Jasper Rose: I had to teach it twice, and I was no longer ready to do that. That's one of the reasons why I gave up.

Jean Rose: You felt overwhelmed with the amount of work.

Jasper Rose: Well, with the impossibility of making good sense out of this. In any case, I was fed up. I had had enough of it all. I had had enough of the broiling and the boiling, and the absence of any kind of real interest, and any kind of real support in the university. We were extra, outsiders.

Jean Rose: You had to fight for your step up, didn't you?

Jasper Rose: Yes. And on the one hand, there we were, with a huge, huge success behind us. And on the other hand, no interest in us.

Jean Rose: I remember you had to really work hard to get other art professors advanced.

Jean Rose: Yes. We were unimportant extras, outsiders. The very fact that we had eight hundred was evidence that we really weren't serious.

Vanderscoff: In whose eyes? The administration's, do you mean?

Jasper Rose: The administration, my dear. There was an administration; it was a new administration. It was still, in itself, extremely ignorant.

Vanderscoff: This is still the Sinsheimer era?

Jasper Rose: The early Sinsheimer era. Look, we start off with eight hundred students at the start of the university. And then gradually we get an increase in the number of art students and so on, and no comparative recognition. And then no administrative recognition and no financial recognition. So, it didn't look as though there was any, *any*

future for it. I resented it in itself. Here we were. We were doing something serious and worthwhile, and there was no recognition for it, and no great future of understanding why the arts should be looked at, and that there was a place for it in education.

Vanderscoff: I know that you remained committed to your board, in that you were willing to take on an 800-person class. It also seems to me that remained committed in some way to the idea of the college. I have here that in your last year, the '85-'86 academic year, you taught the core course at Porter. I imagine that much of your contemporaries had started ceasing to teach the core course.

Jasper Rose: Largely speaking it had been tossed aside. What was it for? It had no importance, and the university could be sort of seen in an old-fashioned and steady academic way, that kind of definition which had been going for two or three hundred years in one way or another. There was no interest in looking at the future in terms of the colleges or the visual arts, in terms of any arts, in terms of any education. It was dead. But in general, there was no place for the visual arts, no place for any freedom of development of curriculum, or of interest.

Vanderscoff: I have a quote here, Jasper, from your book *Camford Observed*. Of course, you're talking about Oxford and Cambridge, but I think it perhaps applies here. You wrote, "Most faculties"—at Oxbridge—"are not staffed on a scale to meet the needs of college teaching, and a few members in any faculty may opt out of college teaching altogether. It also means that the best and most willing teachers are senselessly overworked." So you said that was true at the Oxford and Cambridge of the 1950s and 1960s. I'm wondering if that became true at Santa Cruz in the 70s and 80s, in your experience?

Jasper Rose: Oh, well it was very complicated because of course, first of all, here was a new campus. And the sheer physical basis of it—it was a very large piece of territory, land. [Teachers were] pushed this way and that way in terms of how hard the faculty would be worked. And the faculty was, in general, overworked. I was overworked. And I knew I was overworked.

William Rose: I think the art faculty appreciated Jasper as an art historian because he championed things that were closer to them than the other art historians, some of whom looked down on the art faculty as provincial nobodies, outside of the trendy New York art world. Jasper stood up for principles in art which were divergent from the principles of the contemporary New York scene, probably more timeless principles. And certain members of the art faculty were equally engaged with that. They were looking at painting as something more than pop art. They were looking at older art and seeing it as relevant, which was not what other art historians seemed to want. So they really appreciated my father's interest in, and his ability to make art history relevant to the art students, and to get these other art historians off their back. Because they were really snotty to them—and these were actually very good artists, in a way, because they championed things which were slightly divergent from the mainstream and the commercialization of art, which is a big part of the New York scene. Jasper did a lot for the students that way too because he said, "Look, art doesn't just have to be late 20th century. You can make paintings of flowers and that can be as relevant as Jasper Johns or Andy Warhol." So he helped the studio artists substantiate themselves a bit more. It actually was very important and it gave the students the opportunity to become artists in their own way, and not coerced by the contemporary art world so much.

Vanderscoff: Feel they would have to go be pop artists, or something.

William Rose: Yes. Or whatever—be digital artists. So he actually played a very important role in that. He carved out some space for them to explore art as a more timeless thing. There was an interest in Asian art, in abstract art, in a way that had been maybe outmoded by the late 1970s and early 1980s. Jasper really helped establish the possibility of a more timeless form of art making.

Jean Rose: Yes, jolly good. Well put.

William Rose: The artists kind of got around painters like Giorgio Morandi or Balthus—or some of the ancient Chinese painting. It was all made relevant to them. And again, that was Santa Cruz finding its own feet. And that was always the possibility of Santa Cruz, was finding its own feet, and being a unique institution, and Jasper played a big role in the studio arts in trying to do that. That was disintegrated afterwards, disintegrated after that group of artists disappeared from it and digital art and this and that came in. There was no more bronze casting, that kind of thing. Bronze casting is one of the most ancient forms of art ever to have occurred, and it was going on when I was a student. There was a possibility of a really quite unique art institution.⁸⁰

Vanderscoff: Mrs. Rose, I'm curious about your perspective as a lecturer and a faculty spouse—if you compare those later years, let's say the 1980s—

Jean Rose: When he was at Porter?

⁸⁰ Inigo Rose added: "Jasper's teaching style was very 'familial' but not in a sentimental or boundaryless manner. More one felt that he was a friend who was trying to understand (your) the student's creative concerns. Every one of the students was highly respected by him and vice versa."

Vanderscoff: Yes, in your experience, how that changed from the early years. That could be in terms of the social life and connections amongst faculty. I wonder about your experience and your perspective of all these things we've been discussing.

Jean Rose: Yes. Well, as I say, we had friends in Porter and the art board. Hardy Hanson helped me get an exhibition in Los Angeles at a good gallery. I was naturally grateful for that. And so, in some ways, it was a helpful period because it linked me more with art, whereas in Cowell I was really a back number. Jasper helped me by letting me teach in the craft program, where I taught etching, and that was a personal thing—I really enjoyed it. But I don't think the faculty appreciated it.

Jasper Rose: Oh, they weren't interested at all, no.

Jean Rose: No. They didn't understand.

Jasper Rose: They weren't interested. It was a little extra.

Jean Rose: But some of the work they did in my class I hung in the passages, and they were appreciated by some people. In fact, some of the paintings were stolen, which was sad for the students who'd done them—some of the aquatints.

But Porter felt much more encouraging. As I say, I got an exhibition in Los Angeles through Handy Hanson.

William Rose: At the Ankrum Gallery, which is very prestigious.

Jean Rose: I was given a leg up.

Vanderscoff: So for you as an artist, Porter proved to be—

Jean Rose: It proved a positive thing, yes.

William Rose: Wasn't Porter also dramatic arts and film? It wasn't just studio art.

Vanderscoff: Yes, it was the arts very broadly defined. There would have been theater, yes.

William Rose: Yes, because my father was good friends with somebody like Jim Bierman—
wasn't he a filmmaker?

Jean Rose: Jim Bierman? Was Jim in Porter? I think he was.

Jasper Rose: They *all* were in Porter, my dear, in the end. Porter was the arts college.

Jean Rose: Well, Jim took photographs of Jasper, made a film of Jasper's "Lycidas." And you also narrated a story of "The City of Dreadful Night," where Jasper spoke through it and you performed that. That was good.

"A Symptom of the Collapse": Leaving UC Santa Cruz

Vanderscoff: So that's a little bit about Porter. [A brief interruption to check the time, and for the Roses' home aide to bring coffee] So would you both, you first, Jasper, just go into your decision to leave UC Santa Cruz in 1986.

Jean Rose: After that we came back for four years to teach. For a quarter. Both of us came back for four years to teach. And we were put up, first of all in the town, and then in faculty housing or somewhere, which I preferred because we were handier for the campus. I could just walk up to my class or catch a bus. It was much easier.

Vanderscoff: So you continued to come back for a few years, teaching one quarter a year.

Jean Rose: Yes.

Vanderscoff: So then what was your final decision making about UCSC, that it was time to leave UCSC?

Jasper Rose: Well, there were a number of different things. One was a familial situation. The children had grown up, which was crucial in the essence, wasn't it my dear?

Jean Rose: Yes, they were grown up. William had gone to Princeton from Berkeley, and we'd visited him there. And Inigo was taking a fifth-year course—

Jasper Rose: And wanting to explore Europe. Both of them wanted to explore Europe.

Jean Rose: Yes, I think William went to Italy, didn't he, for a year or for a time?

Jasper Rose: Yes. That was it. And then, again, in essence, my contacts with my European elements were needing stoking and refining and resuming. And then the boredom and narrowness and annoying quality of a lot of what was going on in California—which was narrow, frankly, fairly narrow. And the desire to make some contacts in Europe, to be involved with what was going on—you know, enormous changes were taking place.

Jean Rose: I went back to England before Jasper, leaving William in California.

William Rose: My father's health wasn't terribly good, either.

Jean Rose: His back was a problem.

William Rose: Yes, he had developed a slipped disk. I think probably these huge courses kind of did him in.

Jean Rose: He used to lecture sometimes on his back.

William Rose: Page got out early. Jasper stayed in and Jasper was probably quite worn out from it. Starting a university is a major, major event. He was involved in starting Cowell. Then he was involved with the art board, in trying to get the studio arts going, and create a certain kind of studio art, and a certain kind of relationship to art history. And it wore him out. It's as simple as that. He realized his father had died at 66 or 67, on his retirement eve. And he thought, my god, I'm not going to let that happen to me. And you know, the university wasn't going, "Oh, here, Jasper. Take it easy. Have it a little more cushy."

So from my point of view, he was really tired out, right? He was in bed for six months because of his back, and it was time to go. He's had thirty-some years of retirement to paint. And he painted every day in his retirement. He's painted either an oil painting—a landscape, a canal scene, or a "Portrait from Memory," a series he evolved, where he remembered people throughout his life. He realized it was time to get on with his own thing, finally.

Vanderscoff: I found an interview that you gave to *City on a Hill Press* when you left. You mentioned that at one point you had thought maybe you would be at Santa Cruz until the

year 2000 as a kind of Mr. Chips figure, continuing to teach. But instead, you were making the decision to retire at, I suppose you would have been 56, 57.⁸¹

Jean Rose: When he was quite young. Well, in some ways Jasper regretted it. One regret was that he would have had more money if he'd stayed on a couple more years.

William Rose: They introduced a golden handshake to get them out early, but he missed it.

Vanderscoff: The VERIP program.⁸²

Jean Rose: So that was one thing. And then, I think he really missed it, you know, being involved, and the whole thing. Naturally, having been fully involved, to suddenly being nothing, as it were. It was a big effort to come back to England, where nobody knew anything about what he'd achieved in California. I think Jasper's sister tried to introduce him to the high school to give lectures there, but nothing happened. The art mistress wasn't interested.

Jasper Rose: She was interested in a very negative way. [laughter]

Jean Rose: So he didn't get involved with the high school. So since then, Jasper just decided to paint. He painted a lot and gradually got used to being retired.

Vanderscoff: Jasper, something you said in this interview in *City on a Hill Press*, "I think you might worry about my leaving, not as an event, but as a symptom, serious symptom.

⁸¹ See the following piece from February 20th, 2018 *City on a Hill*:
<https://masrizona.blogspot.com/2009/05/goodbye-mr-rose.html>

⁸² The VERIP [Voluntary Early Retirement Incentive Program] was designed to save money on salaries during a time of budget cuts, and financially incentivized senior faculty to retire early so they could be replaced with junior faculty lower on the salary scale. However, it was not started until 1991.

When people like myself leave the university, is it becoming a heartless and empty place?" So I would ask you, if your leaving UCSC was a symptom, what was it a symptom of?

Jasper Rose: Oh, it was a symptom of the collapse of any kind of ideal. UCSC set off as a new university, with a new set of ideas, and a new way of thinking about students and so on and so forth. So it was a symptom of the collapse of these hopes and ideas and possibilities ahead. It was the symptom of decadence and collapse within the university, of any kind of hopefulness. It was part of something which one has anyhow to think about a bit, and that is that, on the one hand, here was a new campus developing; and on the other hand, here was just a standard old chunky-wunky campus of the University of California going along and chimping and chumping and hoping. There was no real development. And it was very worrying to some of us. The notion of a new campus, of a new way of looking at it all, just simply wandered away and got watered down and then disappeared altogether. Got it?

"Portraits from Memory": Life & Retirement in England

Vanderscoff: So I'm curious, you come back for several years to lecture one quarter a year. After that, what sort of contact have you had with either UC Santa Cruz, or people you know from there since then?

Jean Rose: Well, the Willsons, Glenn and Jean Willson, were friends and we went to visit them in London.

Jasper Rose: Students were coming from California and dropping in on us in England. But in a way, it was disappointing because I felt as though I was a nobody now. I'd been a major

figure in California and now I was just anybody. I did have a class and I did have students, but they weren't important, and what we were doing was unimportant too.

Jean Rose: You mean when you worked for the art college in Bath?

Jasper Rose: Yes. There was nothing for us, really. I was just a dud. An extra.

William Rose: Marginal.

Jasper: I was marginal.

Jean Rose: Nobody knew what he'd done.

Jasper Rose: I was perfectly nice and I had a nice beard and I had a nice forehead and I could lecture away and I could be amusing and interesting to the students, within a certain limit. What was becoming clear was I was more and more at the edge of it, and less and less involved in a way which would be interesting to English students. They got less and less interested in me, and in what we were trying to do, and in any serious education. I was at the extra end of an institution. I had no institutional backing, so to speak.

Vanderscoff: [sighs] So that's what happens with you and with teaching and your reputation. You've mentioned, William, that Jasper painted a lot. It seems that both of you [Jean and Jasper] have really immersed yourselves in your work. So I'm wondering if you both could—Jasper, you first—if you could just say a little bit about the sort of painting you've been doing. I know you've done these portraits from memory and that includes some people you know from Santa Cruz.

Jasper Rose: Yes. Well, of course, it does include lots of people from Santa Cruz. Part of the interest was, were they really recognizable from this peculiar way of doing it painting from memory alone? That was fascinating, and at the same time very frustrating because I had no straightforward support. I was just an outsider as a painter. There wasn't a school.

Jean Rose: Sometimes we felt it was a mistake to come back to England because we'd left all Jasper's achievements behind us. If we'd stayed, they might have been remembered more. But at the same time, we wanted to come back to England, at least *I* did. What did you feel about staying there, Jasper?

Jasper Rose: Oh, I was ready to come back to England. I was ready to do something different, if necessary. I felt as though my career had collapsed, which, of course, it had.

Jean Rose: And as you said, William and Inigo had become interested in Europe.

Jasper Rose: Yes.

William Rose: The art world had changed in England for them. The kind of artist my father was, and my mother—they were connected to the sort of Bloomsbury Set, which were unconventional, freethinking artists, unconventional in their personal lives, et cetera and so on—sort of what then became politically correct, with a sort of fascist overtone. [laughs] But they belonged to that kind of legacy of the Bloomsbury set, independent—the regime was not like the kind of regime that so many artists belong to now, like Damien Hirst or something. But they came back to the world of essentially what was going to become Damien Hurst, YBAs [Young British Artists] more business in art and less of the artist's way

of living, the life of an artist, or the flair of the artist, the independence of the artist. It became much more coerced.

Jean Rose: I thought of something important. Before Jasper actually retired, Glenn Willson came back to England. He had a very good job. He became provost of Goldsmith's at the University of London. Then he was offered an even better job, so he left Goldsmith's and went to the better job. But he said to Goldsmith's, "A person who would be very good at Goldsmith's would be Jasper." So Jasper got an invitation from Goldsmith's College to come and be the principal. Jasper thought about it for quite a long time and then decided not to. So instead of taking up a big job back in England, he went back to nothing. In a way, it was a pity he didn't take that job. But he said that if he had, he'd have been put through the wringer because it was going through a change then, and it might have been very, very exhausting. Isn't that right, Jasper?

Jasper Rose: Yes, well I could have become just another pen pusher and administrator of a rather dull and actually falling-to-pieces academia. [The Roses' aide stops in to say goodbye to Vanderscoff on his way out for a break]

So, that's about it, isn't it?

Vanderscoff: Well, that gets us close to the end. I have a couple more questions about art. One thing is that I know that Faye Crosby and some people are putting together a show of your work in Santa Cruz, for next year. I think it's going to be at the Eloise Smith Gallery.

Jasper Rose: I expect so.

Vanderscoff: So I wondered about your feeling about that, about having your work featured at UC Santa Cruz after all these years.

Jasper Rose: Well, I had been feeling extraordinarily annoyed for many years. Because there I was. I had been painting away and nobody—not a single fingle, fangle, jingle, jangle, pinkle, pockle, puckle of my work was involved while I was—

Jean Rose: Nobody said, “Let’s show Jasper’s work in the Eloise Pickard Smith Gallery.”

Jasper Rose: It didn’t happen. I felt in general I was disregarded as any kind of artist. So I’m amused and slightly snooty about it at this stage of events.

Jean Rose: I sent three little paintings of Jasper’s to Faye Crosby.

William Rose: They’re actually delighted to have the show. It’s just that during his time there he wasn’t celebrated as an artist.

Vanderscoff: Yes, I can understand, and for a very long time. So I wonder what your feelings are now?

Jasper Rose: Well, I just don’t think about it. I don’t *have* feelings about it. Why should I have any feeling about it? It’s over.

Jean Rose: It’s such a long way away.

Jasper Rose: It’s very far away, yes, and I’m doing a very different kind of painting, insofar as I’m doing painting at the moment.

Jean Rose: I think you might be interested if a few photographs were taken of the upcoming Smith Gallery show.

Jasper Rose: If it were seen in a serious way. [brief aside discussion about some of the logistics of the show]

I no longer have that interest—I have no interest in Santa Cruz, really, is what it amounts to. It no longer means anything to me, which is sad, in a way. But the people there don't, in any way, take an interest in what's happening to me.

Jean Rose: They don't write to you or anything. But Americans don't write, do they?

William Rose: Well, in all fairness, Faye Crosby and Cheryl Doering have actually made a lot of effort.

Jasper Rose: They have, yes.

William Rose: What you've got to understand is that my father is quite exhausted now. This interview is good to have, but you haven't caught him at the top of his game. He was very devoted to the university, and I think he feels a little bit that his gifts have been a little unacknowledged. But unfortunately, this is history. People do their job and then they are forgotten.

Jean Rose: Yes, that's true.

Vanderscoff: And so, Jasper, you don't have any particular connections to Santa Cruz at this point?

Jasper Rose: No, not really. It's sad. It's strange in the sense that I had lots of friends at one stage, and they've all got disseminated.

William Rose: They've died, a lot of them. A lot of your colleagues have died. Hardy Hanson died. Numerous ones of them are dead.

Jean Rose: Doug McClellan died.⁸³

William: Barber, Page Smith, they're all dead. He's one of the last living ones.

Jasper Rose: I'm a wonder.

William Rose: He's still kicking.

Jean Rose: Maybe some of the Cowell colleagues—John Dizikes is still alive.⁸⁴

Vanderscoff: John and Ann. Michael and Susan Warren. Harry—

Jean Rose: Harry Berger is still there.

Vanderscoff: My plan is to go out and see the opening of your show, Jasper, so you never know who might be there.

Jasper Rose: When it happens, yes. Maybe you'll be the opener.

Vanderscoff: I wouldn't mind.

⁸³ See the oral history with Douglas McClellan: *An Artist with Shoes On: An Oral History with Founding UC Santa Cruz Professor of Art Douglas McClellan*. (Regional History Project, UCSC Library, 2014.) <https://library.ucsc.edu/reg-hist/an-artist-with-shoes-on-an-oral-history-of-founding-uc-santa-cruz-professor-of-art-douglas>

⁸⁴ Sadly, John Dizikes passed away on December 26, 2018. See <https://news.ucsc.edu/2019/01/dizikes-obituary.html>.

Jean Rose: Well, I think the fact that you came here to interview Jasper shows that you're really interested in Jasper.

Vanderscoff: I am. I am. These oral histories are the institutional memory of UC Santa Cruz, right? This Regional History Project has been going since 1963. And so I, for one, am just so pleased and honored to be here, so that your story can have its rightful place.

A closing question is about art. You know, Jasper, when we started these sessions, one of the first things we talked about was art and you talked about being a boy and falling in love with landscape painting. So, I'm wondering if both of you could close us out by speaking a little bit about your work and what has been inspiring to you in more recent years. Jasper?

Jasper Rose: Well, yes, there is the whole English school, which is, in my view a very neglected school, and its varied practitioners, which have been, on the whole, neglected—and neglected in England, which is sad, in its own way. I love, love landscape, and when we came back and lived in the part of England that we lived in, we were very lucky because it was a beautiful landscape, wasn't it?

Jean Rose: Yes, we went out painting landscape, didn't we? Every day.

Jasper Rose: Every day. Yes, every day. I'm a natural landscape painter. I'm no good, that's my trouble.

William Rose: My mother always says that my father's very self-effacing.

Vanderscoff: I can see that.

Jean Rose: Yes, he is self-effacing. I'm much more pushing with my work. [laughs]

Vanderscoff: [laughs]

Jasper Rose: Well, you're not more pushing, but you're just more ready to go at it.

Jean Rose: But I mean success-minded. I much more went for exhibitions and things.

Jasper Rose: I tell you, you just go at it.

Vanderscoff: But for you, Jasper, could you just say a little bit more? So you still have this passion for landscape. For many years you went out and painted landscape. If there's just anything else you'd like to say about what inspires you to do art. You've done a huge amount of art. I see your art, Jasper; I see your art, William. I see Inigo's. This whole house is a testament.⁸⁵

Jasper Rose: It's a testament to the delight we have in painting, which is a daily activity. For some people, it's not a daily activity. For Jean, it's a very daily activity. For me, it has been until very recently, when my whole physique is falling away—a very regular activity. And as for William and Inigo, they are natural painters. They live in a world which involves some unfortunate—

Jean Rose: William has got lots and lots of exhibitions. You show all over the place, don't you, William? He's got one due in London at a very good gallery.

⁸⁵ Up and down long staircases the walls of the Roses' large home are covered with their art—Jasper, Jean, William, Inigo—and art from their collection, including pieces by Santa Cruz friends.

William Rose: I had a group show in Prague. I have one in Trieste coming, that sort of thing.⁸⁶

Jasper Rose: He and Inigo really should be invited to have a very major, major show in the University of California.

Jean Rose: But it would be very expensive to send out. William manages to send shows to England from Italy and to Prague. He's very practical, as well as a hardworking artist.

Vanderscoff: And Mrs. Rose, the question I asked Jasper I'd like to ask you as well, which is what has interested you, or inspired you in your art in recent years? I know you've been working in egg tempera doing a still life of fruit just this week. I walk in and see you doing that.

Jean Rose: Yes, well, I was doing interiors with figures for quite a long time. And I'm still doing oils in different things like figures and some sort of cityscapes. But I'm doing still lifes in egg tempera. I think I've found quite an interesting way to paint in egg tempera. It's a bit like an extension of watercolor for me. They seem to go very easily, much more easily than the oils do. But I'm working away all the time, yes.

Vanderscoff: So, I think we've about come to an end here. I have to catch my train to London. But before we close out—Jasper, is there anything else that you'd like to say that you think we might have missed, or you'd like to communicate about UC Santa Cruz, or any of this.

⁸⁶ William Rose's work can be seen online at his website, <http://www.william-balthazar-rose.co.uk/>.

Jasper Rose: Well, it's very difficult to understand UC Santa Cruz because it was, as I keep coming back to, a wonderful piece of country. It's has its own form, and it has its own group of sheep and cows and so on and so forth. These were very, very important as part of a world which is not easy to transcribe. In fact, an awful lot of loss has gone on because of the quarrelsomeness of faculty who fundamentally belonged not to the countryside; they belonged to the town. They were townsmen and they, in that way, missed understanding where they'd got to. And you're missing it, to some extent, in discussing it [as an oral history interview].

Jean Rose: The English landscape is particularly beautiful, more beautiful than California, I'm afraid. The sort of trees in California, the home oaks and the firs, the redwoods—here we've got so many more varieties of trees, and a much more beautiful landscape. [laughs]

William Rose: Well, there was a nostalgia for them to come back to England. My mother was very, very inspired in California, actually, and she produced wonderful paintings there. Santa Cruz had an influence on her work—

Jean Rose: Yes, it did.

William Rose: A good influence, of a kind of earthy, natural world, organic and flowing, and maybe less manicured than the English world. They felt hurt and they came home. But they accomplished a lot and contributed a lot. They both distributed paintings in California which will appear in a hundred years and people will go, "Well, who is Jean Rose? That's quite a lovely painting. I see a wonderful kind of aesthetic in it. It's quite important." And it

may end up in a Santa Cruz museum, or a Los Angeles museum. And my mother—they're very kind of dismissive, in a way, of their accomplishments.

Jean Rose: Well, I just sold a painting in London, that I did in Santa Cruz, of grasses.

Vanderscoff: Brava.

Jean Rose: I picked lots of grasses in our street, Ocean Street Extension, and I painted them. The gallery wanted pictures of mine dating back some years. So I fished this one out and it sold. So I was really pleased.

Vanderscoff: Jasper, something that you just said really struck me. You said that really we ought to focus more on the landscape of UCSC, the physical countryside. People in these oral history interviews often return to the land itself as being something that was really important in the early vision: inspiring, generative.

Jasper Rose: Yes.

Vanderscoff: Could you say a little bit more about what you meant by that, that it's important not to lose sight of the landscape itself in these histories we're doing.

Jasper Rose: Well, the fact is that mostly people would come for a moment or two and then they'd go off to San Francisco and Cal Tech and all that—that whole world. And that was far more dominating the aesthetics than this little Santa Cruz, and the business of little local towns, not just the landscape, but the townscape. They went off to someplace very "serious" and "substantial."

Jean Rose: Our particular street was very beautiful. And that's one reason we really enjoyed it, the landscape. I did love the fig trees and all the orchards. There were beautiful orchards on Ocean Street.

Jasper Rose: Yes, wonderful, wonderful figs.

Jean Rose: Lemon trees and orange trees.

Vanderscoff: So you talk about this natural beauty, and a final question, because I suppose I should go to catch the train. So could you just say a little bit more about what the aesthetic of the Santa Cruz landscape was to you, why you think it's important to include in these histories, if I'm understanding you correctly.

Jasper Rose: Well, the truth is that this is where we were living, and this new vision could happen because we were living there. We were making a new landscape which would be very beautiful in its own way, and quite different from—

William Rose: The Cotswolds.

Jasper Rose: The Cotswolds, yes, or East Anglia.

Jean Rose: I loved the farm at UCSC, and Alan Chadwick's development. The gardens where he had chickens and cocks, which were lovely to draw and paint. And also, he had little goats up there in a pen. I remember drawing goats and painting them.

Jasper Rose: Yes, you made lots of very charming little etchings.

Jean Rose: I made aquatints out of them.

Jasper Rose: If you [Vanderscoff] were very clever, Jean might be persuaded give you one.

William Rose: And the artists were probably amongst the few people, other than the marine biologists and so on, who wanted to focus on place. I think what my father is saying is that actually was what he ended up wanting to think about.

Jasper Rose: I will give you a little doodle-woodle, if you'd like a little doodle-woodle. Would you like a doodle-woodle?

Jean Rose: I'd like to send you, I could send you an aquatint of a goat or something.

Vanderscoff: That would be beautiful. I would love that.

Jean Rose: But I would like your address. And Jasper is offering you one of his paintings.

Vanderscoff: That's fantastic. Thank you so much. I would love that.

So listen, on my end, I just want to thank you so much for all of the time that you've put into this, and for so graciously hosting me. I've had a wonderful time and I've felt quite a home here.

Jasper Rose: You've felt quite at home, good.

Vanderscoff: I've felt quite at home, and it's been such a pleasure and an honor to meet both of you.

Jasper Rose: Well, it's been a pleasure to have you.

Jean Rose: Good. Well, it's very nice to meet you, your connection with the past. [laughs]
And we've much enjoyed you. Though it's been quite hard work thinking back.

Vanderscoff: Yes, it is. It's not light work.

Jasper Rose: William has been extremely helpful.

Vanderscoff: Yes. And I'll write it [my address] down.

Jean Rose: Have you got time to write it down. I think you've got to catch that train.
[laughs]

Vanderscoff: I know. [laughs] And with that we'll close off this record.

“At The End of It”: A Postscript

[The transcript here is taken from several extra recordings between just Jasper Rose & Vanderscoff, which were conducted in addition to the main sessions; the majority of this Postscript is from just before dinner on the fourth night of Vanderscoff’s stay in Bath, immediately after the “I Had No Place in It”: Moving Into Reorganization and the Sinsheimer Era section. Here these edited excerpts become a postscript on several recurring themes in the interviews, and a reflection on life, change, and death.]

Jasper Rose: I’m very fond of California, but it’s partly because it isn’t anything. It doesn’t demand and it doesn’t define. It’s just happy nonsense and it can go on and on. It’s charming, isn’t it? I got to love it, partly because we had such a lovely house there, Ocean Street Extension, which is very unlike anywhere else because it’s full of air and freedom in its own being. I think sometimes think, my god, why on earth did I ever desert and come back to England? But then, on the other hand, England is, in its own way, quite beautiful.

Vanderscoff: Yes, and today it’s beautiful outside. And Bath is an especially beautiful part of England, I would say.

Jasper Rose: Yes, Bath is lovely. We've found a very good little nesting place in Bath.

Vanderscoff: Yes.

Jasper Rose: And as far as Bath goes, this is a lovely house.

Vanderscoff: Oh, it is. Did you come here directly after leaving California?

Jasper Rose: Oh, no.

Vanderscoff: You were in other places in between.

Jasper Rose: Well, in other parts of England. I can't remember, my dear. What must be very obvious to you is how faulty my memory is on absolutely everything. Why should I bother to remember this and remember that and remember the other? No, no real point in it whatsoever. So I have no real past and I'm not going to have any real future. Here we are, and I'm at the end of it.

[Jasper pauses and looks around the tall bookcases that line the room, each one stacked high with volumes] Rather jolly, isn't it? To have so many books at the end of it all.

Vanderscoff: You have a beautiful library. (pause) It's a beautiful place to be—beginning, middle, and end. And if one must end, this doesn't strike me as a bad place to do it.

Jasper Rose: Oh, it's a wonderful place to come to the end of one's being. Oh, yes.

But I can't think what your next world is going to be. Because it strikes me that you're a highly intelligent person.

Vanderscoff: Thank you.

Jasper Rose: I mean, you ask very worthwhile questions and put up a nice worthwhile face when you hear the answer, and so on. I was thinking, here is this very valuable person and really what you should do is to give yourself some major educational responsibilities. You haven't got family yet, do you?

Vanderscoff: No, I have no children.

Jasper Rose: Well, until then you've got to think about all these pupils throughout the world being your pupils, your offspring. Somehow or other you've got to do something with it. Which is lovely. Why shouldn't you do all sorts of different things? There are many, many different things you could do, if you wanted to. You could pursue flowers. I look up at the flowers there, you see, just behind your head (Jasper indicates a fresh bouquet, arranged by Jean, on an end table behind Vanderscoff).

Vanderscoff: Yes, I was out in the backyard today and there was a bee pollinating the yellow iris growing in your pond, speaking of flowers.

Jasper Rose: So there you are.

Vanderscoff: I was watching its flight for a little while.

Jasper Rose: Yes, lovely. And that's one of the ways you can go. You are immensely sensitive. You know that, don't you?

Vanderscoff: I feel that sometimes. Maybe it's more of a feeling than a knowing. I'll take your word for it.

Jasper Rose: You are, in fact, a very, very sensitive person. The fact is you could wander around all sorts of different directions very happily. But the issue is not really happiness, is it? It's understanding. And I don't know what the world—Oxford and Cambridge and the English world has. I don't think Oxbridge any longer has any inspiration. Do you?

Vanderscoff: I don't know. I don't think I have a qualified opinion on the subject. But you think it's changed since you went to King's?

Jasper Rose: Oh, no. Much earlier than that. It was part of a deep change in English society which is now part of a world which is very happily ensconced in it being a good thing, the English and to be part of— I don't know, in fact I wonder whether being English at the present moment has any significance whatsoever. I think on the whole it hasn't. I mean, you and I conversing like this—it has a tiny happy meaning within the teeny, teeny—but in any larger sense I think England is over and the English are over. The world which is so concerned with, "Are we part of an operation of Englishness or European-ness?" All of that I find very tiresome. Do you find that interesting?

Vanderscoff: As an American? As a Californian? Well, I think both England and the United States right now are both wondering rather what their place is in the world. And they both seem to be taking all haste possible to diminish it themselves. I think that's happening in your country, as well as mine, in different ways.

Jasper Rose: Do you think we're evacuating things? I don't know. Because I don't look at what's going on, in general. But my impression, as far as it exists, is that Englishmen and Americans are both declining factors. And they're joining France, which has totally

disordered itself, and Germany which is absolutely not interested in itself. We're in a state of losing definition.

Vanderscoff: I think there is a shift going on. The balance is shifting globally. From a historian's perspective, it's an interesting time to be alive.

Jasper Rose: What's going to happen next for you?

Vanderscoff: Good question. Well, this week I'm here. Next week I'm in Finland giving a talk at the International Oral History Association conference.

Jasper Rose: That's good.

Vanderscoff: I'm in Finland and then I go to New York. I go to New York and I'll be there for a little bit and I'll do a little traveling. I'll be in Santa Cruz next in October, probably. So I can pass along your regards. The people who I see in Santa Cruz who are still there—sometimes I see the Dizikes's; sometimes I see Harry Berger; sometimes I'll see Michael Warren; sometimes I'll see Audrey Stanley; John Lynch.⁸⁷

Jasper Rose: A gifted man.

Vanderscoff: And a real teacher, John Lynch. Oh, this is something—your son was saying that you would decline the teaching award, or refuse to be considered for the teaching award at Santa Cruz. Is that true?

Jasper Rose: I don't really approve of it.

⁸⁷ For John Lynch's oral history see <https://escholarship.org/uc/item/3gh404x1>.

Vanderscoff: Why is that?

Jasper Rose: Well, because I don't believe that one can set A against B and B against C, in terms of teaching. It's not a competitive sport. There's far too much competition of various kinds, over various things.

Vanderscoff: In the university, do you mean?

Jasper Rose: Well, wherever.

Vanderscoff: John Lynch shares many of your feelings about teaching because he came and after he came to Santa Cruz he didn't publish very much. His whole focus was on teaching.

Jasper Rose: No, he wasn't interested in publishing.

Vanderscoff: And so when I spoke with him he talked a lot about lamenting the fact that teaching is being seen in diminishing importance. He received some sort of commendation for teaching from some sort of vocational association. They gave out a commendation for teaching and a commendation for research. He said he was probably the only person in the whole society who would have preferred to be recognized for teaching. All of his colleagues would have much rather be recognized for their research and that being seen as the serious thing.

Jasper Rose: Well, it's horrible, isn't it, really, that in the university world you can put research in one lump and teaching in another lump. And you can then bang one against the other and decide which is better. That whole competitive notion around education and learning is very, very stupid and unpleasing to me. Am I right or am I wrong?

Vanderscoff: You're right.

Jasper Rose: I think I'm probably right. (pause) What are you going to do next, my dear?

Vanderscoff: I'm not sure.

Jasper Rose: I thought you weren't sure.

Vanderscoff: I have a master's degree—

Jasper Rose: Oh, you have your master's? The whole notion of having a master's, *my* master's, well! *My* Ph.D.? [It's] *a* Ph.D.

Vanderscoff: It's not something that can be possessed? [Jasper affirms] So I have an MA. And then of course I like teaching very much.

Jasper Rose: You really enjoy teaching.

Vanderscoff: Yes, to the extent that I've done it, I love it. It's life affirming. It's great. You get to put yourself into this circumstance where learning really is reciprocal. It's just a joy—

Jasper Rose: (encouraging) Come on now!

Vanderscoff: You come alive with it.

Jasper Rose: (quickly, a teacher asking a provoking question) In what way?

Vanderscoff: Instead of the ideas existing in isolation they exist in dialogue. And so you find that your own conceptions of what it is that you're teaching are being challenged, and being pushed. My plan right now is to continue doing research, continue doing oral history

work, continue developing in that. Can I dish you up anything? (Vanderscoff takes hold of the serving silverware for dinner and scoops a few small spoonfulls onto Jasper's plate)

Jasper Rose: That will be enough. (Vanderscoff puts back the spoon)

Vanderscoff: I think this will be a very important oral history within the collection.

Jasper Rose: It's an important bit of history?

Vanderscoff: I think so. As someone who takes the history of UC Santa Cruz as a serious research subject, as I have, since graduating—I've worked on a lot of different oral history projects. I do think it is, in my estimation.

Jasper Rose: Well, I suspect all of everywhere [including UC Santa Cruz] is not really interested in undergraduate education any longer, in terms of actually making young people think and know a little bit beyond fiddly-diddly. My impression is that there's not much real education going on. Am I wrong?

Vanderscoff: I think at a place like UC Santa Cruz if you want to find your way you can. I think there's still some of that spirit there.

Jasper Rose: Well, that's very good. The fact that that you can actually say that that goes on and that there are people for whom curiosity is not blunted entirely—

Vanderscoff: Yes, I think that is true. I do think there has been a turn towards thinking of education as requirements. I don't know as much about what's happened here in England, but in the United States, all the way from my earliest schooling, it's all very test-centered.

Jasper Rose: Yes. It's a good thing I kept out of it. I don't think I would have enjoyed being in it. I think I'd have been a nuisance. [laughs wickedly]

Vanderscoff: Yes, the institution has changed. Teaching now at the university is done predominantly—at least as far as general education classes, increasingly it's being done by

lecturers who aren't tenure track. But there are exceptions to that. When I went to Santa Cruz, I had excellent lecturers. I had excellent professors. So it's there.

Jasper Rose: Oh, you were an undergraduate at Santa Cruz?

Vanderscoff: Yes.

Jasper Rose: Oh, well. I'm happy to make your acquaintance.

Vanderscoff: So yes, they're still turning us out. I think the university is dogged, in a strange way, by its experimentation. In other words, the university was physically built to be a collegiate campus. So even if you strip all the power from the colleges, even if you try to function like a research university, predominantly, even if undergraduate teaching is decentered in terms of administrative priorities—at the end of the day [and some people in oral histories have made this point]—physically, the architecture of the place is still collegiate, right?

Jasper Rose: Yes.

Vanderscoff: These colleges still exist. And so what that means is that there still are these little pools—I kind of think of them that way—that one can find. Because the buildings are there; the buildings are designed to do that. So occasionally, the right people come into those buildings, look around, and realize this was designed to do something. They are kind of places on the side.⁸⁸ The main thrust of the university is research. And that's how it justifies its self worth. That's how the university defines value. I think that's true. I had a very meaningful collegiate education there. So it's still there in different forms.

Jasper Rose: Yes, my dear boy. You are very helpful because you really do illuminate it for me.

Vanderscoff: Well, I am happy to do so.

Jasper Rose: I don't know whether I illuminate anything for you.

⁸⁸ In these ideas, I'm drawing in particular on the oral histories and thought of John Dizikes, Helene Moglen, Jim Clifford, and others. —Cameron Vanderscoff.

Vanderscoff: Very much so.

Jasper Rose: [So, you have some more questions]. Start firing away. Don't delay, don't delay, don't delay. Because time gets on.

About the Interviewer and Co-Editor

Cameron Vanderscoff lives in New York City, where he is an oral historian, writer, and educator, working with Columbia University, the Apollo Theater, Tina Brown, the Narrative Trust and other projects. He is a UCSC alum (2011) in literature and history, earned an M.A. in oral history from Columbia in 2015, and has consulted widely. He has worked with the Regional History Project as an interviewer since 2011, and is the coeditor (along with Irene Reti and Sarah Rabkin) of the new (2020) Regional History Project anthology *Seeds of Something Different: An Oral History of the University of California, Santa Cruz*.

About the Co-Editor

Irene Reti is the director of the Regional History Project, where she has worked since 1989 conducting and publishing oral histories. Reti has a B.A. (Environmental Studies and Women's Studies) from UCSC and an MA in History from UCSC. She is also the publisher of HerBooks, a nationally known feminist press and is a landscape photographer, writer, and small press publisher. She is the co-editor (along with Cameron Vanderscoff and Sarah Rabkin) of the new (2020) Regional History Project anthology *Seeds of Something Different: An Oral History of the University of California, Santa Cruz*.