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Charles Quitzow and Sülgwynn Boynton Quitzow

DANCE AT THE TEMPLE OF THE WINGS, THE BOYNTON-QUITZOW FAMILY IN BERKELEY

Volume I

With an Afterword by
Rhea Boynton Hildebrand

Interviews Conducted by
Suzanne Riess and Margaretta Mitchell

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SÜLGWYNN BOYNTON AND CHARLES QUITZOW



Roger Sturtevant 23



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ACKNOWLEDGMENT

We wish to thank Mr. Henry Dakin for underwriting these volumes on dance at the Temple of the Wings in Berkeley. Mr. Dakin, a member of the Council of the Friends of the Bancroft Library, has long been acquainted with the Boynton and Quitzow families. We also wish to acknowledge the help of the Friends of the Quitzows, a group whose history is to be found in the pages following.

The Regional Oral History Office was established to tape record autobiographical interviews with persons who have contributed significantly to the development of the West. The Office is under the administrative supervision of Professor James D. Hart, the Director of The Bancroft Library.

Willa K. Baum
Department Head
Regional Oral History Office

1 December 1973
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DANCE FOR LIFE

BY
MARGARETTA
MITCHELL

Imagine a painting: late spring colors all pale and blended, bodies of greek dancers heads held high, their tunics creating wave upon wave of color as the dancers weave patterns of movement; wreaths of blossoms in the hair of children, garlands twined around the fluted columns.

This scene brings to memory one of those romantic periods of greek-revival such as that of late 19th Century England, or more specifically an Italian Renaissance painting by Botticelli of the *Three Graces*. The dancers could evoke in the imagination one of the famous lost wall paintings of ancient Greece or even one of the many carved freizes on the temples of antiquity.

However, this is not a scene from the distant past; more strange to tell, the scene exists today, recreated each year for the spring dance festival at the Temple of The Wings in Berkeley!

The festival culminates a year of teaching for Sulgwynn Quitzow, assisted by her husband Charles, her dancer daughter Oeloel Braun, her grand daughter Lisa, and her son Vol, a dancer and choreographer.

The unique ritual of The Festival brings together the spirits of Isadora Duncan and Sulgwynn's mother, Florence Treadwell Boynton, who were childhood friends in Oakland over 50 years ago. They would spend many hours at the "turnverine," a german gymnasium, and their dancing grew out of those exercises. Mrs. Quitzow remembers her mother telling of the time when her mother came to class draped in a curtain for a costume. Isadora said, "I'll do that next time." At the duncan home they danced and performed Shakespeare's plays. Florence knew all the feminine roles and wanted to be an actress. She became engaged to Isadora's brother, Gus Duncan, but, explains Sulgwynn Quitzow, "my grandfather did not want mother to become an actress. She was an only child. So he paid Gus's way to New York shortly after Isadora had already left."



Isadora Duncan left the west for an international career, creating a new dance form, becoming both a heroic and a tragic figure on the world stage. Florence Treadwell stayed at home, married Charles Calvin Boynton, settled in Alameda, began a family of eight children and scandalized the neighborhood by putting a sleeping porch on a roof of the house. In Alameda she began teaching dance and became known for her advanced ideas: such as open-air schools and loose comfortable clothing.

In 1909 she and her husband went to New York where she lectured on her beliefs to women's clubs and had a chance to catch up with the Duncan family.

The Boyntons spent summers and holidays on 15 acres up in Napa Valley and loved the open space. The father couldn't join them often so they began looking for a place closer to Alameda. In 1911 they found a perfect point on the side of the bare hills of Berkeley where Florence Boynton could establish a home and a studio for dance in a building of her own design.

On land purchased from the architect Bernard Maybeck, Florence Boynton built a temple. Sulgwynn Quitzow writes, "Maybeck had ideas, my mother had ideas. He didn't approve of her use of the architectural components of the building so she went ahead and did her own design. Randolph Monroe drew up her plans for her. I think he was a graduate student at the time."

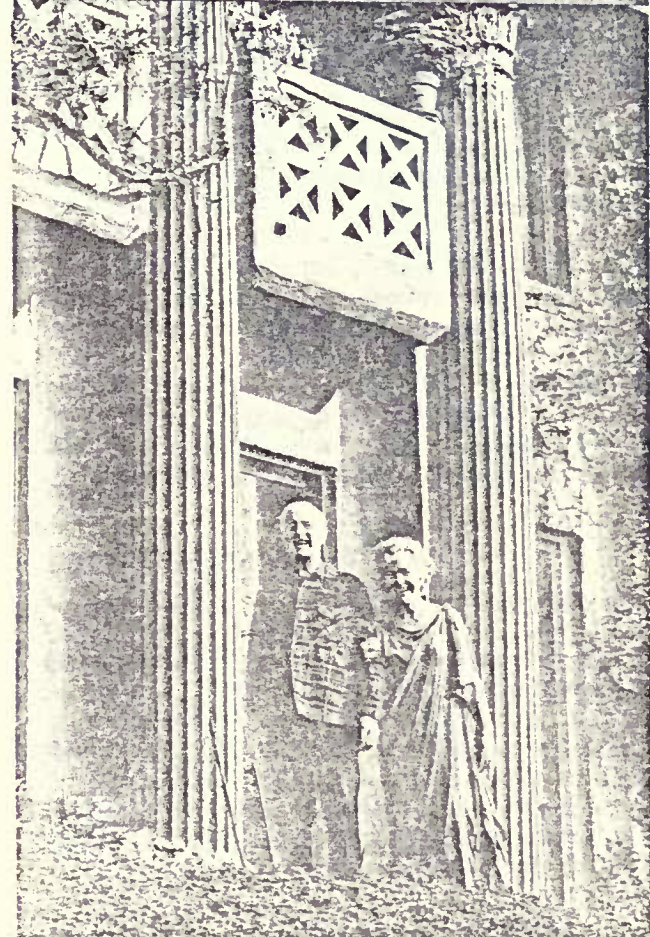
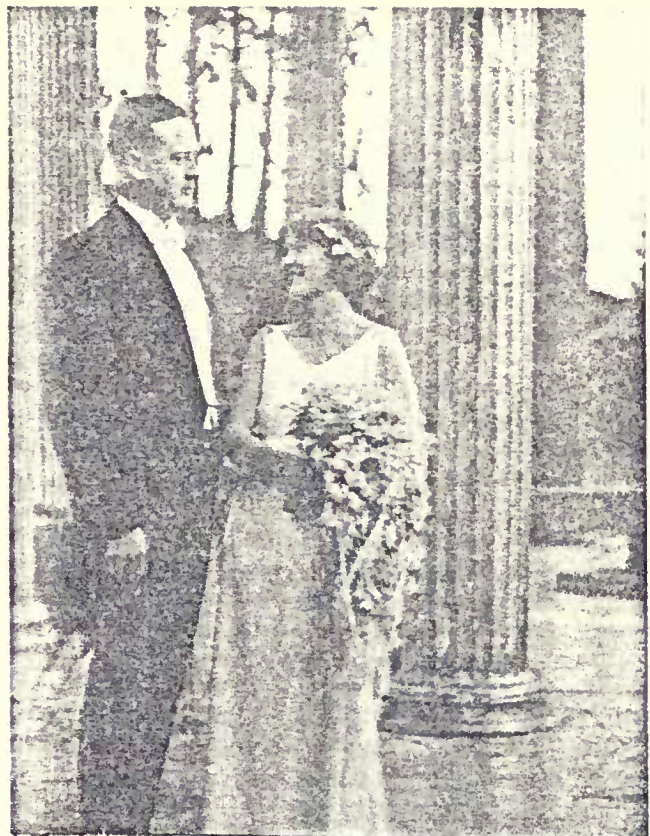
In the flowering of neo-classicism at the turn of the Century, Berkeley seemed to many like an *Athens of The West*. The magic of climate and scenery of the west gave a special Romantic quality to the local version of greek revival. The greek temple stood for simplicity and purity of proportion to those who were turning away from the late Victorian industrial world. It was no accident that Maybeck designed The Place of Fine Arts in the form of a temple, or that the Italian craftsman who came over to work on the Italian Building also cast in concrete 34 corinthian capitals for the fluted columns 18 feet high at The Temple of The Wings.

"The house was like the body of a bird with wings on either side," writes Sulgwynn Quitzow of the original house, "and it was in every way a home for dance as a way of life. My mother had the floor built on hollow tile so that the hot air heat from the furnace would keep the floors warm for dancing."

The columns stood free, with skylights above and heavy canvas awnings hung between the columns for protection. A central section held two stories of family bath and dressing rooms, but in the two open studios the family lived and danced, weaving a complete fabric of art and dance and life.

Hearing Sulgwynn Quitzow tell of her childhood in the Temple is like looking through a window to a world more of another culture than another era.

"My mother designed a special garment for the boys like a kimono with pants, all in one piece of fabric. The girls wore kimonos with sashes and pants to match. Yes, we looked as if we were from a different world, I'll say that. I didn't mind it; my brothers did." "We slept in the north wing of the house on mattresses, except for my sister's and



my couches. The mats were piled up during the day to make room for dancing."

The family dressed in togas and tunics, ate (what we would call) natural foods; it was an unusual way of life in any era! Over the years the friendship with Isadora Duncan and the Duncan School was kept alive by meetings in New York in 1910 when Isadora danced there and again in 1917 in San Francisco.

When The Duncan Dancers came to San Francisco, the students from the Temple always sketched and annotated dances. More recently in the late '40's Anna Duncan lived at the Temple for several months and they danced together every day. It is appropriate, then, that at the June festival the children dance the "Anna" Dance, The "Sisters," The "Amazons" and several Schubert waltzes, all directly derived from that life-long relationship of Isadora Duncan and her school with the Boynton-Quitow clan.

"Besides," Mrs. Quitow adds, "There was a correspondence steadily between my mother and Gus. He even sent drawings of the clothes that Isadora's adopted children were wearing. He sent beautiful photographs of Isadora and the children which we had on our bedroom wall. I designed



a special dance from those photographs – of course, they were burned up in the fire of 1923."

Now seventy-one years old, Sulgwynn Quitow teaches in a style directly descendent from her mother and Isadora Duncan. She conveys in her gentleness with the children that rare quality of a great teacher: a contagious spirit of great joy in her work and a serious dedication to those life-giving qualities which allow beauty to exist. She brings out the gifts of each child, allowing each to grow as flowers grown naturally, not forced. Under her guidance, they develop a natural grace, while learning to control their bodies.

Of her work, Mrs. Quitow is fond of saying that she teaches "dance for Life, not for the theater," and it is in the lack of artifice and the presence of an inner grace in the movement of her pupils, that her living philosophy is revealed.

At the root of that philosophy is an adherence to her own concept of the greek ideal of beauty, combined with a constant renewal in "natural" expression: both combine to keep her approach to dance fresh, free and independent, creating a separate tradition, an island in time.

Alas, time does not stand still. The years have brought a whole neighborhood of houses and trees to the bare hill which once gave the Temple a true greek setting. The amphitheater, carved into the hill south of the house, was the former setting for large performances; but now only the small colonnade of the house serves as a stage. After the fire of 1923 the studio wings were enclosed, blocking in many columns. A hint of the dream of an *Athens of the West* appears in the moments when the Temple of the Wings is alive with dance; it is that dream which can evoke a whole era of dance and a style of life and architecture which we want to capture and present in film, to share with future generations of those who inhabit the community of the East Bay.

To see Sulgwynn, in the splendor of her 71 years, draped in a toga and the scarf her mother wore, dance a Chopin prelude after the method of Isadora, played by her husband Charles, (who turned 83 this Fall) is to experience a poignant glance at a half-century of Life in dance. In 1924, in the same place, amid the columns of the fire-ruined Temple, she and Charles were married by moonlight.

"It was a pageant, one of the best ones mother gave."

THE TEMPLE AS HISTORY

"According to the Architectural Heritage Committee of Urban Care, now compiling lists of Berkeley's historic buildings deserving preservation, the Temple is not only a unique structure but also a touchstone of the continuity of one of Berkeley's oldest and strongest traditions in The Arts. For by now, thousands of tunic-clad youngsters have danced barefoot around its soaring colonnade first under the tutelage of Mrs. Boynton and now of her daughter, Sulgwynn Quitow and the granddaughter Oeloel Braun."

Berkeley Gazette Article, Sat., Oct. 9, 1971

INTERVIEW HISTORY

In June 1972, Charles and Sülgwynn Quitzow were asked by the Regional Oral History Office of The Bancroft Library to participate in a series of tape-recorded interviews to make permanent record of the story of the Temple of the Wings and the part it has played in the history of the dance and culture of the Bay Area. They agreed to be interviewed and once the annual Spring Festival was behind them the interviews were arranged.

Mrs. Quitzow had been busy that first half of the month of June. The dancers--students and teachers--had performed on the grass at the Oakland Museum in a celebration of the exhibition of Arthur and Lucia Matthews' painting and decorative works. Breathing life into the artful murals of chiffon-draped maidens as depicted by the Matthewses, it was a great success, and an hour in another era.

And the Spring Festival, drawing on the tradition of Florence Boynton, spiritual "architect" of the Temple, and the mother of Sülgwynn Quitzow, stirred the air in the same rare way. The culmination of each year's work, the Festival is a summary of what the Temple of the Wings has become for the Bay Area. To see the numbers of dancing children there, and on-looking mothers, also former students, is to see the stretch of years of influence of this Berkeley institution. Vol Quitzow's work, with its Guatemalan and New York accents, now adds a new note.

On our first planning visit to the Quitzows, the columns of the Temple were still garlanded with the flower chains of the Festival of a few weeks past. The room in which most of the interviews were held was the eastern of the two wings of the Temple. No longer furnished with that construction of Mrs. Boynton's design, described in the interview with Sülgwynn, nevertheless history had accumulated there. It was in the portraits on the wall, the chair that had been covered by Charles' mother, the same piano that Sülgwynn jokes she "married," in Vol's pastels and his easel--sketches in process evoked his characteristic mixing of careers. Surrounding cabinets were full to bursting with photographs. The old cement floor bears the marks of the furniture and fire of the past. Later the dried garlands were fuel for the fireplace.

Charles Quitzow was interviewed first in two sessions with Margaretta Mitchell as the interviewer and Suzanne Riess present. Gretta's hard work in raising funds to finance a film documentary of the Temple of the Wings (see Appendices), and her close friendship with the Quitzows through several years of photographing her own and other children in their classes, made her a familiar and enthusiastic interviewer. However, because of her other commitments that summer, further time with the project was impractical and Suzanne Riess took over the interviewing.

Mrs. Quitzow had a charming way of making the interview session a pleasure for herself. First arranging the couch, the pillows, the wrap she carried, then lying down and letting herself enjoy going back over the years, she was able to relax and draw on her past. She gave herself delightedly to the process of remembering--"Oh, the memories," she cries out--and she remembered as an artist, the tastes, smells, sounds. The red-blond hair and weightless movements were as apparent as they were in her early photographs.

Charles Quitzow, splendidly tall, plaid-shirted, equipped with a bosun's whistle, the powers of which he enjoyed demonstrating--with a whistle, Sülgwynn would emerge from whatever part of the Temple she was in--was quite a different interviewee. He was up and about rather often during the interviews, bringing a book or a picture to illustrate a point, listening hard to the import of a question, yet eager to get across his strong impressions and fond memories of Isadora Duncan, Florence Boynton, and José Limón, as well as his beloved family.

Always a part of the plan for the Temple of the Wings series were interviews with the grandchildren of Florence Boynton, the carriers of the tradition, OElóel Quitzow Braun, and Vol Quitzow. OElóel was interviewed in San Rafael at her sunny kitchen table. With a busy schedule to serve she was most willing to talk, and to immerse herself in the process, but then, when done, she was up and eager to get to Berkeley to teach a class and to move on quickly through her day.

Vol Quitzow was recorded in the interviewer's house, because there would be none of the interruptions that a new baby, Erica Quitzow, would surely have created at Vol's home. Perhaps making the Temple the meeting place with Vol would have made old memories come more easily, but his mind was on now, on the success of the day before's dance recital, and on being open to new ideas for the next one.

All four, so actively doing, and dancing, stepped out on an unfamiliar limb of assessing, looking back, and summing up. But with ease. Vol is particularly eloquent in talking about what dance can communicate for him, OElóel talking about her family, Sülgwynn recreating moving to Berkeley, and describing her first meeting with Isadora. And Charles Quitzow lets the reader join him in recalling the picture of Florence Boynton on the grass at St. Helena.

Editing the transcribed interviews was handled differently by the participants. Charles was inclined to add little, except to correct some spellings. His current readings in languages and lineage, and his piano work, engross him. Sülgywnn worked at length on her interview, giving much time to getting things right, wanting her daughter to see it before giving it back to the interviewer. OElóel, too, deferred to her mother for a reading (see p. 23, Volume II). Vol's editing was brief, distracted as he was by yet another performance of his Temple of the Wings dancers.

The cupboards at the Temple of the Wings are full of memorabilia. Gathering illustrative material for the interviews became a great long look into the treasury of pictures. The Bancroft Library and the Regional Oral History Office were enabled to copy it in part. With The Bancroft Library holding a 1971 filmed documentary as well as negatives of photographs of the Temple both before and after the fire and of the family, a fine visual document is being preserved, beyond the prints bound into each of these volumes. The reader is directed also to Margaretta Mitchell's work; her photographs of Sülgywnn and the students in recent years are made with awareness of the spirit at work there.

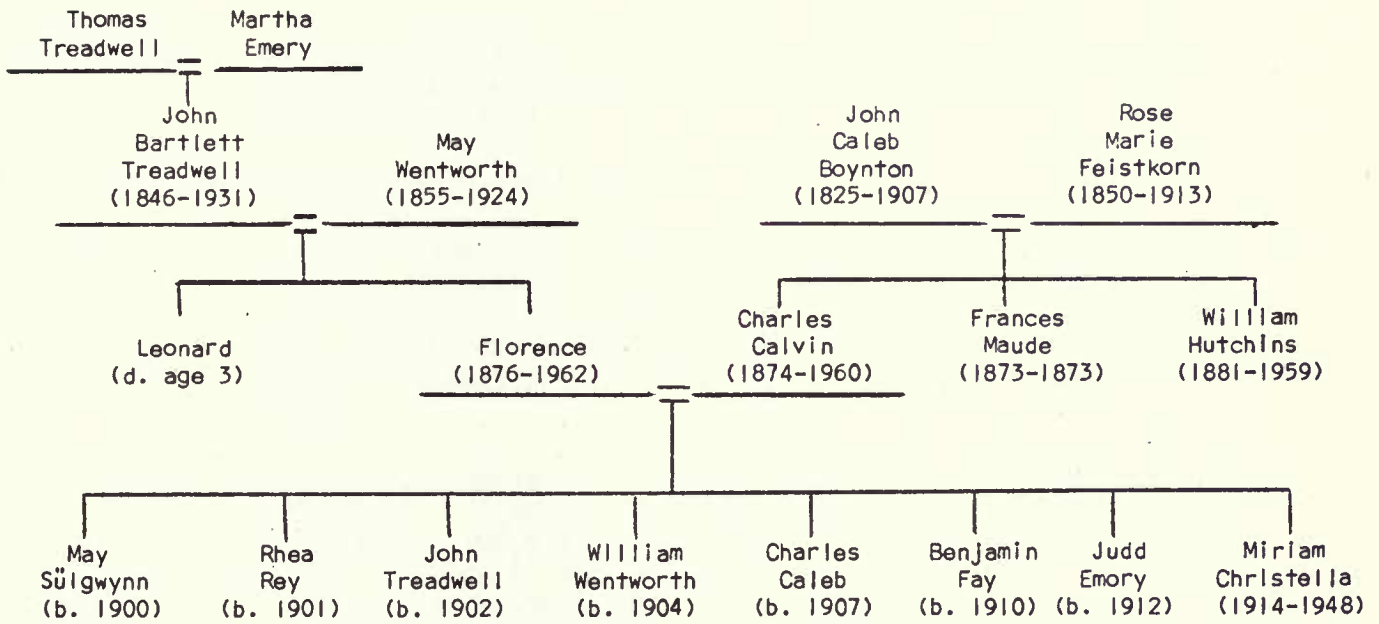
It would be tempting to sum up, given the glimpse of four members of the same family, what the Temple of the Wings and the philosophy behind it was all about. But besides being outside the scope of oral history, not all the chapters of this story are documented.

To interview the other members of the family, and the neighbors, to color in a whole history of the early years in the Berkeley Hills, and the strands that tie it to the art and the thought of the early part of this century, would be a fascinating task. In the Afterword, Rhea Boynton Hildebrand, the second daughter of the family, adds much to the family history with her thoughtful words, tempered by nearly fifty years away from the immediacy of the family. The atmosphere through which we view the history shimmers.

Suzanne Riess, Interviewer

Regional Oral History Office
The Bancroft Library
University of California, Berkeley
October 1973

THE TREADWELL-BOYNTON
FAMILY TREE



Charles Quitzow

The Quitzow Family Ancestry [Interview #1, June 29, 1972]

- M.M.: We are at the Temple of the Wings in Berkeley talking with Charles Quitzow and Charles had a birthday this year which made him how old?
- Chas. Q.: Eighty-four, in a month.
- M.M.: It is now late June, 1972. But we want to go way back today and get some background, start at the beginning, to see if we can bring us up to the time that you came here and have been the mainstay of the Temple. So talk about your early childhood, where your family came from, and some of those early California days.
- Chas. Q.: Well, in explanation of my interest in dance, from the physical aspect, I have something to show you that is interesting if I can go over and get it. I believe this book here dates about 1864. I think it was entered in whatever they had then that corresponded to the Library of Congress.
- M.M.: What is the name of it?
- Chas. Q.: It is a book on the use of Indian clubs for exercise by the originator, one Sim D. Kehoe, evidently an Irishman. The clerk's office of the district court of the United States for the southern district of New York--it was entered according to an act of Congress one thousand eight hundred and sixty-six.
- M.M.: Is this a book that you knew when you were young? How did you come by it?
- Chas. Q.: Oh, my father preserved this. I'll show you why I particularly hang onto it. There was a habit in our family of naming people by other people who had preceded them. So in order to be very unusual I was named after my father's brother. They called me Charles, very distinctive you know. [Laughter] So father's brother was Charles, I was Charles Andrew, Andrew after my Cornish grandpa. And my Quitzow grandfather was Charles August, so, there were quite a lot of Charles A.'s.

M.M.: Where does the family Quitzow come from?

Chas. Q.: Well, getting to that I said we'd have to go back a long way. The name Quitzow intact, except for differences in alphabet, crossed out of Russia in the year 800 A.D. by authentic and easily looked up history. The Quitzows amounted to almost a tribe when they crossed.

Eventually they wound up in the marsh country down around Berlin. There's more to that story but--for goodness sake, there's some comment on this by Ulysses Grant when he was only a lieutenant general in the army. He was pleased with the Indian clubs because he was going to use them as exercisers for his "boys" as he called them.

M.M.: This is a picture of an athlete named Charles A. Quitzow! Isn't that marvelous, and that was your uncle.

Chas. Q.: No, he was my grandpa. He was a gymnast and tumbler and he was real good at it.

M.M.: In the 19th century?

Chas. Q.: At the time of the Civil War about 1864, I believe.

M.M.: And where was he then? Where was your family then?

Chas. Q.: He was born in New York, on Manhattan, he lived for a time in Brooklyn or he used to go over to Brooklyn to the athletic club there to do his exercises. His father came from Hamburg, Germany, where he was a very successful businessman, along with his brothers. He had at least two other brothers. They were partly in the wool business and partly in the shipping business. They did very well there financially. But they got very tired of losing their offspring in the European wars.

So my grandfather decided he would come over here and see if he could grow his boys up to the point where he might know what they were going to be like. [Laughter] So, he came over here and got them into the Civil War but not quite, they all survived. Three boys and two girls.

One of them, I guess it was grandfather's French mother, from whom I get the name Durevol, from her family, she lived to an unheard of age. I think it must have been almost 106. But I remember when she was 93 (she had been born in Paris in 1800), she had seen Napoleon drill his troops and all that sort of thing. Whether she had to get out of France to avoid the guillotine or not I'm not sure. But she came over anyway.

M.M.: Now how did this whole family arrive in California? Can we bring it up to that?

Chas. Q.: Oh well, that was the British, Scotch, Cornish, Welsh branch, they were all of those things. This grandpa was a Cornish mining engineer. Cornish mining engineers back in those days were in great demand anywhere in the world where there were mines. He first came over to Vermont. Of all things, they had mines in Vermont, I didn't know that. They were either copper or silver. And he came over to give advice. On that trip my mother was born in Vermont. Then he came out to California to advise regarding the old Kennedy Mine at Jackson, California, long known as the deepest gold mine in the world. It got so hot down there after a while they just had to quit. But not during his time.

Then he went down to give advice about the Almaden Mine down below San Jose. I think that is quicksilver. Now, that is what brought him to California.

M.M.: And he settled out here?

Chas. Q.: Now one of the first trips was by ship around the Straits of Magellan. My grandmother told me about that because the ship had about stood on end and messed up her trunk and all that sort of thing. She showed me the trunk. Yes, he stayed here.

He was one of a family of nine boys. I think he may have discovered some remnants, remembrances of one of them here in Berkeley, in other words, Berryman Street, his name was Berryman. So Berryman may have been named after one of those boys who may have lived here at one time, I'm not sure about that.

M.M.: Now we haven't established where he settled in California.

Chas. Q.: Oh, up in the mining country around Jackson, Sutter Creek and that region. Of course he was up and down, back and forth, over into Nevada. Finally got interested in the Comstock and went broke, leaving my Scotch-English grandma with five daughters. He had originally nine children, he lost his first two daughters. The health conditions were so careless in the mining camps in the towns of those days, they went out with typhoid and diphtheria. In one case he had taken his son down into a mine to show him how things were done and it dropped on him, a boy of about twenty years old.

M.M.: Which one of those children was your parent?

Chas. Q.: My mother was--well, she had one older sister. As a very young girl she got rather weary of the country life and wanted to come

Chas. Q.: to San Francisco. She was only about seventeen years old. But on her own nerve she borrowed enough money from a friendly Italian businessman up there to come down and get a start in San Francisco. She was very skillful at making costumes and all that sort of thing.

M.M.: Now where are we in time? We've come a long way. When did your mother come to San Francisco, more or less? If she was seven--

Chas. Q.: She was so jealous of her age I never knew how old she was!
[Laughter]

M.M.: Wonderful! It doesn't matter to be specific or anything. But when she came here, she settled in the city?

Chas. Q.: Yes, she stayed in the city.

M.M.: And she eventually married?

Chas. Q.: Yes. She was very young.

In the meanwhile my grandfather's business had failed in New York due to Black Friday on Wall Street (he used to do a great deal of business with Bering & Son of London, and they collapsed), and it left Grandpa with just about enough money to come out here, and he started a winery up in Sonoma County, very close to where the Italian Swiss Colony is now. He was in there about five years before that.

And he and his boys--my uncle and my father--and their mother, who was living then, and two sisters, operated the winery. Grandpa was so good at making wine, he had traveled all Europe learning how to make the best wines, that many concerns wanted to buy him out and exploit his wines.

M.M.: What was the name of his winery?

Chas. Q.: Oh, it was just under his name, it wasn't like today.

M.M.: Family winery, the best kind.

Chas. Q.: No patent names. [Laughter] He had to use Indians for help, the only help he could get. And his wife, my grandmother, was part Welsh and, as the legend goes, part Iroquois Indian, reputed to be very beautiful.

M.M.: Yes, and what was your father's name?

Chas. Q.: Vincent. She had hair black as those keys on the piano, more so

Chas. Q.: than any Indian. So, the Indians up there recognized her as one of them and used to bring her deer and fish and that sort of thing, much to the amusement of the family. Well, she died at a very early age. My father was very, very fond of her and it was a great blow to him.

So, the Indians weren't very satisfactory as helpers. They would work during the week and had to be paid on Saturday night. And when they were paid on Saturday night they were through working until they had consumed all the wine and liquor that they could, which would carry them until the next Tuesday before they got in action again.

So, when Grandma died she said to her husband, "Gus, this is no kind of place to raise the boys, get rid of it." So he sold out, that was the end of his career as a wine merchant and wine producer. Where do we go from there?

M.M.: Well, where did he go from there?

Chas. Q.: Well, he came to San Francisco and was an attorney for quite some time in an office just across the street from the old City Hall. There's one amusing tale about his career as an attorney. He got the case of some aggrieved employee of a lumber company up in the north woods somewhere. It appears the lumber company underpaid these people and then proceeded to furnish them with whatever they needed in the way of sustenance, food and so forth at exorbitant prices. So Grandpa went up to see about this. Grandpa stood about so high, I guess--

M.M.: Quite short.

Chas. Q.: Yes, and in this camp they controlled the men. They had an enormous bully, one of these creatures about six feet six or eight. And they had him maltreat any dissidents who didn't like the way they ran the business and so forth. So Grandpa collided with this big boy and took him on and due to his skill at gymnastics and all that sort of thing, before the bully knew where he was, he was in the horsetrough. [Laughter] Which ended the career of the bully in that locality, he got out of there.

M.M.: What was your--

Chas. Q.: Paul Bunyan was the great north woodsman who used to straighten out the rivers by pulling on them. I think something like that tale got on the movies, somebody must have remembered it and given it to Hollywood. I seem to remember seeing a movie like that, I don't know whether the big bully was dumped in the horse-trough or not, I rather think he was.

M.M.: Well, at this point you are a young boy in San Francisco. Were you going to school in the city?

Chas. Q.: Oh yes.

M.M.: And what did you study to be? Talk about your schooling, how did that develop? What kinds of things were you doing as a teenager and growing up and all?

Chas. Q.: Well, when I was a teenager I had gotten more or less out of San Francisco. [Laughter] As a youngster I liked the city in a way. My mother was very fond of it, she was the very pale-skinned, freckled type, like the Cornish people. Some of them are and some of them aren't, but she was the thin-skinned type. And the sun of the Sierras I think bothered her. She was always better satisfied in San Francisco and I have concluded it is for the same reason that the Dutch people are, the grey sky agrees with their skin type.

I didn't like San Francisco, from that point of view. Whenever I could get out toward the water or upon the hill tops or way out in the park, whenever I had time I was out there.

Music, and Rowing, and Going to School

M.M.: Somewhere along the line you developed an interest in music. Was that at an early age?

Chas. Q.: Music? Well, when I was about six years old I think the family decided that maybe I should have a little instruction in music, somebody got them interested in piano. So they bought a piano and they got a young woman as teacher and it turned out that this young woman had studied in Russia with the original Anton Rubinstein. He was rated as almost as great a piano performer as Franz Liszt. So my first teacher was a pupil of Anton Rubinstein. [Laughter] I certainly have cursed Anton Rubinstein ever since because he started the habit of playing complete recitals from memory. Nobody had ever done it ever before. [Laughter]

Well, my memory wasn't much good and I'd be so worried about my memory that the playing wasn't any good. I can't forgive Rubinstein for that. But there were quite a number of others-- he did succeed in interesting me. And I think one man that aroused my interest was John Philip Sousa. I used to like to play those Sousa marches, you know, that he played for his band to walk down the street.

M.M.: Was studying music your idea first or was it your parent's idea?

Chas. Q.: Well, I think the parents really started it but I wasn't adverse to it. There were no musicians in the family. Mother sang what she called "alto" [laughter] and she said that my Uncle Johnny used to play a horn in the town band. Now the town band may have been in one of those little old mining towns. [Laughter] However, that uncle sent his daughter later to the New England Conservatory.

M.M.: But you continued just taking piano and kind of enjoying it.

Chas. Q.: Yes, I found two pupils of Franz Liszt, believe it or not, in San Francisco, and I took from both of them. One of them was quite an eminent composer, he had been the director of music in the Klindworth-Scharwenka Conservatory. He showed me a program one day where in Berlin they had given a music festival and they devoted an entire day to his compositions. [Laughter] So, he was quite a man.

And there were several others like Clarence Eddy here. That's the way Clarence looked when I studied pipe organ with him.

M.M.: It is a fine portrait.

Chas. Q.: In 1918 I studied organ with Clarence Eddy and we used the organ down at the Presbyterian Church. Do you know where that is? Down on Broadway?

M.M.: Yes.

Chas. Q.: He looked exactly like that, same coat, same necktie, same specs, but he had a luminous glow in his eyes. One of those people.

M.M.: Who painted that?

Chas. Q.: Oh Lucille Jolain, she was just a well-to-do girl whose parents had enough money to send her over to Paris, with a French maid, to study art. [Laughter]

M.M.: Those were the days.

Chas. Q.: There's a funny part to that, I picked it up at auction for three dollars because I knew who it was.

M.M.: Is that right!

Chas. Q.: Yes, nobody knew who Clarence was, he had been the greatest

Chas. Q.: American organist. The one they knew about was his nephew, Nelson Eddy! Oh, of course nobody knows Nelson Eddy now, but they knew a while back when he sang with Jeanette MacDonald.

We're on the trail of music. Well, I just wound up playing the piano to myself now.

M.M.: As your music training was going along you were studying other things in school. Were you contemplating a musical career or what was the path?

Chas. Q.: Oh, I had rather thought of it but the idea of playing concerts from memory was too much. So, I used my music mainly for self-amusement. I'd occasionally play in a little orchestra in a hotel, or something like that. And when the custom of playing movie organs came in I got some preparation out here in California--no, I played in New York out on Washington Heights at one of the theatres there. I remember that well because the power went off and I had to play the show on a piano, which is much more difficult. [Laughter] The organ just drones along and you can fool with it, but playing a movie with a piano, oh, that is suffering!

Well, when I was in New York I almost became the movie organist at the Bowery Theatre, I'm sorry I missed that. [Laughter] That would have been fun.

I didn't like to teach, I had two or three pupils in all my life.

M.M.: In other words, you were very involved with music right from the beginning.

Chas. Q.: Oh, it fascinated me in a way. But not enough to take up the entire horizon.

M.M.: What were you therefore contemplating as a career while you were enjoying the piano and sharing it with others? What kind of schooling did you have?

Chas. Q.: Well, I rather tore myself apart trying to do too many things too hard. Athletics, I belonged to the old Olympic Club, I was very interested in boxing. De Witt Vancourt who taught Jim Corbett a lot of his tricks, you don't know Jim Corbett do you? He was a world champion, one of many world champions. He was the kid who knocked out John L. Sullivan, and you don't know John L. Sullivan. [Laughter] He was a terrific world champion. Well, anyway, I did a great deal of boxing there. I did catch-as-catch-can, wrestling with a man named George Mehling.

Chas. Q.: At that time the Olympic Club had heard of Japanese ju-jitsu, as they called it then, so they brought over a Japanese named Chiba from the University of Tokyo, and I worked with Chiba quite a bit. Chiba was an extraordinary Japanese for those days, he must have stood about five feet six or seven and very beautifully developed. I got a pretty good idea of Judo; they now call it Karate.

And I also did fencing with a Frenchman there and some swimming.

Then, just before the San Francisco earthquake, I think, I got interested in boat racing, single-scutt rowing. On account of Mother's health, we moved to Alameda. I think I entered the Alameda High School in 1902 when I was fourteen years old.

When I was thirteen years old I stood 6' 1-1/2", and by the time I was fifteen I stood 6' 3" and I was quite overgrown. That's a little exhausting on one's constitution. But we were right near the old Alameda Boat Club and I was interested in boats. The age limit at the Alameda Boat Club was 18 but I looked big enough to be 18 and the boys were nice enough to take an interest in me and let me join the club and row the raceboats and so forth.

By about 1906 I had won races which I shouldn't. And I won a race on Lake Merritt--doesn't sound big, but it was a mile and a half with a turn and I remember I had to beat a couple of rough Irishmen. I remember their names were Keeghen and McKerrigan! [Laughter] I would have died if I didn't come in first but I did, I won that race!

Along in there we moved to Portland, Oregon. Portland, Oregon was a rainwashed dream country then, it was absolutely beautiful.

I was entered at the old Portland High School, which is a converted church. The arrangement of schedule was such that I started at 8:00 in the morning and I disposed of everything by 12:00. Then I'd go down on the river and get into my toothpick shell and after that the world was mine! [Laughter] So that happened day after day. I hate to look at it as it is now. I spent about a year and a half there, after the San Francisco earthquake, about 1907.

M.M.: What took your family to Portland?

Chas. Q.: Well, my father was in the insurance business and the territory down here had been pretty well burned out and he wanted to get some business up there, so he went up there to promote the

Chas. Q.: insurance business. During that time we went through one of the several depressions that I have lived through. At least five, maybe six or seven.

I came down from there and entered the University for the purpose of studying--I finally settled on irrigation engineering, which I use to keep the rain under control. [Laughter] That's about all I've ever used it for. [Laughter]

Riess: Did you have any brothers or sisters?

Chas. Q.: None. My father always wanted a girl; he had two sisters and was very fond of his mother. He was very fascinated by his old Welsh grandma, my greatgrandma, she was quite a gal. But he never produced a girl. I was the total product. [Laughter] In one respect I was lonesome.

Girls were very interesting, I found them very interesting. When I went to grammar school, you know, I'd sit there and the stuff they were trying to teach me was so simple that I had plenty of time to waste. So I spent it looking at all the pretty girls. [Laughter]

Riess: What were your mother's interests?

Chas. Q.: Well, after she got married it was improper in those days for her to do any work, it was a reflection on the ability of her husband. So, she was just a housewife. [Laughter] But by the time we got up to Portland, Oregon, she had gone through quite a nervous condition and she decided that rather than sit around up there she would get herself some kind of a job to occupy her time. So she did that, she got herself a job in the coat and suit department of Olds, Wortman, & King in Portland, Oregon.

And she was such a whiz-bang of a saleswoman that in about eight or nine months they decided they wanted her to be their Paris buyer. [Laughter] The Paris buyer they had then, I don't know what was happening to her, she was a Multnomah Indian, she was one-quarter Multnomah, very brilliant and beautiful woman too. Something happened about her, but of course Mother couldn't go to Paris and leave her son and her husband and all that sort of thing. So that didn't transpire.

M.M.: That was a great compliment.

Chas. Q.: Oh, yes.

M.M.: Your family moved back down to this area then?

Chas. Q.: From Portland, yes. And I'd built a house to live in during my

Chas. Q.: University career. My father had been sold a lot by a Chinaman who was a great friend of his brother, way down on the flat there. It looked beautiful then, you just looked out and saw the Golden Gate and so forth. He bought this lot, so I decided, "Well, we'll put the lot to work." So, I built a house down there.

I was able to buy Oregon fir for \$12 a thousand in those days (it's around \$140 or \$150 or something now), redwood at \$14 a thousand [board feet], I think shingles were a couple of dollars a package, and concrete didn't amount to anything. So, I built this house and got it done in time to enter college in 1908.

St. Helena Sanitarium

M.M.: You spent four years at the University here?

Chas. Q.: No, I didn't finish. I had decided that I'd better be something practical and I was going to become an engineer. Well, by the time I'd been there about three years, I found engineers were a dime a dozen. They'd go out and get jobs driving streetcars and all that sort of thing. Or forty dollars a month for holding a surveyor's pole. So I forgot about that. I went for about three years.

And then I was utterly exhausted, I'd been doing too much. I was going to be good at everything, you see, going to do everything all at once. I was going to find out the secret of life and, oh heavens, I wanted to know all about philosophy, I started reading Herbert Spencer.

Meanwhile I had gone to the St. Helena Sanitarium, a Seventh Day Adventist place that has been up there since heaven knows when, to rest myself up. I had overdone it, I hadn't strained my heart but I had made it so it went too fast. And at St. Helena I met a lad named Ernest DuBois, very brilliant student, or at any rate he had read tons and tons of books. He'd read all the religious philosophies and so forth. So, we rather chummed up up there for about a year, I guess.

Neither of us felt too good, so we studied medicine! [Laughter] We listened to the doctor's lectures and some doctor came out with a "gland theory" then, oh we knew all about that gland theory and, um, what do they call it that comes out of the gland?

M.M.: Secretions? Hormones?

Chas. Q.: Well, whatever the glands excreted, what they did to the human system. And after that he decided--he was quite a nature boy, he was a certain species of hippie--he believed in living out in the open (well, so did I), believed in health and natural food and all that business. So we went up and lived in Lake County in the shadow of Mt. Konocti for a while.

I think on one occasion we'd read about a milk diet so we went on an all-milk diet. And in order to make this milk diet work you were supposed to take it about every fifteen minutes. I think we lasted about a week, religiously taking milk every fifteen minutes. [Laughter] But we didn't quite stick to the milk, there were some nice peaches around there, so we lived on milk and peaches for a week or ten days. Well, it was all right, I guess it did us good, I think I got kind of skinny though.

Meanwhile, what happened to my friend? Well, he brought the first sunflowers into California. He'd read a lot about the use of sunflower seeds, that the seeds had all kinds of uses, a lot of vitamins and all that kind of thing. And he brought the first Golden Bantam corn into California.

M.M.: My goodness, what was his name again?

Chas. Q.: Ernest DuBois, his father was a Doctor DuBois over in Marin County, and Ernest came well by his passion for looking up information. He said he remembers Dr. DuBois's method of reading books. He said he'd take a book, and it would be just like this, he had read so much! He'd glance at a page and see if there was anything there. That was Dr. DuBois's occupation according to Ernest. I wonder what bearing this has on the physical part of this, the dance part?

M.M.: I think we want to develop a chronology first to bring us up to the point at which you're involved and meet Mrs. Quitzow.

Chas. Q.: Well, am I submerging you?

M.M.: No, I think you are doing beautifully.

Riess: I have a couple of questions about your house in Berkeley. Did you take care of the house, and how did you get to school?

Chas. Q.: I walked. That was one of the things that was too much, I not only walked from way down there, but I also trained for crew. And they would get us out at about four o'clock in the morning to do road work. [Laughter] We'd go way down to the estuary and probably row twelve or fourteen miles in an eight-oared shell. And when we got home, well, if we got home we got home after a while. It dragged me out, I did too much.

Riess: I don't see how you could even feed yourself properly in the midst of all this.

Chas. Q.: Well, whatever I ate was good stuff anyway, I didn't live on greasy hamburgers and doughy white buns and things like that. I can assure you I wouldn't have gotten by at all.

M.M.: And this little house that you built, did your family ever live with you?

Chas. Q.: Oh, they came there occasionally, yes, I think they used it to some extent. And later we were able to sell it to a Portuguese who was a deck hand on one of the old ferry boats, who used to lift the great hawser up and put it over the hook at the end. He felt like he was really something when he bought that fancy house. It was very funny. [Laughter] But eventually a street went through there and I couldn't find that they'd ever moved it anywhere. If they had, they'd changed it so I couldn't recognize it.

M.M.: Did you know Sülgywnn's family at a young age? Or how did you meet Mrs. Quitzow?

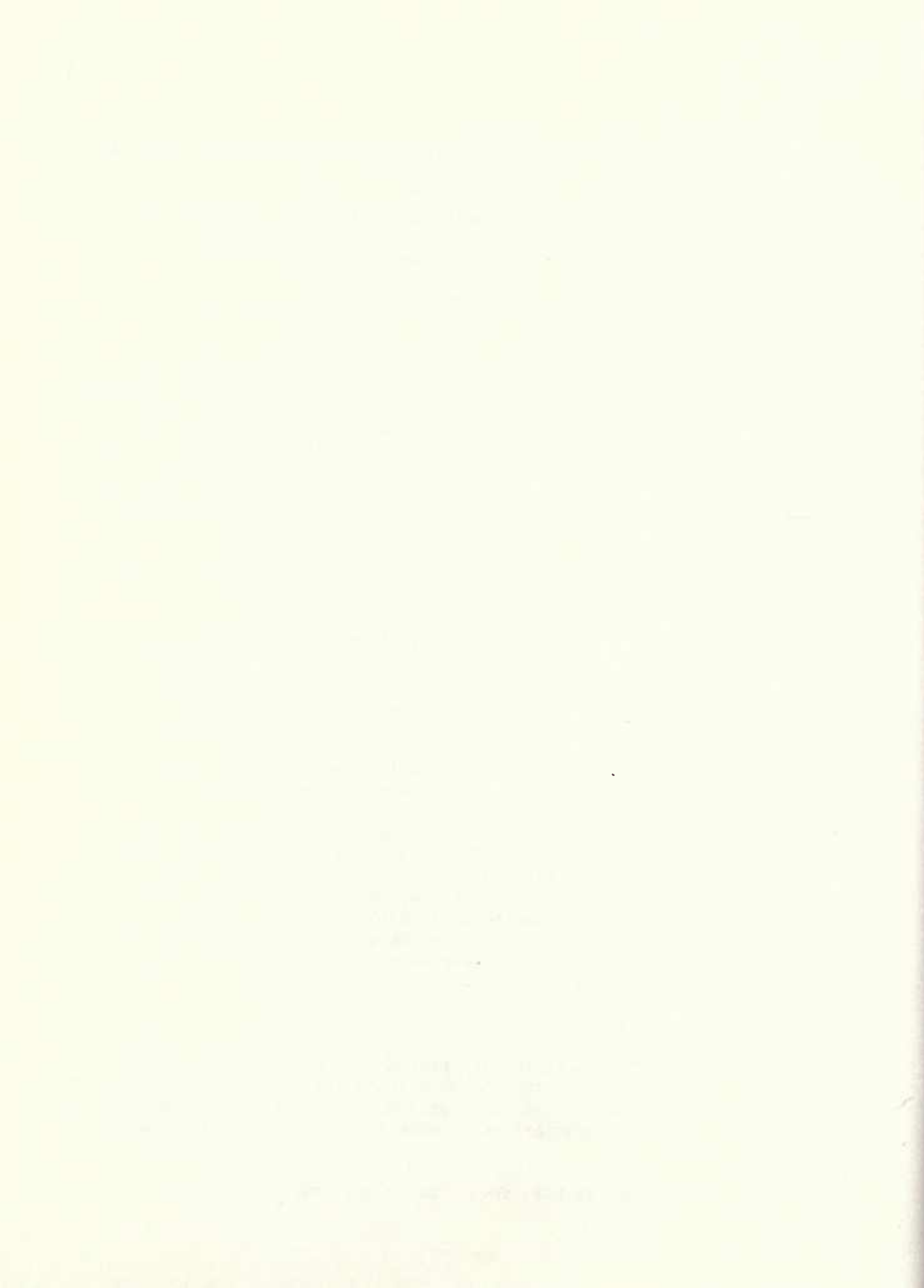
Chas. Q.: I think when we were living in Alameda there for a while I heard about a woman who was either having her babies out of doors, or raising hers out of doors, and I asked my wife (that would have been about 1902, she would have been about two years old then), I said, "Were you that baby they wrote articles about in the newspaper whose mother had had her out of doors?" But she claims she wasn't that baby, and you'll have to ask her about that. I don't know which one it was, one of them came out of doors.

But her mother was greatly criticized for her love of fresh air, she even left the bedroom windows open at night! Sometimes she deliberately slept out of doors!! [Laughter] One of the funniest things she may tell you about--his wife was going in to see the youngsters, I think, one night and Mr. Boynton looked down and saw her feet were bare. He said, "You wouldn't let your children see your bare feet, would you?" Can you imagine that? [Laughter]

M.M.: A different world.

Chas. Q.: Well, she was violently opposed to that attitude. Isadora Duncan exploded that. But I found that out over in Europe from a woman over there, a Hungarian. Her people would not let her go to see Isadora perform because she didn't wear anything on her feet!

M.M.: She danced in bare feet, how unheard of!



Chas. Q.: Horrible!! When you think of that, how much we have dropped off that was absolute rubbish. Where was I getting to?

Meeting the Boynton Family

M.M.: Well, I wonder how you met Sülgwynn.

Chas. Q.: Well, when I was resting up, let's call it resting, DuBois and I up at St. Helena Sanitarium, one day a woman came up there with a small boy. I think he had been thrown off a horse and broken his arm and she came to get his arm fixed. Well, they fixed the arm. At that time at the Sanitarium there was a would-be literary character, a semi-tubercular, trying to help. He was writing books--you never heard of him I don't suppose--well, he was way ahead of himself, he wasn't quite good enough. But he spent some time up there and he said, "Oh, I'd like to have you meet some people over at the other side of the valley." (We could look down from the heights of where St. Helena Sanitarium was and see the house where they were.) "There's a woman raising her children under the most extraordinary circumstances. I think you'll find her most interesting. And also, I'd like you to see Silverado where Robert Louis Stevenson lived for some time up on the side of Mt. St. Helena."

So, we organized a party, which included at that time the daughter of the then president of the University, one Grace Kellogg, who went along with us, and some of the youngsters around the Sanitarium. They drove us down, it must have been horses, sure it was horses, they drove us down to this building on the other side of the valley, quite a large place in the center of a big vineyard.

And out in the vineyard, alongside one of the grape vines I saw a woman sitting. She looked like a picture out of the Bible or a representation of Ruth, or some of those old figures, sitting there, with a white kind of a business, whatever they wore, and two enormous braids down to the ground. [Laughter] She gave me kind of a jolt. [Laughter] I am Celtic enough to credit those things, it was something super-sensory. I got a shock from her anyway.

We went over and instead of having a luncheon in the house, rather unheard of then, we all sat kind of bare-footed around the lawn and she brought out some concoction she'd made of yellow cornmeal and all sorts of tamale stuff. Actually, though the house was huge the family belongings had absolutely filled it so that they had to live outside. Pretty soon, Brother John

[illegible]

[illegible]

[illegible text block]

[illegible text block]

[illegible text block]

[illegible text block]

Chas. Q.: and Brother Bill came running around, and Brother Caleb, who had broken his arm at that time, and was out thumbing his nose I think at the horse that had thrown him. And they gave me another baby to sit on my knee, the younger brother, Ben--you ought to see Ben now.

The boys were running around there completely al fresco I think, and Grace Kellogg was very much embarrassed. Oh, some of the others had something on them, I don't know what it was. But Mrs. Boynton believed in their getting the benefit of the air, the sunshine, freedom, and all that sort of thing. That was my first encounter with the Boyntons.

And there was this little dark girl, rather Indian-like in appearance, which was Sister Rhea, she was around. And there was a girl with hair like jute. You don't remember the jute rope they used to tie hay with, do you? [Laughter] Well, here was a girl with the flaxen hair thing, you know, sticking out in all directions, that was my wife.

Well, she was awfully shy, but I finally got to give her a ride on my neck--she was a little big for that too--but I got her up to ride on my neck. I guess she thought I was about the biggest thing she ever saw. She came up to the sanitarium later, and I was playing with a bunch up there with a ukulele. [Laughter] And she always remembered my size in contrast to the ukulele. Quite a few Hawaiian people stayed there then.

I gradually became acquainted enough to visit when I came back down here along 1911 or 1912. I was back here and I used to come up, the kids were so interesting and what my mother-in-law was trying to do was so interesting that I liked to keep track of it, although I always thought of my wife as too much of a kid to think much about.

M.M.: Well, that's interesting, so you really became interested in the whole family and involved in what they were doing.

Chas. Q.: Well, yes, because it was along the line of the things I always liked to do and that Ernest would have liked to do. Ernest was an extraordinary character, blue-eyed with blonde hair, part Swiss and part Dutch, I think, but his skin tanned amazingly in spite of that. We saw some Samoans at the 1915 Exposition; the Samoans were a pretty dark color. There was one beautiful young fellow there, as beautiful as Michaelangelo's David or Praxitele's Apollo, or whatever, and we got talking to him and suddenly I just looked at Ernest, and I said, "Take your shirt off," and he opened his shirt and he was blacker than the Samoan. The Samoan got a huge kick out of it. [Laughter]

Building the Temple of the Wings

M.M.: If you knew the family here at the Temple in 1911, then you must have watched the building being built and participated in that part of it.

Chas. Q.: Yes, I did, the older brother John and I slept right here one night while the columns were still "green," the cement was still green, and there was a terrific southeast wind and the mother-in-law's idea of making a nice, warm, cozy place was to hang great canvasses. (I think the ancients did that sort of thing, they hung things like that in their temples.) And there we would sleep on those cots and these great canvasses bellying out over us and I expected those columns to come down on us almost. But they didn't, they're still there.

M.M.: So, you watched the columns being made and being put up.

Chas. Q.: No, I didn't see the columns being poured, I wish I had. They were the most extraordinary columns that ever were made up until that time. They were poured from the top. And could you imagine --you aren't too familiar with concrete, are you? Don't you know how it will come out with pebbles, rocks and everything sticking out of it, no smooth finish? Way from the top, they had to puddle that, and look at the flutings they got, the flutings are just about perfect. I wish I had been here, I don't know how they did it.

According to Sister Rhea they ran a pipe down the center and poured cement into that, how that would help, I don't know. In the present day, they use agitators, mechanical agitators and all sorts of devices to get a smooth result with the concrete. They are quite amazing, there are thirty-four of them, too, almost more than most Greek temples.

M.M.: And doesn't a rod go into the ground quite far down?

Chas. Q.: They are concrete blocks, they are mounted on concrete blocks according to Brother Caleb, one of the brothers. He said the one at the corner there goes down at least as tall as the column, according to him. I hope it does. [Laughter] Yes, they are all on concrete blocks that go very deep, deep enough to go through the adobe and so forth and hit something solid.

Riess: Do you recall anything about the engineers who actually poured the concrete, or how it was really done, or how professionally it was really done?

Chas. Q.: I recall just one thing, the man who poured the columns, or who

- Chas. Q.: was going to, had to make forms of course to pour into, so they were dumb enough to try to make them with two pieces. Can you imagine? So when the pieces were pulled apart, away went the flutings. Then the boss said to one of his men, he said, "Now I want you to sit here and think about those columns, take all the time you want, but come up with the answer." As the story goes (my wife knows a little better I guess), in about three days the man came up with an idea like the old barrel with hoops. Well, you can see how it was done. Something like the old Thunderbox cannon that battered my ancestor's castles down. [Laughter]
- M.M.: What was the surrounding like, at the Temple?
- Chas. Q.: Here? Well, that road wasn't there, it was much higher, that was cut later. I have a little picture of it.
- M.M.: Well, I think it would be good to describe it in words so that we would have it recorded. Were there other houses?
- Chas. Q.: While it was being built? As I remember the houses were very, very few.
- M.M.: And were there very many trees?
- Chas. Q.: No, I wouldn't say so. My wife would be better informed on that because she actually lived here. The place was full of cow trails and tinkling cowbells. And there were very few neighbors. She'll describe that, she knows about that. I should remember, I came up often enough.
- Riess: Do you remember people down in Berkeley talking about it and saying, "What's going on up there on the hill?"
- Chas. Q.: Oh, well, I'm sure some of them thought my mother-in-law was absolutely crazy and so was the whole family, and it was just something--well, there was very little sympathy from most people. The family came to be looked upon as queers, they ate differently, they dressed differently, they had different ideas. I don't hear so much of that any more. The family got away with it! It looks like they're getting outdone now [Laughter]
- M.M.: Did you play the piano up here much during all those years?
- Chas. Q.: Oh yes, my mother-in-law was on my neck all the time to come up and play the piano. I'd arrive up here and she'd say, "Girls, get in costume!" My wife was kind of lazy at that time, maybe she was growing fast. But she got in costume practically all the time and we did quite a lot of playing together.

M.M.: So that you came and you would play and the dancing would go on. Did it become sort of a habit? They would call you to ask you to come play?

Chas. Q.: Well, I think I just liked to come and just showed up! It's a pleasanter place to come to than anything in San Francisco or Alameda, just a home, you know, just a family place.

Riess: I'm interested in your saying that Mrs. Boynton would tell the girls to get into costume because I had thought that they would have been wearing things that would have been perfect dancing clothes anyway.

Chas. Q.: They would have lived in dancing clothes? Well, I think the sort of costumes they used were a little bit expensive, perhaps, and they didn't just use them for housework. Of course, Isadora said she always used her costumes first for dust cloths, so that they would be nice and flexible. [Laughter] Now what did the girls wear?

They made some things of their own, my wife's a better authority on that.

M.M.: I recall that they wore kimonos, like a kimono outfit.

Chas. Q.: I remember the things that were invented for the boys, the girls didn't wear that type. It seems that some of them were about as simple as a Hawaiian muu muu, might just tie them around here. My wife will know all those details.

M.M.: Yes, I think it is a good time to stop because we've come up to where you and Sülgwynn met, and you are part of the family already. I think next time we would like to talk about how you and she came to come up and carry on the tradition of the dancing here. Your marriage, etc.

Mrs. Boynton, Impressions

- M.M.: You got to know Mrs. Boynton in Napa valley in 1911. What kind of person was she?
- Chas. Q.: Well, Mrs. Boynton was about 34 years old or something like that at the time. She was younger than my wife is now, younger than my daughter even. She was experimenting with all sorts of outdoor life and raising children under natural conditions and all that sort of thing.
- M.M.: When Mrs. Boynton was here, at the Temple, and started teaching, the period when she was building the house here, that was shortly after St. Helena. You knew her here. People have said that she was quite a dragon of a personality as she grew older.
- Chas. Q.: Oh, yes, she could be! [Laughter] I got along with her. It may have been difficult but I didn't let it get in my hair too much. [Laughter]
- M.M.: How was it difficult?
- Chas. Q.: Well, to illustrate one funny little thing. I think she knew every leaf and every flower on the place, and if you touched them she'd raise Cain, she'd know which one, I don't know how she could. And one year the trees grew up so high in front of the place that something had to be done to preserve the view. And nobody dared to do anything until her second son, Bill, came up from the South to visit and one day when nobody was looking he just went like a buzz saw all across the whole thing. He did an ugly but efficient job or the trees would be up heaven-knows-where by this time. Mama could not do anything about that, Bill was out of reach. [Laughter] That's the way the trees got cut once.
- "Dragon," I don't know, I had a chin and my wife had a chin and we managed to get by with it. But she loved it that we were taking an interest in the things she was interested in, dance, music, and art as far as she could monkey with it.
- M.M.: Can you describe what the place looked like when you came up during that period before 1923, and what kinds of things were in the house and what sorts of events took place that you saw?
- Chas. Q.: Oh, I was up here before there was any house. They got acquainted with Maybeck, they bought the land from him. I don't know whether it was his suggestion or not but they fixed up places with 2x4's up on the hillside and put canvas or whatever they had over them. And one child was born like Jesus in

Captions for photographs on following page:

1. Mrs. Boynton and Sülgwynn at six months of age, 1900.
2. Mr. Charles C. Boynton.
3. John Treadwell, Sülgwynn Quitzow's grandfather.
4. The Charles C. Boynton family, ca. 1906. Left to right: May Sülgwynn Boynton, William Wentworth Boynton, Florence Treadwell Boynton, John Treadwell Boynton, Rhea Rey Boynton.
5. Mrs. Charles C. Boynton with her first five children, the Watt Place, St. Helena, 1908.



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Chas. Q.: the manger up there [laughter] before this place was built.

M.M.: What I'm after is just experiences that you had when you came up and were here.

Chas. Q.: Well, when I came up, of course Mrs. Boynton, Mina as she got herself called, she didn't like "Grandma," she would always call the girls and say, "Get into costume!" because she wanted to take advantage of my being there to play for them. That happened again and again.

And she always had a job for somebody, like helping to clean up the place or carry her preserves up the hill, or something like that. I think one of the stoves had been installed, an electric, and they made preserves. Those all had to be carted up the hill. I can remember taking some lug boxes.

She had a swimming pool, up on the hillside, that also didn't work.

Mr. Boynton, Finances, and Religion

M.M.: Where was Mr. Boynton, what was Mr. Boynton like and what was he doing?

Chas. Q.: He was trying to earn enough money to feed the pack. He was an attorney. He was a farm boy who grew up down at Atwater, somewhere down near Merced, I think. He was a very hard worker and he was the son of--wait, yes, that was his father down there. His father was a schoolteacher. If I'm not mistaken his father was born in about 1820, could that be possible? Yes, and he was a very admirable man, everybody loved him, but he married a girl much younger than he.

But she was crazy about him too! [Laughter] They both emigrated from the East, I don't know what year they came, my wife knows so much more about that. His name was Boynton and he had two sons and they both helped on the farm. He tells very amusing stories about their experiences on the farm which are too long to relate.

M.M.: But what about Mr. Boynton as you knew him?

Chas. Q.: As I knew him? Oh, he was a very admirable character. I know my father would call him that. Father always said to me, "Any man who will raise that many children must be a fine character!"

Chas. Q.: [Laughter] That was his commentary on the number of children. Well, Isadora went on her career, and Mrs. Boynton couldn't join. Her papa had prevented her from marrying Gus Duncan and going East to become an actress, so she decided that the thing for a gal to do was raise children. One of her statements was, "Children are the thoughts of God," so she started out raising lots of children.

And Papa Boynton didn't object. "Well," he said, "I thought children don't cost much." [Laughter] He hadn't figured on feeding them after!

So, he was very busy at all times procuring provender for the family in very ingenious ways. Sometimes they'd pay him for law cases in food and so forth, there were all sorts of arrangements. But once in a while he'd get a real big case. Did you see that Wickham-Havens place over where--

M.M.: Oh, yes, I know that place you mean but no, I've never seen it.

Chas. Q.: Oh, what a place! Those people, Mrs. Havens, brought a whole squad of Japanese over to do the lacquer in one of the rooms and make it absolutely Oriental. They lived there. You should have seen that! Oh, it looked like about a five million dollar place, I'd say, in terms of the dollar that was worth a dollar, not of the ten cent or eight cent or five cent dollar. What was I getting to?

Oh, how Mr. Boynton managed it. It was nip and tuck sometimes, and then again he'd get a big case. He had a water case against the U.S. Government when they took the water level down in his country around Atwater and ruined a number of the farmers, spoiled their farm land. He won that one and he would have won a bigger one but he was getting older and couldn't fight it quite as vigorously.

He was a very admirable man. He didn't understand art at all, but his wife loved it so he put up with it! [Laughter]

M.M.: What did the family do after the fire? In 1923.

Chas. Q.: After the fire, well, with the help of Red Cross and their own wits and so forth, they lived here.

M.M.: They re-built it?

Chas. Q.: Gradually. They had no insurance. By that time Papa was a Christian Scientist and he didn't believe in insurance.

Riess: When did he become a Christian Scientist?

Chas. Q.: Well, I think that started up in St. Helena even. They were always interested in something like that. I think they had just finished being interested in our American philosopher Emerson, they were living according to Emerson. And then some character called Benjamin Fay Mills came around giving lectures along the same line. Telling you what it's all about although he didn't know any more than we do. [Laughter] It was always something of that kind. But they stuck to the Christian Scientist idea. They were very determined. They used to try to get me to go to the Christian Science Church. Well, I couldn't just sit there for an hour and squirm.

Riess: Did Mr. Boynton take his shoes off in St. Helena?

M.M.: I have seen pictures of him in a toga.

Chas. Q.: Well, that only happened about once. [Laughter] His wife prevailed on him about once. I can't remember ever seeing him barefoot. It just wasn't nice in his day and age.

M.M.: But he managed somehow to turn a happy eye on his family and allow this whole Temple and the dancing and the way of life to function and provide for it. Now this is an extraordinary man!

Chas. Q.: Well, I should know! He was amazing really, I don't know how he made it. I had a somewhat similar problem myself but it was not so monumental as his!

M.M.: In this sense of providing?

Chas. Q.: Yes, for the family, you see. Very shortly after we had had the two children, the Depression of the 1930's came on. That was very rough on some people, they were absolutely flat. On the streetcorners of San Francisco I had seen former big businessmen, I mean big businessmen, set up on the corner with a stool and a box of apples which they were polishing on their coat sleeves, trying to sell an apple for a nickel!

They weren't just being funny! There was no social security, no welfare, nothing of that sort. They did negotiate some soup kitchens and so forth where if you stood in line for an hour or two you might get some watery soup. Oh, those were rough times.

M.M.: Where were you living then?

Chas. Q.: Where was I? We were living in Alameda. Yes, we were down by the water. We had a house that hung over the water like a see-saw

Chas. Q.: almost. Very picturesque place, and that was nice for the youngsters because they could get out on the beach to sun themselves and all that sort of thing. And I wanted to raise the youngsters that way.

From my point of view the Depression of the 1930's was really tremendously helpful. It enabled myself and my wife to watch our youngsters grow up, to keep in close contact with them and to teach them to like music and dance and so forth.

I think I can remember talking to Papa Boynton one day. He came down one day and he said, "Now, why don't you make this dance a business? That's all you've got to do now, might as well make the dance a business." Well, we were perfectly satisfied with that. We couldn't always collect any money for it, but some people would bring us food. One woman arranged so that we should have Sunday dinners with her. Others would bring vegetables or fruit. Some few paid a little. But we were in constant contact with the children that way. As it developed we were always able to pay the way. It seems miraculous as I think of it now, but we were as close to the children as if we were one of them, which is one thing I had always wanted. We were able to raise them as we thought was good for them.

Now that worked out very well; the Depression of the 1930's was a fine thing for us. Fortunately I had a few dollars in the bank by accident, and my bank didn't blow up. [Laughter] And a dollar then was worth ten dollars! Not ten cents. So that helped a great deal.

M.M.: Now what were the steps then that you took to make the dance more of a business? Where did Sülgywnn teach and how did you--

Chas. Q.: Let's see, I think she got started in San Rafael. (She can tell you more about this.) There was a woman in San Rafael who was related to a rather famous novelist. This woman started her using the telephone to contact people. And she did a good job, my wife is a good saleswoman. In fact, at one time the family was so broke that she went out selling books! Some of the others did, too, but the others, as we say, flopped! [Laughter]

And she went out selling these books and she'd interview people and pretty soon they'd invite her in to tea, and she'd interest them and so forth. She sold more books than anybody-- than the people who had given her the job had sold!

So that was good training for her, and the telephoning, and she gathered pupils that way. In Alameda we got ahold of the

Chas. Q.: mayor over there, he had a large house in one of the little Alameda public squares and he rented us his basement, which was quite large and that some preceding person had used for dance. I rigged it up with the necessary equipment and so forth. We taught there for quite a while.

One U.S. attorney and his wife got interested in what my wife was doing and gradually other people. Oh, we got enough people to help out. [Laughter] We never failed to eat that I can remember!

Finally in 1937 we came over and got the Pasmore studio. Pasmore was a voice teacher who had three talented daughters, talented musically. And he had been teaching voice I believe in the Klindworth-Sharvenka Conservatory in Berlin about 1906 when Isadora started her Grunewald School in Berlin. And he had built a beautiful little studio down on College Avenue. He had been very much affected by Chinese art and so forth and the studio as he first built it was an absolute little jewel!

It had a beautiful floor about 20' x 35' which gave my wife room to teach. And I had my old piano and we got a phonograph which you would like this, and started teaching! [Laughter] There was a little hut in back of the Pasmore studio, it was bigger than a doghouse, but not too much. So we put Vol to sleep out there. We had a bit of a porch--we had one bedroom that didn't amount to much--on the porch we could drop a tarpaulin over the bed and we all slept out there in the open and got very healthy.

The Berkeley Fire, and the Marriage

Chas. Q.: We lived there until we came up here. Oh this is a long story. [Laughter] I'll have to tell you about the Berkeley fire though.

M.M.: Yes, I was going to go back to that because you were married in the ruins of the Temple.

Chas. Q.: Yes, we were married in the ruins of the Temple. The funny part of it was I was in a dress suit. And an old friend of my wife's had rigged her up into something that wasn't quite so, shall we say sophisticated or proper. [Laughter]

I hadn't eaten all day, I was so rushed around and fussed up and so forth. When I was married I had just eaten a fistful of black olives out of a keg someone had left open, and black coffee. And when I marched up to the altar I got on the wrong

Chas. Q.: side, and the preacher said, "Oh, it's all right, don't pay any attention to that." And he moved me over. So we got married properly. What was I on? The right side or the left side? I don't remember any more, but that was okay. What was I getting to there?

M.M.: We wanted to talk a little bit about the Berkeley fire.

Chas. Q.: Yes, the Berkeley fire, that was before we were married. I had represented one of the two big music papers in New York, previous to that, along about 1919 or so. One of them was known as the "Musical Courier," a very large, weekly music paper. The managing editor of that happened to be Herbert Ervin Bennett who had been my piano teacher for a short time in San Francisco a long time before.

And then "Musical America" was also running in competition, they're both defunct now, they're gone. But I did a great deal of going around for "Musical America" and it got me entrance to the old Metropolitan Opera so I was able to go there four or five times a week if I wanted to.

And the influence of the paper was considered to be enough so that one time we got in there and the Met was full on the ground floor, but Gatti-Casazza, the famous Gatti-Casazza, who was the director of the Metropolitan Opera, a very distinguished looking Italian with purple and gold braid and spotlessly clad and so forth, he hustled around and got us some seats. I felt very big at that time, I was much younger than I am now. We were led to the spot by Gatti-Casazza.

Well, Caruso was singing beautifully then, he was at his peak, and Scotti, and, oh heavens, I can't remember all of them. And so I really did go to the Metropolitan Opera whenever I could. Was that leading me somewhere?

M.M.: I want to know how we got there from the Berkeley fire.

Chas. Q.: Oh, yes, yes, it does have a connection. I got acquainted with some of the Metropolitan people. Then I started representing the paper in San Francisco. And about that time Gaetano Merola came up from Mexico. All he had was an old suit and a torn cap and he had the great idea he was going to start opera in San Francisco.

He managed to get somebody to finance him to an old roll-top desk in the Kohler & Chase building. He had a rolltop desk and I guess he had a cuspidor, which were very familiar things in those days, some of them chewed tobacco. And he was very glad to talk things over with me, so I could get him publicity.

Chas. Q.: Well, in the course of his efforts to build San Francisco up he was able to interest the people of the Metropolitan Opera, because they weren't adverse to having a San Francisco Opera out here, give them the opportunity to travel and make more money. So those people came out.

I remember there was a place over on North Beach where you could look over and see Berkeley. And there were many Italians there, among them Armando Agnini, the stage manager of the Met at that time. He was an awfully good cook, so he cooked pasta, gravies, and cheese and so forth for the people. And he came around and served the red wine and all that kind of business. We were all sitting around the table discussing this new venture, and there was a big show window out beyond the table, and I looked out the show window and pretty soon I saw a lot of smoke. (My eyesight was even better than it is now.) I could see things moving over here in Berkeley, like carts, I suppose there were horses and wagons then. I don't know if they had any automobiles at that time, I guess we did.

Anyway, I said, "That looks pretty bad over there, I wonder if they are having a fire?" And we went on with dinner and so forth and it finally developed that the whole place had burned up to the tune of \$250,000,000.00 about! And then I wondered about how the people were and my wife can tell you what happened on the hillside there.

Oh, one strange part of that was, Mina, my wife's mother, sighted the fire coming, she looked up the hill and saw the smoke coming down out of that direction. And she phoned the Berkeley Fire Department and told them she thought there was a fire approaching, and about it all. And they said, "Where is it?" She told them. "Oh, that's in Contra Costa County, that's outside our jurisdiction."

Meanwhile there was a dry north wind and it blew lighted stuff all over the roofs of the houses down there. And people would run around saying, "Oh, your house is on fire," and the other one would say, "Well, look at yours!" It just wiped the place out here. [Laughter] With the result that you can see in the picture downstairs, among other things.

My wife knows more about that because she lived through it. I just saw it from across the Bay. By the time the wedding came along, I don't know that they'd even been able to clean up the rubbish. So, we rose like the phoenix. It's been fairly successful! [Laughter]

M.M.: After the fire the house was rebuilt a little differently, with the two sides closed in. Do you remember that rebuilding part?

Chas. Q.: I remember the original building, I guess we were too occupied to witness that rebuilding. My wife would have to take up there. That is amazing, I don't seem to remember the rebuilding. I wonder where in the blazes was I?

M.M.: That would be in the late 1920's?

Riess: That's interesting though, maybe you were occupied with your family.

Chas. Q.: I don't know, oh, my mother wasn't very well. Oh, yes, we were having a horrible time with my mother. That may have kept me from paying any attention, I guess it did. I'd have to step aside, that is rather dim in there. I would have hated to be around here when the rebuilding was occurring because--maybe my mother-in-law's Christian Science helped her at that time--because I could image her moans if any one of these columns got scratched, and if it got chipped, oh!!! So, my wife will tell you more about it.

Riess: Did you go on a honeymoon after you got married?

Chas. Q.: Oh, that was funny! We managed to go over to Alameda, to get away from the miscreants who would pull off all sorts of funny stunts. From there, of all places, we went to honeymoon at the St. Helena Sanitarium. Where we met! [Laughter] St. Helena Sanitarium for a honeymoon! But that worked out fine, that was really very enjoyable. We were both familiar with the place and sort of knew some of the people. My wife was a very delirious bride, it was wonderful. She has a remarkable disposition.

I was just wondering how we came back from there. Well, it's neither here nor there but we came back to live in that house in Alameda on the seawall.

M.M.: Now what about the first World War? That came in here somewhere, did you participate in that at all? Or were you too young?

Chas. Q.: Well, you recall I told you about the year at St. Helena where I wound up from overworking myself. Actually what happened was I seemed to have an especially strong heart. I was fortunate enough to have parents who were, as far as health was concerned, they were like two farm people. Well, father was raised in Manhattan until he was ten years old but after that he grew up in Sonoma County. His health was simply wonderful, with all the vigor in the world, and mother too. They were a wonderful pair to have for parents, health-wise. I guess they were too darn good.

What happened to the heart was that it got to going too fast, I had forced myself too much. I was too crazy about being

Chas. Q.: first in everything. And both physically and mentally I had done the same thing, everything had to be first, first, first!

I remember one day up at St. Helena, just as a test--I used to black out occasionally--I walked up a hill and I was able to time my pulse rate to 90 to the half minute before I stopped. That's an awfully high pulse rate.

Well, by the time the first war to end all wars came, of course they duly sent me a card, I wasn't married and all that, and I was classed 1-A. I was to report for medical examination. I went to the Navy. I thought I'd beat them to that because I didn't want to be in the Army; I enjoyed boats, I wanted to be in the Navy.

So, the Navy doctor looked at me and his verdict was, "You had better take it easy for a long time. If any of those crazy Army doctors ever passes you, communicate with me." A little later they sent me to report for examination with the Army. I remember it was a red-headed Scotch doctor who looked me over. He did all the tests, and then he had me do jumps and so forth. Well, after he got through with me the next card I got--they didn't have any 4-F in those days--they informed me I was 5-G. They didn't want to have anything to do with me! I was told I would have to proceed through life in a gentle way, not force myself or anything. That was quite a prescription, very hard to follow.

The funny part is I'm still here, 84 years old, slightly older than I was then. But nevertheless, the excitement just made me--they didn't want to have to put up with it, they didn't want to have me in sick bay, I guess, and all that kind of stuff. So, that's the reason that I didn't fertilize the fields in Flanders. [Laughter]

I heard of some of the boys on the crew though. I had rowed with the University crew before this, and somehow a group of them got together, were sent over together. They had merely started up to what they called the "front" there, and a big German shell fell and when it exploded there was no more crew. But think of the trouble I'd have saved if I had been with them! [Laughter] I wouldn't have had to worry all these years! So that's that story.

Isadora Duncan

M.M.: During all this time there were those moments when Isadora came to dance in San Francisco, and then there would be a connection, a letter from Gus Duncan, or some sort of connection between the families. Were you ever part of any of that or aware of any of that or have anything to say about any of that?

Chas. Q.: Well, the first I ever heard of Isadora was not, strangely enough, from my mother-in-law. There was a very lovely girl up at the sanitarium there that time whose mother had come for treatment. And she had an interesting brother, the name was Wilson Kirkhoffer Nixon, and her name was--they called her "Dody," Josephine Nixon.

The first time I heard Isadora's name, Wilson Kirkhoffer, whom they called Bud, had been down to San Francisco to some meeting of artists or artistic people. And Isadora was there and when Bud came back Dody said, "Did you see Isadora?" That's the first time I ever heard Isadora's name.

I may have encountered her at a much earlier age, but I'm not sure. I think I possibly met Sarah Bernhardt who was out there at a much earlier age. And I may have met one of my own relatives, Jeffries Lewis, who became a very great actress back East. Gus Duncan certainly knew her! [Laughter] And the New York Library had wonderful reviews back in those days.

Then, well, I don't know when Mrs. Boynton started talking about Isadora. It must have been very shortly thereafter, because she made me want to see her, of course, when she came. I'd had no use for dance before that, I thought it was all a waste of time, I thought people looked silly going through all these funny motions over and over again.

I can remember once I thought I was going to see a cowboy show and the cowboy show was done by a ballet dancer on the points! Wow! That was too much! And I saw Maude Allen a little before Isadora and she was dancing in a rather free style, she was quite interesting.

When Isadora came, it was after her South American tour. I think Isadora must have been about 40 then. By that time she didn't have the beauty of youth, she had sort of lost her figure and was in bad shape and so forth. And nobody really loves a fat dancer, although I won't quite call her fat! So there was no interest in her as a beauty of any kind. But I was pretty

Chas. Q.: deeply interested in music then and she used some very fine music to accompany her dances.

Well, I sat there and watched this thing start, pretty soon I forgot all about the music, I forgot all about what Isadora looked like, but the way she moved! It was out of this world! And my mother had the same experience. They were just holding on to their seats! And other people would say, "Oh, she hasn't any technique at all," because she didn't go on the points I guess and use ballet. [Laughter] So it was quite a controversial occurrence.

But since then I was interested in dance. There she was saying the things that other forms of art will convey to you at times. And it was immediate! There it was. There's not much more to be said, except that many other people noticed that.

I later met somebody who had seen Isadora about 30 years before. She'd seen her once and she said it was utterly unforgettable. Then there was the Frenchman who said of all his experiences in life, the one thing he would not have missed, was seeing Isadora dance.

Now, of course, all the little girls who think they are going to learn to dance like Isadora and flutter out and make lots of money and have all the fun she did they aren't going to quite make it.

M.M.: That was the beginning of your interest in dance?

Chas. Q.: That was definitely the beginning of my interest in dance. The next dancer who was really interesting was José Limón.

José Limón

M.M.: How did you meet José?

Chas. Q.: José came out with Charles Weidman who was one of the original dance group, that group of dancers that started modern dance. Charles introduced me to José down by the women's gym. José, who is now bald as a billiard ball, had hair sticking out in all directions and he simply couldn't keep still. All the time we were talking or introduced to him he was buzzing around making motions.

I think the next year he came to Mills College with Charles Weidman, Martha Graham, Doris Humphrey, Hanya Holmes and Louis Horst. They were all there for a session of modern dance. At

Chas. Q.: the end of that session the one person that the people wanted, I don't know whether they were people who were interested in dance generally, they wanted José back. They wanted José back and got José back.

My wife could understand José, oh, they got along fine!

M.M.: Did he dance here? At the Temple?

Chas. Q.: Oh, he was up here, yes. First time we met José, oh yes, Mills was a girls' college and the whole place was arranged for girls. The dressing rooms they had arranged not too well, and they didn't even have signs up. That was funny, too. I got in where I shouldn't and oh--[Laughter]

Anyway, there was just a tall partition where the girls and the boys were. My wife had seen José come and there was a hose splashing all over the lawn there at Mills College and there were all sorts of birds around. And José came, shoosh, down the path and he saw this and he stopped immediately. He was quite fascinated with the antics of those birds. And that charmed my wife, she was for José! [Laughter] It should have been flowers instead of birds but that was all right, she likes birds too.

Well, they went into the dressing rooms and she was telling the girls all about it, all about José, and not holding back any words at all, it floated up over the dressing room and José was on the other side. So after that my wife and José were fast friends!

That was really the beginning, but recently José choreographed a dance which he called "Winged" which I'm sure dates back to his observations of birds. The variety of movement that he got into that "Winged" is absolutely unbelievable! I don't know how he could get the kids to do it! I wish he'd come out and do it again if he's capable.

M.M.: How old is he now?

Chas. Q.: José is eight years younger than my wife.

M.M.: Well, then he should still be--

Chas. Q.: Wait a minute, José must be 66. But he was a good deal like I was in connection with rowing and other things. He just expended himself so terrifically. How he lasted as long as he did I'll never know.

Anything that moved, José was doing it, he was it, he was the director and so forth. And finally it sort of got to him,



LEFT: JOSÉ LIMÓN, WITH SÙLGWYNN AND CHARLES QUITZOW AT TILDEN PARK IN 1941.

LEFT BELOW: JOSÉ HAD BORROWED CHARLES'S SWIM TRUNKS AND WAS DOING SOME LEAPS, POSES, ETC., FOR PHOTOGRAPHER FRED GROVE.



JOSÉ LIMÓN



JOSÉ LIMÓN IN COSTUME FOR "REVOLUCIONARIOS" AT MILLS COLLEGE. PHOTOGRAPHED BY IMOGEN CUNNINGHAM, 1940.

Chas. Q.: he couldn't do that up into his 60's very well. You were about to ask me something?

M.M.: Are there any ways in which he influenced the dance here, do you think?

Chas. Q.: José, well, he certainly influenced Vol and through Vol and through my wife he has influenced dance, yes.

M.M.: Did they choreograph together ever?

Chas. Q.: He wasn't out here too often because of the expense of making the leap to California without any shows in between. That's one reason why he's not too well known here in California. His wife Pauline told me that is the reason.

M.M.: But you went back there to Connecticut.

Chas. Q.: Oh, we made twelve trips to Connecticut, sometimes under very rigorous conditions too, just to see José. The rest of it was merely incidental, although a lot of it was good. I was very, very glad to have met Doris Humphrey. I got quite well acquainted with Doris. And I got slightly acquainted with Martha and that was enough! [Laughter] It was well worth while.

But the beautiful youngsters that came back there to study dance! If you enjoy beautiful movement or beautiful line, there it was. They had about 200 each season.

M.M.: That's a great center; it is at Connecticut College, isn't it?

Chas. Q.: Yes, Connecticut College. I don't know that they added "For Women" to it, but it was a woman's college. But they had quite a number of men there, not enough, they never do.

Riess: Were Ruth St. Denis and Ted Shawn around there too?

Chas. Q.: At that time Ted Shawn had gotten hold of a place in Massachusetts known as "Jacob's Pillow." It was sort of in the hills, I was there one day with José. They had some old farm houses and so forth and he made kind of a dance camp out of it. Now to what extent Ruth St. Denis was up there I don't know. She undoubtedly was there at times--or whether she taught there . . . I wasn't too interested in Ruth so I didn't keep much track of her!

I saw Ruth St. Denis just after the San Francisco fire. She put on a thing called "Mazda" in San Francisco, in a hastily constructed theatre, I think they called it Central Theatre, thrown up in a hurry. That's the stage where she was very interested in the so-called Oriental Dance, as near as she could figure it out.

Chas. Q.: And there was one amusing incident there. You've seen these Javanese figures, six arms you know? Well, she had a way of putting three girls in a close row so the figure would have six arms. And one of the girls did something to one of the other girls and they got into kind of a fight. So that destroyed the illusion! [Laughter] That really stuck.

And just across the street from there was the first time I ever saw Martha. She did her "Frontier." Martha's movement I, uh, I didn't like.

M.M.: Didn't like it for what kinds of reasons?

Chas. Q.: Well, it was very stark, it was like showing you the skeleton of dance. Maybe it had the merit of--there had been too much during the so-called Romantic period of people just letting their hair down and wildly emoting, and thinking they are pretty good on that account. That had gotten very tiresome, so Martha was needed, she got rid of that stuff. But she went in for distortion and she went in for asymmetry.

She did some things from time to time that did interest me, yes. But she hadn't that overwhelming, compelling, fascination that Isadora had. Isadora was just something else, she was just a little beyond somehow. Maybe she had another sense, I'm not sure.

I attribute something of Isadora to her Celtic background, if you have read a bit about the history of the Celtic people, the "little people" who were pursued around until they were in all those little countries and always had to hide. [Laughter] Her temperament was so much like my mother's, racially, mother even looked slightly like Isadora. And mother's emotional temperament was somewhat like Isadora only more so. I don't mean that she got into things like you see in the pictures and the movies, those confounded movies. (They had to pay, so they had to make them, what do you call it, "spicy"? The movie had to pay, they must have spent an awful lot of money on it.* But that was not Isadora.) Where was I getting? Oh, yes, on the Celtic thing. Isadora's mother was Irish and her father must have brought in the Scotch part. She was quite proud of her Irish, maybe that's why the English didn't like her too much. [Laughter]

M.M.: One personality that we haven't talked about at all that you may have met in those early days was Maybeck. Did you ever know him?

* "Isadora," with Vanessa Redgrave, 1971.

Vol Quitzow

Chas. Q.: Yes, Maybeck gave me a talk one day that I should see to it that my son Vol went back to Europe to study architecture. Well, I like to have my children around me. So, I hung onto Vol and I think it's just as well. He might have been a good architect, yes, but even if he never makes it in a large way as a dancer he has done things that I was glad to see him do.

He has a touch of what Isadora had, I think. And I think it is a reflection from her way of dancing through his grandma and his mother and maybe my own remarks that have affected his dance. It's a little different than just anybody. At least so it seems to me, maybe I see things that other people don't or maybe I see things that I hope to see, but I think I really see them.

The people down in Guatemala, they were really affected by the touches of Isadora that he showed or had transmitted to his girls down there. They were very fond of the little cradle song, that was a great favorite. And he had a thing called "Three Little Dances" that they liked very much, "Three Little Waltzes" I guess they were. They seemed to fascinate the Indians.

M.M.: Well, now you have Vol here teaching and you have Elóel teaching and what do you predict for Lisa and Eric, your grandchildren?

Chas. Q.: Lisa might develop along that line, even if it is only as a dance therapist or teacher. She seems to have some imagination for it, I'm watching for that to come out, I hope.

Eric, they tried to get me to teach him music, and music is a long, hard, grind. And he would have to show much more interest before I could ever take--I'd be doing him wrong to teach him unless he's capable of developing something which I doubt, so far.

I hope Lisa will develop dance-wise, both for her physical well-being, her appearance, her having something that's mentally rewarding. One way or another, I think she'll do something about it. She couldn't have a grandma like my mother and a grandma like my wife's mother without doing something like that.
[Laughter]

Making Ends Meet

Riess: When you were married, what were your plans for the rest of life?

Chas. Q.: Plans for the rest of life! Oh, to make enough money to at least pay the board bill I guess. [Laughter] I went into that dismal business known as insurance because my father had been in it. I was naturally led to that. Previously he'd been a farm boy, his father had been--he thought he was poor but he wasn't, he was wealthy according to the usual standard. [Laughter] But he had sold out the winery on which my father grew up.

Father really had to dig to support himself. One thing that happened, there was a fire in San Francisco that burned up Grandpa's business. He had learned to make fine wines over in Europe. His father had sent him and one of his brothers to Heidelberg and around to all the wine-making countries where fine wines were made in Europe to learn the business. And Grandpa was making wonderful wines up there, and he must have learned something about picking places to grow grapes because he was in about the same spot as the Italian Swiss Colony came to five years later! [Laughter] He had beaten them there.

Riess: Then you did end up selling insurance for some of those years?

Chas. Q.: Well, when Grandpa's business was burned out, he had no insurance! That sort of interested my father in insurance--wondering what to do! [Laughter]

M.M.: How long did you practice that business?

Chas. Q.: How long did I? Oh, I guess I started in about 1912, very reluctantly. I figured I could at least study music along with it and be able to swallow the pill that way. [Laughter] Say, that was a long time, longer than it should have been-- 1928 the Depression began to come, wow, sixteen years!

That work got me back to New York, anyway. A very ambitious surety man started what is known as the National Surety Company. He was getting young men with business instinct. I fooled him! [Laughter] I went back in 1919 by myself. (To my wife, well, I was just a mere incident up to that time. I don't know if I was even much of an incident when I got back, for a while.)

I got connected with the musical paper too, that's where I saved my life in the surety bond business and so forth by going

- Chas. Q.: to the Metropolitan and doing this reviewing. [See p. 25]
Yes, yes.
- M.M.: But did you continue with your insurance after you were married, that was your work for a while?
- Chas. Q.: Yes, I did to a considerable extent. After the Great Depression --and I've lived through about four depressions--I was a broker, and under my own name I handled surety bonds and insurance of various kinds. I did that until the forties. I'm rid of it, now! [Laughter] And I'm not going to start again.
- M.M.: Since you've been up here teaching and playing, the team that you and Sülgwynn have developed--you play and she teaches--how do you work out the various things that you are going to do? How did that develop, the kinds of music you would play and the kinds of things that she would teach?
- Chas. Q.: Well, we used music, in the beginning, that had appealed to Isadora. And later on I added things in which I saw possibilities from various composers.
- M.M.: Do you think that to a large degree your dancing has come from the music? Has Sülgwynn done choreography from the music?
- Chas. Q.: Yes, I can remember things we did all by ourselves over on the house that tilted over the wall, almost falling in the Bay there. Among other things she had me play the Chopin Funeral March sonata of all things! I had to go through that six times for one rehearsal over there! [Laughter] She never got to dance that.
- We did it one time though when Pierre Monteux was running the San Francisco Symphony. She did the funeral march part in the San Francisco Opera House on the stage with lights and so forth for Pierre. I played it. We didn't get very far with that, we were too inexperienced, I think, to handle the situation.
- Riess: Do you think Mrs. Boynton had expected or wanted a concert career for any of her children?
- Chas. Q.: Mrs. Boynton was--I don't know if you've read Isadora's Russian experiences, they ostensibly show some of that in the awful movies--Mrs. Boynton was going to send the two daughters, Rhea and Sülgwynn, to, I guess it was St. Petersburg. And when Mama Boynton herself [Florence Treadwell] wanted to marry Gus and go East and be an actress, her papa prevented her. You got that story, he gave him a one-way ticket.

Chas. Q.: Well, Papa Boynton had quite a will too, if he had to exercise it, so he did. The girls did not go to Russia, thank heaven.

More about Isadora

Chas. Q.: That occurs to me, I was going down to play something for Isadora when she was in San Francisco. I thought I'd like to see what she would do to it. From her experience with other musicians, she would have danced to it. But she was in the midst of having had her manager decamp with all the receipts from all her concerts! She was broke, in the St. Francis Hotel.

Here was Isadora sitting disconsolately leaning against this piano and I didn't even mention the music. I had, moreover, hoped to--automobiles were a little scarce then, and I had hoped to drive her out to where I knew she had rehearsed to the "sad sea waves" out down from the Cliff House. But I didn't get to do that either.

M.M.: She had rehearsed on the beach there.

Chas. Q.: Oh, as a youngster. As a youngster she used to like to go out and dance to the waves. [Laughter] I told this to José Limón. I might have gotten enchanted and wanted to go back with her, it would have been very easy, you know. And José and his wife Pauline said, "Oh, Charles! What would have happened to you!" [Laughter]

M.M.: Well, you would have played beautifully but you wouldn't be, I think, as secure as you are now.

Chas. Q.: No. Well, as a result--well, we were discussing things after that incident of her manager decamping.

Harold Bauer, who was a musician, a pianist of the Paderewski style, in other words, a kind of an overwhelming concert pianist, happened to be in town and he happened to have known Isadora on the other side, and to have played for her occasionally and he came to the rescue. He decided he would play for Isadora to do a concert to take care of her losses.

My former music teacher, Bennett of the "Musical Courier," took an interest, and Selby Oppenheimer, the impresario, and quite a few people helped with that. So they put on this concert.

Chas. Q.: I had studied with a man, Frank P. Moss, a very beautiful pianist, who had studied with Bauer, so he was down there when the concert went on. Bauer opened up with a certain nocturne, which was very familiar, and he played very deliberately. When he came off back stage my teacher, Frank Moss, said, "For heaven's sake, Harold! Why did you play that so slowly?" And Harold said, "I'm scared to death, I'm scared to death! I don't know what she will be doing next!" [Laughter]

He played the thing through and one thing that she did next was to crown him with a laurel wreath she had managed to obtain. Then she persuaded the ace critic of San Francisco, Redfern Mason, to let her write her criticism of the affair. And the next day the criticism came out in praise of Harold Bauer; she didn't even mention herself! [Laughter] Praises to Harold Bauer. So, that was one way she had of returning his munificence because if he'd played a concert of his own he would have taken in quite a few dollars which he didn't get from this one.

Riess: When was this?

Chas. Q.: It must have been 1917.

Oh, Isadora's idea about costumes was really something. I managed to be alone with the lady somehow on Geary Street out in front of the theatre and talked a little bit. I got on the subject of costumes, I couldn't think of what I really wanted to talk about at the moment. And she regarded costumes as just mere trash. [Laughter]

I got to talking with her mother and poor Mrs. Duncan said, "They don't understand Isadora, they just don't understand!"

M.M.: Which of course was true.

Chas. Q.: Yes, and plenty haven't. And of course a great many of them think they understand her "only too well." [Laughter]

M.M.: Well, I think we've covered a great deal.

Chas. Q.: Have I worn you out? Looking back over a misspent life, you know, quite a lot has happened.

M.M.: Indeed, but I think a lot has been pieced together and makes a kind of continuity that is very good.

Chas. Q.: Well, her mother's comment reminds me of that of a little girl back at Connecticut College, the niece of one of the big dancers

Chas. Q.: there, when José put on his "Emperor Jones" in the Connecticut College auditorium, Palmer Auditorium. The end of it was a perfect furor, and this youngster happened to be sitting next to me, and I looked over and made some remark to her. She was so terrifically impressed by the performance, she said, she didn't know whether she ought to get up on top of the seat and yell, or climb down underneath it and hide! [Laughter] That was the reaction of a fourteen-year-old to José's first presentation of Emperor Jones. She was evidently quite deeply moved! [Laughter]

M.M.: Indeed! Well, I think we've covered an enormous amount.

Chas. Q.: Doris took a great interest in Vol. She had a blonde son just about like Vol, and the blonde son didn't take to dancing at all, he didn't care for it, he wanted a little family life apparently. So, I reasoned from that that here's Vol's chance, Doris is certainly going to take an interest in him and psychologically substitute him for the son she doesn't have, and she did! And so he had a tremendous advantage in his dance education that way.

But the young son, he made up for everything. Down where José has a farm in New Jersey there was a woman across the road with about four or five children. And I guess she lost her husband or something. But anyhow Doris Humphrey's son married the whole flock! So now he has a family, he's living over there now, across the road. Poor José is all by himself, so far as I know, when he's down in New Jersey.

Well, if you can make anything out of the story that is helpful--

M.M.: I think there's a great deal, many things I never knew.

Chas. Q.: Maybe someday you'll be helping me to remember what I said.

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Sülgwynn Quitzow

The Boynton and Treadwell Families [Interview #1, July 13, 1972]

Riess: I would like to know about the Treadwells and the Boyntons.

Sülg. Q.: Well, my Grandfather Boynton came west about 1850. He was born in 1824 and he had to stay on the farm in Maine until, I guess, he was twenty-one to help support the rest of the family.

Riess: Was he an oldest child?

Sülg. Q.: Yes, and he did rather resent it because he wanted to get an education. So he went west, I think to Chicago, had a couple of years of schooling, college I guess, and then he went to California, Rough and Ready. He was a schoolteacher in Rough and Ready.

Riess: Before the gold?

Sülg. Q.: No, I don't know how long he went to school, but he didn't come west until about 1850. He met my grandmother, twenty-six years younger than he, can you imagine? She was the governess for a family that went to Rough and Ready. They met in Rough and Ready and were married there. Their first child was a girl and died. The second child in 1874, July 13, 1874 was my dad, and that made his father fifty years old when he was born, and his mother twenty-six years younger.

Riess: Was there just one child?

Sülg. Q.: No, seven years later there was another. But before that one, I'm not sure how long, my dad--I have a recording of his too, very interesting recording, telling about some of his childhood experiences, some of which would fit right in here, because he was at a bazaar and he got lost--well, you'll have to hear the recording in his own voice.

Riess: Were you talking to him in the recording?

Sülg. Q.: No, he was telling stories, we grew up on all his childhood stories. One way he entertained us was telling about living in Atwater and his father having the first potato cellar in Atwater. His father became a farmer.

Then, seven years later, a brother was born. He was a professor of bacteriology and worked with graduate students at the University here. He graduated from here and got his doctorate from Cornell and was married and went to the Philippines.



Riess: What did your father study?

Sülg. Q.: Law, and he put himself through college too. And he would take a "B" at examination time if they would excuse him so he could go home and help with the crops. Otherwise he probably would have gotten an "A." They were always willing to give him a "B" if he missed his exams.

He graduated from Oakland High, I think, or whatever was the equivalent. You see, in Atwater there was no high school.

My mother's mother and father met in San Francisco and he was a great practical joker. He was playing a joke on her landlady when they met! Oh, he was the limit! [Laughter] My brothers sure take after him, every one of them. They are all engineers too; he was an engineer.

He came west during the Civil War. He'd been a drummer boy. He had fibbed about his age and gotten into the Civil War as a drummer. His father--(he was only fourteen at that time)--his father hunted him out and said he would stake him if he would go west. So, he came west.

Riess: To get him out of the army?

Sülg. Q.: Yes, fourteen was too young to be a drummer boy! [Laughter] And so he came west when he was sixteen in 1862. He landed at some place near Inyo-Kern working for a rancher there who was very interested in him because when he found out who his father was--and I don't know my great-grandfather Treadwell's first name--but when he found out he was the son of one of his Harvard classmates, he educated him personally himself. Before I knew that I thought my grandfather had just picked up all this engineering that he did. But this classmate of his father's just taught him all he could about the art of engineering.

He became a civil engineer and surveyor for the Southern Pacific and he laid out Bakersfield and had a great deal to do with that twin tunnel at Tehachapi. One of my brothers said he designed it.

Well, anyway, he met my grandmother when she was about nineteen, and they were married and they had a son and lived in Oakland. They had a son, Leonard was the name of the boy, then they had my mother. When my mother was two years old, a crazy man who had just lost his son with scarlet fever went all over the neighborhood shaking hands with all the children. And just about all the children came down with scarlet fever, including my mother and her brother. Her brother succumbed, he died, so Mama ended up being an only child.

Sülg. Q.: She used to go all over the house saying, "Where's Lenny? Where's Lenny? I want Lenny to play with." She was only two, it was awful.

Riess: Did they have any other children?

Sülg. Q.: No, no, they decided that was it.

My mother remembered being in Sutter Creek when my grandfather was doing some civil engineering up in that area. The walls in the house they lived in were very thick and there were Indians and she used to place her dolls in the window so that all the little Indian children could see them. I have a pair of the twin dolls upstairs that were two of the dolls she placed in the window and dressed in red dresses and red sun-bonnets.

Riess: Did the family move around a bit following these engineering projects?

Sülg. Q.: Oh they did, yes. My grandmother and Mama would go from farm to farm looking for a place to live near where my grandfather would be. This I guess was before my mother went to school, maybe a little after. Then they settled in Oakland and well, Mama grew up. [Laughter]

Grandma was busy in church work and Mama played the violin and the piano.

Riess: What church?

Sülg. Q.: Unitarian.

And Mama would come home to an empty house and she was always quite lonesome. She practiced, and later, when I was studying the violin, my grandmother used to tell me how Mama practiced! [Laughter] I preferred to practice dancing!

She really played beautifully, I can remember so well. We grew up in a home with lots of music, both violin and piano. She studied with Mrs. Gutterson--I used to go to her lessons with her--she studied until I was about seven or eight, I guess, studied the piano.

Riess: What was your grandmother's home like?

Sülg. Q.: Oh, they gave their home to my mother and father when they got married, so it is the same place I was born. On Center Street in Oakland. I don't know the exact address. I think I have it upstairs.

Isadora Duncan's Family

Sülg. Q.: I missed all of how Papa and Mama met! My mother grew up on Shakespeare too and she did Ophelia and Juliet in the high school production. And they used to have salons at the Duncan home and used to do Shakespeare and dance. And Gus and Raymond and Elizabeth all did things with my mother in their home, the Duncan home. And my mother and Gus became engaged.

My mother's best friend was a Mabel Palmer and she had a friend that she very carefully kept from my mother, and that was my father! But Mabel suddenly decided to elope. In the meantime Isadora and her mother and Raymond had gone east. (My grandfather loaned Gus the money to follow them because he didn't want my mother to become an actress. She was engaged to Gus, you see.)

Riess: She had been studying acting?

Sülg. Q.: Oh, yes, she wanted to be an actress and, boy, she was, until the day she died she was an actress! [Laughter]

Riess: But being married to Gus would have meant her going away?

Sülg. Q.: Yes, and also being an actress. My grandfather actually wept, he did not want her to be an actress. So she stayed here.

Riess: What did being an actress mean to somebody in those days?

Sülg. Q.: Oh! It meant everything that he didn't want his daughter to be!

Riess: What did he want his daughter to be?

Sülg. Q.: Well, he wanted her to marry somebody and live a regular life, I guess. He wanted her to--well, actresses were sort of classed with immorality and both my grandfather and grandmother, well, anyway, my grandmother was, they were very straightlaced. Especially my grandmother.

Riess: Did your mother talk about "might have beens"?

Sülg. Q.: Always, always. But anyway, she wasn't sorry. Mabel Palmer tossed my dad into my mother's empty arms, and they both found it to be the right thing.

Riess: He was a lawyer?

Sülg. Q.: No, he was still in school. He passed the bar-exes before he graduated, so he never graduated! [Laughter] He was in the class of '98.

Riess: Sounds like he had lots of shortcuts.

Sülg. Q.: Oh, he did. He was quite a remarkable person.

Riess: Did your mother go beyond Oakland High School?

Sülg. Q.: She went to art school, Hopkins Art School, where the Mark Hopkins is now. There she met Arnold Genthe, the photographer. He was a very young man from Germany and she posed for him. And my father, after they were married, when he saw the pictures, insisted that my mother burn them up because they were nude! And she did, wasn't that too bad? But then they would have been burned up in the fire anyway, the Berkeley fire later.

But she told Genthe all about Isadora.

I have a picture upstairs of me taken by Genthe at that time. I can remember him, he gave me the three little monkeys to play with when he photographed me. Hear no evil, see no evil, and speak no evil, you know? And years later, when Genthe came west with his book, As I Remember--I think that's the name of it--he sent an invitation to my mother to the salon that was being held for him in San Francisco. My mother couldn't go, so I did with my husband.

He said to me, "And it was your mother that first told me of Isadora!" He was so disappointed she hadn't been able to come. Now what were you going to ask?

Riess: More about the connections with the Duncan home.

Sülg. Q.: Well, Mama and Isadora used to go to the turnverein, that was sort of a gymnastic place in Oakland. And they danced. And I told you about the salons in the Duncan home where they danced and they did Shakespeare.

Riess: Was there a Mr. Duncan, Father Duncan? I never hear about him.

Sülg. Q.: Oh yes, Isadora was born, possibly prematurely, I'm not sure, the night that the bank crashed (Joseph Duncan's bank crashed), in their mansion in San Francisco. He deserted them. And he frightened Mrs. Duncan so when Isadora was a baby, he frightened her so much that Isadora's mother told Isadora that her father might kidnap her, to look out, her father might kidnap her!

Sülg. Q.: Later Isadora said she'd never give a man that power over her children, that's why she didn't want to marry. And her mother of course was shocked to think that Isadora wouldn't marry, when she would have children she wouldn't be married! [Laughter] Isadora's mother used to stay with us. We children just loved her because she would stay in the nursery, she wasn't interested in the grown-ups at all.

She would tell us stories about Isadora as a little girl, how she would come down--she was a musician, Mrs. Duncan was, Dora Grey Duncan, and she would be playing the piano and Isadora would sneak down the stairs in her nightie and dance and dance! And she would make believe that she didn't see her, because she was disobeying orders. I wish I could remember all the things she told us but that was one of them.

When Isadora's mother moved in, she would arrive with everything and she would stay!

Riess: This was the house on Center Street?

Sülg. Q.: No, we had moved to Alameda then, in 1903, 2153 Santa Clara Avenue. And Isadora was in Europe at this time, but her mother would sometimes be in Oakland.

Riess: What did Gus and Elizabeth and Raymond Duncan want to do?

Sülg. Q.: Well, they were always eager to learn and I know the girls had taken sewing lessons and would teach the neighborhood children and charge them, to pay for the sewing lessons they'd take! They'd take dramatic lessons and then teach them and pay the teacher by earning. They were always very eager to learn art.

The Boynton Marriage and Children

Riess: When were your parents married?

Sülg. Q.: They were married June 11, 1899 and I was born April 15, 1900 on Easter Sunday, the first baby! And my grandmother Treadwell never let me forget it either! [Laughter] I was named after her, May Sülgwynn.

Riess: I want to know about that name!

Sülg. Q.: Well, my mother was studying with Llewellyn Hughes at one time.

Riess: And he was an acting teacher?

Sülg. Q.: No, violin. Now I could be mistaken, it could be Llewellyn Hughes or his father! Maybe they were both called Llewellyn, but anyway, her violin teacher named me.

And it means "white Sunday" in Welsh. S-ü-l-g-w-y-n-n, with an umlaut over the "ü." The first syllable was pronounced seal, like in "Seal Rocks."

Riess: What were your brothers' and sisters' names?

Sülg. Q.: Rhea was named Rhea Rey Boynton. She was born August 11, 1901, and she was named partly after my grandmother Boynton, and partly after Rhea Rey Sanders.

Riess: Six more?

Sülg. Q.: Yes, John was born [pause], I always have to figure this out, December 29, 1902.

Riess: She was having a lot of children!

Sülg. Q.: She felt that every year was wasted if she didn't have one! [Laughter] Isn't that dreadful?

Riess: Do you think she nursed them all?

Sülg. Q.: She did! She had trouble with John though, she was very ill, almost died when she had John. But that was the first son. And of course my grandmother Treadwell was very happy about John, well both of them were. (John nearly died, and at the age of one year weighed the same as at birth.) But he was blonde and I was blonde and my grandmother Treadwell was blonde [Laughter] In fact, she had carroty red hair and really freckled badly. Her husband, my mother's father, had very dark hair and dark eyes, but very fair skin. He used to emphasize the fairness of his skin! Oh, it was funny, he used to pull his sleeves up so you could see how fair his skin was! But it was because his hair was so dark and very thick.

As a result my mother had the most beautiful copper auburn hair, it was just gorgeous. My husband said when he first saw her it looked like burnished copper in the sun. Of course I always saw it so I didn't think too much about it except that none of us had it! [Laughter] But it wasn't very curly, my dad had the curly hair. And that was part of the reason my mother married him, she always wanted curly hair. [Laughter]

Riess: When Mabel Palmer threw your dad into your mother's arms, was there much of a courtship or was it love at first sight?

Sülg. Q.: I think there was quite a courtship because my dad was still in school and he was helping his family at home too, they were in Atwater. He'd bring a lot of food up here, a lot of garden stuff and watermelons, etc., potatoes, and sell them door to door to help them and to help him too. He would go back to the farm and work in the fields too, as well as go to law school.

He almost graduated from Hastings, that's where he went after he was at Cal. He went to work for Mr. Peck (whose sons' names were Tyto and Lydell) when he became an attorney. And he found out that he did all the hard work and Mr. Peck got all the fees! [Laughter] So, he decided to go in for himself, which was hard. And he had a case that he was sure he could win and the other side offered to settle it out of court and he was sure he could win a big fee from it, and he lost. He had put every cent he had into it, every cent he could grab into this case and he lost it. From that he learned to settle out of court if he could.

They were to be married and go on their honeymoon on that money that he would win, but they got married anyway and my Grandfather Treadwell loaned him twenty dollars and they went to San Jose on their honeymoon, and came back and lived in the place my grandmother and grandfather gave them, on Center Street in Oakland. We lived there until 1903 and then we moved to Alameda. In the meantime my Boynton grandparents had moved to Melrose and my father was looking after them a great deal.

Riess: Were they retired from farming?

Sülg. Q.: Yes, my dad was sure enterprising.

Riess: I think so too, there's a lot of hard work in all this story.

Sülg. Q.: Yes, and my grandmother said to my father and my uncle, "You can always hold your heads up. We may be poor but we've never accepted charity." [Laughter] She used to even make clothes out of flour sacks, they were so hard up. They always had plenty of food because farmers do. But for other things they were very hard up. Yes, my dad and my uncle both had to be enterprising.

Riess: So, were they in any sense part of Oakland society then?

Sülg. Q.: No, I don't think so, I don't know. That was left out, we never were socially oriented. I don't know exactly how to say that, but we weren't ever socially oriented. More artistically oriented.

Riess: Who were your mother's friends?

Sülg. Q.: Well, the Sharons were, in Piedmont. A beautiful woman, Florence Sharon. She and my mother had Madonnas taken by Webster, and they were in the Sunday paper at Christmas time. Florence was Florence Allen after she married and she and her daughter Frances had the same color hair as my mother!

Riess: I don't know what you mean by "had Madonnas taken."

Sülg. Q.: Well, I have two Madonnas upstairs of my mother and me, the Madonna picture. At Christmas time they had a lot of Madonnas in the newspaper, mother and child actually. I would like to know where that paper is, I'm sure we have it someplace, the newspaper of my mother and me and Frances Allen and Florence Sharon Allen.

The way I happened to think of Florence Sharon Allen was because later her husband died. Mr. Allen and Papa and Mama were good friends, you see. And they used to come to our home in Alameda. Later, when her husband died, she moved for a short time to Alameda before she went home. And her next marriage was very unhappy, she married a Mr. Brown. That was pretty tragic, that's why it stands out in my mind.

But we used to go to the Sharons' home and it was a gorgeous place in Piedmont. To a child it looked like a [pause], I guess a palace! It was really a lovely place. It was a long home on a hill, very long. We used to drive out there in our surrey. [Laughter] Later, she moved to Carmel. She had two daughters by Allen--I don't know his first name--Frances and Willette. Frances had this gorgeous auburn hair and Willette was blonde.

She had children by Mr. Brown too, but she somehow managed to flee him and went to Carmel to live. Years later I saw, I think it was Frances, and I heard of Willette, Willette became a dancer for a while anyway.

Riess: When your parents were with friends did they do things like drama readings or poetry readings or musical evenings?

Sülg. Q.: Well, now that reminds me we rented a home in St. Helena, the Watt place, it was just south of St. Helena, practically in the town now. I think that was in 1908, the year after my brother Caleb was born, Charles Caleb. He was born at the Alameda Sanatorium.

But we skipped Bill! (William Wentworth--my grandmother's

Sülg. Q.: maiden name was Wentworth.) He was born August 25, 1904, also in the Alameda Sanatorium, the first to be born away from home.

Riess: Your mother had her first three children at home?

Sülg. Q.: The first three, yes. Then she went to the hospital after John was born, and almost died. Both mother and child were very ill. That's why the second son came along 20 months later, instead of 15 months. Alameda Sanatorium, it's still there, but has a different name, I think.

Riess: Did she have maids and people to help her?

Sülg. Q.: Oh yes, of course, and how! We always had a cook and a nurse and a lady that came in to sew whenever Mama was going to have a new baby, Mrs. Davity and Mrs. McGurty. They would come in and sew all kinds of lovely things. And a woman that came in once or twice a week to do the washing, can you imagine? I just took it for granted! [Laughter] I never had that kind of help. And I never have until very recently.

Riess: And how about somebody to run the nursery?

Sülg. Q.: A high school student would come in on her way to high school and see that we got washed and dressed.

Fresh-Air Life, and Other Changing Beliefs

Riess: At what point did your mother settle for simplified clothing?

Sülg. Q.: Well, at St. Helena we started going barefooted. Women didn't in those days, just didn't. And my father said to my mother, "Are you going to let your sons see your bare feet?" [Laughter] And my mother said she was.

Riess: You were reminded of the place in St. Helena when I asked about dramatic or musical evenings with friends.

Sülg. Q.: Yes, what did I have in mind? Well I know at the bazaar that they would give, the church bazaar (out of doors with Chinese lanterns), my mother always played the violin. The piano you couldn't carry around, but you could carry the violin. So she would be practicing away.

Oh, about that time they met Benjamin Fay Mills with his new religion called the Fellowship, so we went to the Fellowship.

Riess: Was that down in Oakland?

Sülg. Q.: That was in Oakland but we were living in Alameda at the time.

Riess: What sort of religion was that, do you remember?

Sülg. Q.: Well, one lecture that made the biggest impression on me that I can really remember was the lecture on Jean Valjean. That really made a big impression. And we would have words given to us, like Sincerity and Truth, printed out in large letters that we would color and take home and fasten on the wall. Each Sunday, that was in Sunday school, it would be a different word. I haven't thought of this in years!

Riess: It's fascinating.

Sülg. Q.: It is to me too! [Laughter] Oh dear, trying to think what it was that made me think of St. Helena. Anyway, their tenth wedding anniversary was at the Watt place in St. Helena. And the B. Fay Mills family were living at the Savage place which was the other side (north) of St. Helena. We used to go there a lot, interchanged a lot.

They came to my mother's and father's tenth wedding anniversary, June 11, 1909. We became so fascinated by the place they were renting that my father decided to buy it. We bought it in fall 1909, I think, and for every vacation there was, we were up there. It was a lovely place, not too far from the Lyman home, south of the Lyman place right on the highway. The Lyman place has the old mill. Have you been up in the Napa Valley at all?

Riess: I've been up there but I don't know the names of places. Is the St. Helena Sanitarium still there?

Sülg. Q.: Yes, it is, but it's not called that now. It's called a hospital now, I think, but it was there. Our place was the only place that you could see from the sanitarium on the west side of the valley. Both places were on the west side, but one was really in the redwoods, right next to the hills. In fact these redwood trees that we planted around here and the maples too came from our place in the Napa Valley.

The next child was Ben. (Oh, I didn't tell you about Charles Caleb, did I? He was the one born on the 17th of July in 1907.) The next one was Benjamin Fay Boynton. [Laughter]

Riess: It's too bad all the other names aren't so historical, to pinpoint all the influences.

Sülg. Q.: Well, Wentworth was my grandmother's maiden name. John Treadwell was my first brother. And Charles Caleb was a junior. That was funny. My father was Charles Calvin because when my grandfather signed his name John C. Boynton they just thought it was John Calvin (this is my grandfather Boynton), so they always called him John Calvin Boynton. And my grandmother called my grandfather Calvin because she didn't like the name John. And later when she found out that here she had been calling him by a name that wasn't his at all, that he was really christened John Caleb, well, she called him John.

My father was Charles Calvin Boynton, but they decided to give Caleb the Charles Caleb Boynton because Caleb is the name that occurs and occurs and occurs in our family genealogy, much more even than John or William. That's why he was Charles Caleb, Jr. Ben Fay was born in Alameda. He was born out of doors in an arbor and the reporters came from all around and they had to look at him, because he was born out of doors.

Riess: Why did they know?

Sülg. Q.: Oh! My mother! She was in and out of the newspapers all the time because of her original ideas. She was always years ahead of other people. She was working for outdoor schools. She thought children needed more fresh air and fewer clothes and more freedom in movement. She felt that all the long underwear, keeping the air away from the body, was wrong.

She built a sleeping porch on the roof of our home in Alameda which really caused a lot of interest and curiosity because you could see it from the street. People would stop and look and point up at the sleeping porch. She'd been brought up to think night air was dangerous. My dad came along and thought night air was not dangerous. And my mother went to the other extreme.

Riess: When did your mother start having "ideas"?

Sülg. Q.: Well, all I know is that my grandmother said she felt like she was a chicken and she had a duck! Because my grandmother was always very straight-laced and my mother always was not. She wanted, as a young lady, to have a low-necked dress and my grandmother said it wasn't the thing. So, she got my grandmother to put in a flesh-colored yoke so it would look like--[Laughter]

She hated school, she was always drawing, she felt school didn't give her what she wanted. She would keep us out of school; when we went to St. Helena we would leave a month early and come back a month late. The result was that I thought I was

Sülg. Q.: terribly dumb.

In the multiplication tables, for instance, I came back after they had learned them, learned the meaning of how to multiply. And I'd hear 28×29 or something like that and here I was writing down 28, 28, 28, just adding it up! [Laughter] I think her antipathy for school made me like it because I could see it as a shortcut to learning. You were so much farther ahead if you knew some of these things than you were if you didn't know them.

Riess: Why do you think she hated it?

Sülg. Q.: I don't know, she said they kept her sitting and kept her doing things that she wasn't really interested in, until she got older and there was dramatics and things like that. She always wanted to draw, she was quite an artist. She was an all-around artist.

When Roosevelt came west--well, all the reporters knew my mother, and when Roosevelt came west, I don't know when that was, but when he was President anyway, he made an appointment to see my mother and my mother walked in to the anteroom and was ushered in to see him and all the reporters were out there waiting to talk to him. And she was ushered right in ahead of them, she just came and went right in. When she came out they said, "How did you do it, Mrs. Boynton?" and she said, "Be a mother!" [Laughter] He was all for big families, you see, at that time, and he had heard about my mother.

Riess: But really, was that a central thing for her?

Sülg. Q.: She believed in a big family and that's when her simplifications began too, when the family got bigger. She believed that you didn't have to do all these unnecessary things.

And I know before we moved to Berkeley--the reason we moved to Berkeley in 1911 was because my father could only come up weekends to St. Helena, and we would be separated from him all that time. He'd only take off two or three weeks in the summer and then he was a bachelor in Alameda at the house. And we were all up there pining for him because we did enjoy him very much. He was very child-minded, both my parents were. They'd take us on long hikes, do all kinds of things with us. I really had a wonderful childhood.

Riess: I keep wondering about him. Because your mother is so extraordinary, it would be tempting to think that your father represented some sort of opposite kind of person.

Sülg. Q.: Oh, he was always amazed by my mother. He really was. She kept

Sülg. Q.: him [pause] well, entertained isn't the word, but she just continually amazed him. It was hard to take at times too, I dare say. But life without my mother would have been dull. And life without my father would have been impossible, you see.

Well, when she read us stories she put all of the dramatics in them. When he read stories, which he loved to do, too, he just read them. Mama acted them out, but Mama was mostly too busy to do it too often, so Papa always read to us. He would read every Sunday evening and often other nights. But Sunday evening we all gathered around the fireplace with a nice big fire going in the house in Alameda and he'd read and read to us. And of course that was great. We'd always rather have Mama but we'd rather have the story read than neither.

Riess: Can you remember them making decisions together? How did they work major things out? Like buying the house in St. Helena, for instance.

Sülg. Q.: I don't remember that, I guess they did that between them. They both wanted it though.

Riess: And how about something like the Fellowship and Benjamin Fay Mills?

Sülg. Q.: Oh, they went together with that. No, the religion is what kept them together. That they had very much in common always. Though my father became interested in Christian Science before my mother did, not long, but before, because the doctors told him--(which child was that? well, it could have been Judd)--to prepare to raise the children himself, without a mother, because they thought my mother was dying.

He was on a case in Los Angeles and coming back he saw someone reading Science and Health on the train. He started talking to her because he was so worried about his wife. She said absolutely that my mother could be healed. He would read Science and Health and he'd be so mad at it he'd throw it across the room. [Laughter] But he finally succumbed to it and my mother was healed.

Riess: Through him or through a practitioner?

Sülg. Q. Through a practitioner, and of course that made him (though he couldn't accept everything about it), that made him a believer. We'd been attending the Home of Truth Sunday School and from that we attended the Christian Science Sunday School. We always went to Sunday school. We used to get prizes because we never missed. [Laughter] Yes, we always did that.

Riess: The Home of Truth Sunday School was after the Benjamin Fay Mills Fellowship?

Sülg. Q.: Yes, that was after Benjamin Fay Mills.

Riess: When was Judd born?

Sülg. Q.: 1912, August 4, the first one to be born in Berkeley, Emory Judd. Emory is a surname of my mother's family.

Riess: In something that I've read about your family, your mother was east at some point lecturing.

Sülg. Q.: That was 1909 and 1910. My dad tried a case before the Supreme Court. It could have been a water rights case, I don't know. He was very up on water because being raised in the San Joaquin Valley in Atwater he knew how fertile the ground was and he knew how many farms had been destroyed by the dams. And he saw the alkalinity rise, you know. He won quite a few water cases.

Riess: She went with him on that trip east?

Sülg. Q.: Yes, she did. She made great preparations. We had a nurse, a Miss MacMenimen (we always called her "Miss Mac"), who was at the sanitarium, and she had helped Mama on occasion. She agreed to stay with us in Alameda. And the cook, Della Tamang, who was from St. Helena and had been with us a couple of years, she agreed to stay with us. So with a trained nurse and the cook we were left. And they were going to be back by Christmas.

This was 1909, 1910. She had been working to have the Haight School in Alameda be an open-air school. That's one way she gained a lot of publicity. She believed children, as I said before, should be raised in the open-air and with lots of sunlight, and free clothes.

And so she carried this message east when she went east and lectured in clubs in New York and around that area. The name of Mrs. William Cummings Story comes to my mind, she was the clubwoman that protegeed my mother. It was through her that she got these engagements, and she was quite a lecturer.

Riess: Did she wear any particular clothes for these lectures?

Sülg. Q.: Well, yes, she did, a free toga-like garment. However, she still had very lovely other clothes too. My mother was what you would call a very artistic dresser. She always had her clothes made and they were beautiful.

Riess: Were there food things that were special for your family?

Sülg. Q.: Yes, what got her started on the food differences was at St. Helena Sanitarium, I think. They used to have a big food factory

Sülg. Q.: up there, and those fresh peanuts were so good. And granos biscuits. You can still buy granos biscuits. They also made maltose and meat substitute made of peanuts. The Seventh Day Adventists in St. Helena had this big food factory just below the Sanitarium and we'd go right to the food factory and buy all these very delicious things. And Mama would have them sent down to Alameda. Oh, there were nuts and raisins, all kinds of nuts too, brazil nuts and almonds and walnuts and hazel nuts, just all kinds. Cheeses and butter by the tub.

Riess: Were you vegetarians?

Sülg. Q.: If we were vegetarians it wasn't because of religion, it was because of what she thought was healthful. When we went out, we would eat meat, if you see what I mean. But we didn't have it in our home. Because before that we hadn't been very healthy.

Before that Mama would order Porterhouse steak and lamb chops and things like that over the phone and we kids would groan, we just didn't like them. We loved this other food. I can hear her, "This is Mrs. Boynton, Alameda 495, and I'm ordering--"well, that was how I learned to spell my name, Boynton. And her address and everything because she always ordered on the phone. She would phone the butcher and she would phone the green-grocer and she would phone the grocer, and all these things were delivered.

Riess: How much taking care of the children did you end up doing, being number one child?

Sülg. Q.: I was convinced that it was a great privilege to wash diapers! But I was ten years old, and it was for Ben. A great privilege! I've washed them off and on for years it seems. After Ben there was only one other boy, then one girl, the daughter Miriam Christella, she was born in 1914 on Memorial Day.

Riess: That's a sort of special name too.

Sülg. Q.: Yes, Christopher and Stella Ruis were great friends of my mother and father. It was Mr. Ruis who performed the wedding ceremony for my mother and father.

Camping Out on Buena Vista

Riess: At what point did it make sense to her that it should be a simple life rather than an increasingly complex life?

Sülg. Q.: When we moved to Berkeley, 1911. We moved into a permanent camp designed by Mr. Maybeck. We bought our land from Mr. Maybeck. There was a camp up above. It was made up of two buildings joined by a trellis. One of them had the beds and dressing room and the other had the dining room and kitchen.

The dining room and the kitchen had windows, about three or four in a row, that would raise up on a pulley so it could be open. The kitchen was that way too, but it had screens. This was all made of second-hand lumber. In the winter we had a tarp that stretched over the path, the whole length of the two buildings. At one end, the south, there was a round platform with a round tent and two of my brothers slept there, the two older ones, John and Bill.

And at the other end was a square platform with a square tent that was gradually made into a building. That held the bathroom and the maid's room--we had a maid living here, to cook and so forth. We had wash tubs and a bathtub placed below and north of the maid's and the bathroom. That's where we did our canning, if you can imagine it.

On Labor Day we'd do over a hundred two-quart jars of peaches my dad brought from Atwater. He worked up quite a system. He built a wire basket and we had boiling water and he'd dip the peaches in the boiling water and pull them out and we could slip the skin off them, and halve them and put them in the jars. We had a washing machine with gas under it and he and my mother would put the jars in the washing machine and fill them with hot syrup and put the tops on and cook them. I guess the washing machine must have been up in the kitchen because I can remember them taking the jars out of the washing machine and putting them on the pantry shelves, and twisting the lids and turning them upside down, to see if any of them leaked.

We'd do that in one day, and they were two-quart jars. That was a lot. But we had quite a large pantry between the dining room and the kitchen with shelves all around. It was very convenient.

Riess: Did you store other things or just peaches?

Sülg. Q.: Peaches was the main thing we put up, the rest we bought. My father would go to the Commission Town on Saturday morning in Oakland.

Riess: Was that a big market area?

Sülg. Q.: Commission Town was where all the stores went. I guess they still have Commission Town down in Oakland. But they thought he had a small store because he bought bananas by the bunch and everything by crate or by the box. Watermelon by the dozen.

Riess: Did you have a car then?

Sülg. Q.: Yes, we were still living in Alameda when we had a car, a Franklin, one of those round top things. We used to polish the brass, it had lots of brass on it and we'd all get out and polish it together on a Sunday after Sunday school. Then he'd take us for a long drive. And you put the gas in under the seat, the driver's seat. You'd take out the driver's seat and you'd pour the gas through the chamois into the tank. And there were no doors on the cars either. Coming up Cedar Street and coming up Euclid, my mother would say, "Be ready to jump out!" "If the car should stop be ready to jump out."

Riess: Was it paved all the way up?

Sülg. Q.: Up Cedar was, but it wasn't paved up here. We came over grass. There was a little tiny road, a sort of a cart road that went down to La Vereda. (Mr. Maybeck later built houses right on it because he didn't want to have a road there, so he built his daughter's house and another house.) It was quite pretty, that road, it had almond trees and green gage plum trees and they were so pretty in the spring. Almond blossoms are gorgeous.

[Interview #2, July 20, 1972]

The Building of the Temple of the Wings

Riess: Last time we ended as you were putt, putt, putting up the hill in the Franklin car. I was thinking what a lovely life that was. By the time that was the scene, were you living here all year around?

Sülg. Q.: No, that was when we were picknicking. In the spring of 1911 my family built the camp, where we lived while the house was being built.

Riess: When did the building of the Temple of the Wings start?

Sülg. Q.: It started about the middle of 1912.

Riess: Was it always the intention to put up a major structure?

Sülg. Q.: Oh yes, they debated where to put it, too. At first it was going to be much lower, down low on the hill. As it turned out that wouldn't even have been our land because all of the land was moved forty feet up.

Riess: How so?

Sülg. Q.: Well, I don't know. We just found that when my father bought land from the water company and he had to pay twice for that same forty feet up beyond what was supposed to be our land. Either Mr. Maybeck or the city had made a mistake in surveying the land. It kept getting pushed and pushed and pushed and we took the loss because we were on the edge of the water company! So it was lucky that we didn't build down there.

Riess: May we talk about the building a bit?

Sülg. Q.: There are lots of things I don't know. But it was first leveled. That took a long time, to level this, because it was a steep hill. It was leveled mainly by a scraper and a mule and a pick and a shovel. And it took a long time. (Tony was the Italian who did the work. We all liked him, he was very artistic.) Because it was a steep hill, it was like making a step in the hillside. The house goes right back against the wall. There's a big concrete wall in the back holding the hill back.

Riess: Was there an engineer who had thought this up? Were there plans already? Or was this just leveling the land?

Sülg. Q.: I wish I knew more about it, I don't.

Riess: Was Maybeck put out that he wasn't designing the house or didn't he care one way or the other?

Sülg. Q.: I suppose we were more friendly when we thought he was going to design it, we weren't quite as friendly after. Then this forty feet came up, which was anything but encouraging.

Riess: What did he have to say about the place afterwards?

Sülg. Q.: He liked it, yes, he did. I know when my father and brother finished building the wall in front and the stairway, he said, "Now you have a million dollar place!" That wall was built from the cobblestones from Market Street, when they took out the cobblestones. You'll notice they are all little, cobblestone size.

Riess: I'll have to look. Was it just a sloping bit of lawn before?

Sülg. Q.: I wasn't living here at the time, we're getting way ahead now in the story, but Buena Vista was lowered. The road had been high, and Buena Vista was lowered, so my father had to lower the road. The road used to be on the level with the house up here at this end, and you can see how much lower it is now, but this was all done after the fire. Before that it was kind of a wild garden, it wasn't nearly as steep.

As far as the columns, I think the base of the columns were built first and then the columns were poured. The corner ones go down twenty feet.

Riess: Who was the designer?

Sülg. Q.: An architect or a graduate student, his name was Randolph Monroe.

Riess: And he drew the plans according to your mother's ideas?

Sülg. Q.: Yes.

Riess: Was the building based on anything that she had seen?

Sülg. Q.: She did a great deal of research. I know she just lived down in the archaeological room at the University Library. I think it was Professor Washburn that showed her some of the books, I'm not sure, though. I was quite young and interested in many things besides building the house.

Riess: Were there any other residents up here on the hill then?

Sülg. Q.: There was one little tent house sort of north of us, and there was only a trail to get there. That's all. There was no road

Captions for photographs on following page:

1. The Temple of the Wings, recently completed (ca. 1915 or earlier), showing the Maybeck designed "camp" on the hill behind the Temple. The "camp" was the original dwelling of the Boynton family until the Temple was ready for occupancy. Vines grew on the overhanging openwork of the cabin. Look through the main building to see where the balcony and dressing rooms were located. Sleeping was in the wings; canvases could be lowered from the top to show column capitals fully. Canvases overlapped to keep wind out. The plantings eventually became an arbor.
2. The Temple of the Wings, view from Buena Vista, looking east. Figures unidentified. Photograph taken before 1923.
3. Interior, east side of the Temple of the Wings, showing parts of the pieces of furniture described in the interview. The Navaho rug on the right is still at the Temple of the Wings. Rhea seated at left, and Mrs. Boynton at center.
4. The Temple of the Wings, rebuilt after the fire, view from Buena Vista. Griffins from an old house were given to Mr. Boynton by a client in payment for legal services.



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The Temple of Wings

By LAURA BETHELL

December 1918

INDIVIDUAL members of families have, from time to time, attempted the simple life in one or more of its phases, with more or less regard to scientific laws of diet, clothing and housing, and have pursued the practice with more or less persistency. But it has remained for an entire family to practice for a period of four years, continuously, to their complete satisfaction, a scientific system of simple-life-living in *all* of its phases, with gains in health, happiness and usefulness. This experience, the Boynton family of Berkeley, California, claim for themselves, and claim it exclusively, so far as they know.

I wanted some of the details, so I asked the man of the family, Charles C. Boynton, who is an attorney, if by following their food schedule they had gained any advantage in these days of climbing prices.

"Yes," he told me, "we have solved the problem of living for these times of high cost. But, better still, we have solved it for all times. Our menu consists of California fruits and nuts: raisins, dried figs, prunes, almonds, English walnuts, peanuts, and fresh fruits in season. Besides these, it includes cheese, honey, milk and galleta, an Italian hardtack. We cook but one article of food: we roast peanuts, a fifteen minutes' task daily. Our fuel bill does not exceed \$1.50 a month, and of course we do not employ a cook. Our food sustaining a family of ten costs less than \$70.00 a month.

"And this 'simple diet' life is no dream of a faddist," he continued. "We have actually lived it out for four years. The food nourishes, and we do not tire of it. Other food tastes to us just the same as it always did, and wherever we are, as healthy mortals, we eat and relish anything and everything that is set before us. But no other meals satisfy like our own, for ours offer everything the system needs."

I sought Mrs. Boynton for her opinions. I found her at their Berkeley home—a stone

palace without walls, built on a height facing the bay and the Golden Gate.

"My profession," Mrs. Boynton explained, "is motherhood. The inspiration came to me to build an outdoor home where the family could live free from domestic drudgery and convention in dress. We have named our open-air home of two circular porches 'The Temple of Wings,' and we have dedicated it to the democracy and freedom of women."

She stood in one of the great "wings," where she had been instructing a circle of girls in correct body movements, while they held pictures of Greek friezes. Sunlight streamed through the Corinthian columns and fell upon the group seated on the flagstoned floor. Beyond, in the companion wing-porch, boys were at play. Just outside a tot of three years was paddling in a pool built in the center of a sand pile.

"The open-air home is a product of our study," said Mrs. Boynton; "here adequate provision had been made for an entire family to live the simple life in dress, in diet and in occupation."

The structure of the "wings" backs against a hill; a grove of eucalyptus trees in front breaks the force of the daily trade winds. The "wings" are canopied, the blue of frescoed domes meeting the blue of heaven through center skylights. The flagstoned floor is heated to comfortable temperature by means of hollow earthen tubes. Awnings hang, undrawn, between thirty-four columns, promising protection from the rains of winter. A central concrete fireplace having four openings, with downward suction draft and chimney, promises cheer for winter, from four open faces. At the base of the towering fluted columns, and outlining the circle they form, fixed cabinets serve as bookcases, secretaries, tables and divans by day, and as beds by night.

The Temple of Wings

At the rear a stone pantry tunnels the hill. Between the two wings, and under a third canopy, stretches a long balcony of curtained dressing-cabinets, from which hang vines and flowering plants. Under the balcony other cabinets serve as lavatories and bathrooms, with chests of drawers and the other conveniences of a modern home.

The dress worn by Mrs. Boynton and her children is a one-piece garment, buttoned at the shoulders and falling away in free lines, leaving the arms and shoulders bare. Referring to her reforms in dress, Mrs. Boynton said: "I wish that women would adopt the classic dress and free themselves and the coming generation from many useless problems."

From my observations, the first and the last impression received is that abounding life is manifest in each member of the Boynton family. The five ruddy-cheeked boys, bronzed and sturdy, attest it as they roam the hills in search for the family cow, or dangle by their toes from high swings or trees, or bunch their heads together over bee-culture books, bought with "paper-route" money of their own earning. Rich life is apparent, too, in the grace, vigor, and wholesome charm of two daughters just entering womanhood, fellow-workers with their mother in writing and staging classic plays for the entertainment of hundreds who gather in the Greek Theater of their home hills.

Many observations of details incident to the simple life thus lived may be mentioned. There are no morning orders to give the butcher, the grocer, the vegetable vender and the baker; no

milk carts and no delivery wagons rattle up the hill; no greasy utensils or dishes are to be washed; no milk vessels to be cared for (milk is used fresh from the milking); no stove to brighten (the cabinet electric roasts the peanuts); no floors to polish; no furniture to move for cleaning day; no windows to wash; no drapes or curtains to send to the laundry or to renew; no laces, ruffles or tucks to iron; no servant problems to meet; and only a few seams to sew when a new garment is required, to say nothing of the freedom from the tyranny of dress-maker engagements and "fittings."

There is time to enjoy the rows of books, among them a shelf of the classics in the original. There is time for the mother in the home to carry on her violin study. There is time for her to attend some of the lectures down in the university halls, and to do her part in club work. There is reserve strength and zest for the interests of the daughters, the sons and the husband, as the family gather at the close of the day, as there has been strength and zest for the demands of the three-year-old, taking her kindergarten training at home with her mother.

"I did not realize how far we had left behind us the life others live," Boynton remarked, "until a week ago, when I accompanied Mrs. Boynton to a meeting of one of her clubs. The women, experienced mothers, were considering ways and means to meet the high cost of living. In the two hours of discussion I did not hear mentioned a single article of food which, speaking selfishly, mattered a rap to me whether it went up or down." #

*The "wings" are two
canopied domes
supported by
Corinthian
columns, with a vine-
covered balcony between*



Sülg. Q.: up here. In fact, the material for the camp was hauled over grass on sleds by horses. I think by the time the house was built, there was a road.

Riess: Was the radiant heating in the first building of it?

Sülg. Q.: Oh yes, yes.

Riess: And was that a new idea?

Sülg. Q.: It was. Well, Mama got it from the ancients. They had warmed floors. They had radiant heating.

Riess: And do you remember if she had any trouble finding somebody who was able to figure out how to engineer that and install it?

Sülg. Q.: Well, the whole floor is filled with hollow tile underneath, with passages. I can remember. That's the way it was built. There would be passages, and then hollow tile on each side, and then other passages with hollow tile on each side. The whole floor was hollow tile, so the air went through the passages and through the hollow tile. The result is some parts are warmer than others.

Riess: Hot spots! [Laughter]

Sülg. Q.: Yes, there are. I know some of the warm-blooded children always run to the cold spots, and the colder-blooded ones want the hot spots. Sometimes the cold spots are in greater demand than the hot, and vice versa.

Riess: It can be operated independent of the rest of the heating in the house?

Sülg. Q.: Yes. And the downstairs is independent of the upstairs. We have a different furnace up there.

Riess: Does the place have any idiosyncrasies that you might point out to a newcomer?

Sülg. Q.: I forget if I talked about the furniture that my mother had designed. She helped design it. It was in the form of a square on the outside. It was right in this room. There was a heater where those stones are. And around it was a square thing that was movable. It was curved on the inside, so that the seats were curved, but the other part was high. I should say it was about five feet high in back, and it had bookcases on the inner side. And on the outside were the electric stove and the dish cabinets.

Riess: And it surrounded this central area?

Sülg. Q.: Yes. It was quite a large square. It could be opened or closed. In the winter, we made it smaller and pushed it in. In the summer we spread it out. And on the outside of those cabinets were desks. We each had our desk. Inside were bookcases. The benches were cut like a piece of pie. This is the most difficult thing to describe I've ever tried! I can draw it.
[Makes sketch.] Some of the others may have a better memory of it than I do.

Riess: What happened to it?

Sülg. Q.: It burned up!

Riess: Oh! Well then, none of the others will remember it as well as you, will they?

Sülg. Q.: Maybe not. I don't know. It was clever the way it was made!

Riess: Yes. Was it built right on the spot?

Sülg. Q.: It could be moved. It was beautifully built someplace and brought here.

Riess: Was the stove used for just warming things up or for real cooking?

Sülg. Q.: Oh, it was used mainly for peanuts! [Laughter] We roasted peanuts and toasted galleta and cheese and cooked custards.

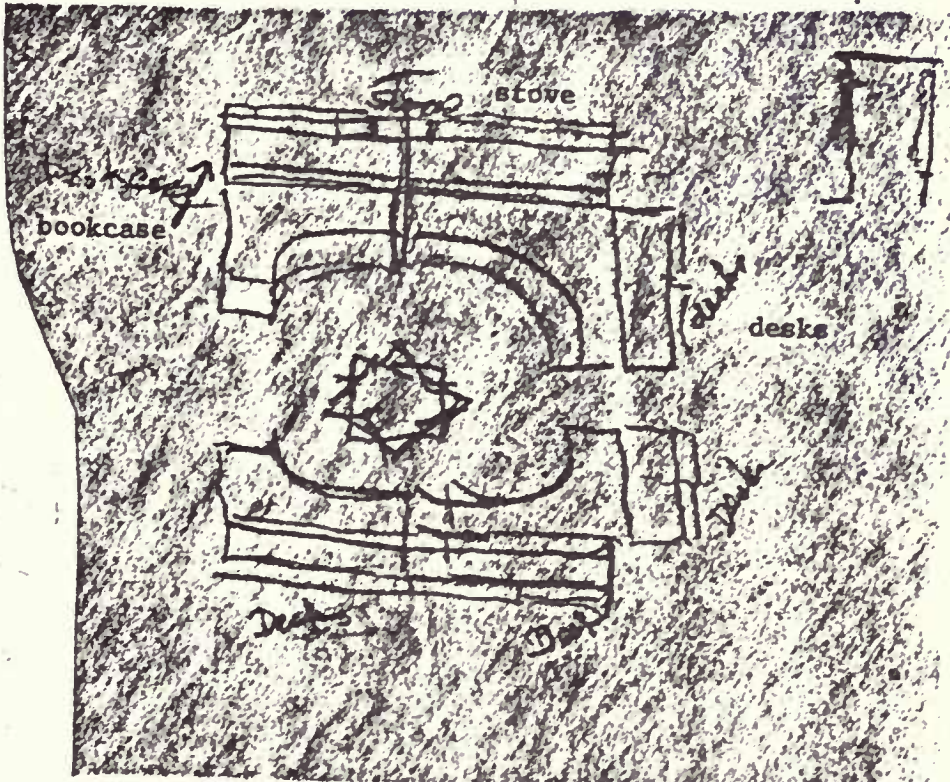
And there were desks here. [Points to sketch.] There were a lot of desks, so we each had our own place to study.

Riess: You were sent to study every day when you had homework? Did you all come in here then?

Sülg. Q.: We were never told to study. For some reason or other, we studied. We had to make time to study. We really had a hard time to get a chance to do it! I think maybe that's the secret, that we wanted to study. I don't know, but I can remember we were never told to study.

Riess: So, you're saying that it was a privilege to get a chance to sit down and study.

Sülg. Q.: [Laughter] It really was in our household. It was so noisy too--all the younger brothers and one little sister. And we never told our children to study either after they--well, Vol, when he was little, was left-handed. He still is left-handed. As a result, he had a great difficulty in deciphering things because



Sülg. Q.: he wanted to write upside down and backwards. He wanted to read that way too. We worked very hard on him to overcome that. And it wasn't until he had his fourth-grade teacher, who was an art teacher at Emerson School, that he became a good student. He was always drawing, you see, and the teacher would walk over to see him with his book there, and she'd see he was drawing.

She finally said, "Vol, if you get all your work done, then you can draw all you want." From then on, he was a good student. He just got his work done fast, and then he drew. She taught him to be on time too, and to this day, he's on time. [Laughter] She really was great! Teachers can have quite an influence.

Riess: Did she help him with the art too, since she was an art teacher?

Sülg. Q.: I think she just let him alone because he was always very creative in his art.

Riess: Was that piece of furniture painted or was it just wood?

Sülg. Q.: Waxed wood. All our wood was waxed. We waxed it. We had to! [Laughter] It was part of our job!

Riess: And do the floors take any care?

Sülg. Q.: Oh yes! We had to mop them.

Riess: But they don't get oiled or waxed or anything?

Sülg. Q.: No. The one at the other end, you'll notice, looks waxed, but it's done by the bare feet. But there was one thing. Rhea and I, as we grew up, used to have a party or two occasionally, especially at the end of the semester. And then, we'd mop it and wax it. [Laughter] The poor children! They were falling down all over the place. And my mother was saying, "Don't do it again! Now, don't do it again!" But we always managed to somehow wax it so we could dance. We danced the full ninety feet.

Riess: Oh, it must have been slick!

Sülg. Q.: It was.

Riess: [Looks at sketch.] Are all these cabinets built in?

Sülg. Q.: Yes. They're built in. These seats were covered with Indian blankets, over a mattress, you see. My husband speaks of spending the night on one more than once. He said he was paralyzed!

- Riess: Yes. I guess that would be a way to figure out the dimensions of them, to measure Charles and see if he can tell us how far he went. [Laughter]
- Sülg. Q.: Well, I think he would go right in here, doubled up. [Points to sketch] I imagine that was the way he slept. I don't know.
- Riess: So two or three people could sit there side by side?
- Sülg. Q.: Oh yes! Four. They were good-sized.
- Riess: I wonder if they have any origin in antiquity, if she might have seen them in her reading?
- Sülg. Q.: I don't know. But these were separate pieces, you see. They were all separate pieces, so they could be pulled apart. In other words, the bookcase was separated from the seat. The bookcases were about five feet, you see, and they had some sort of decoration at the top and a door that opened down so that the books were protected when they were closed.
- Riess: I think it might be a good idea if we got some idea of the other dimensions. About how wide was each desk?
- Sülg. Q.: Oh, the desk was wide, because I had all my drawing things in it.
- Riess: Would two of them together be about six feet in length?
- Sülg. Q.: Oh, at least!
- Riess: In other words, it occupied the whole room and you had no other furniture in the room?
- Sülg. Q.: Oh no. We didn't.

Friends, Influences

- Riess: Where did you and your brothers and sisters go to school?
- Sülg. Q.: We went to Hillside School. Hillside School at that time was at the corner of Virginia and LeRoy.
- Riess: You showed me the pictures before we started the interview of you children dressed in the loose comfortable attire. Were you wearing that sort of thing?
- Sülg. Q.: Yes, we were. And everybody thought we were very strange. I

Sülg. Q.: remember one lovely girl, I wish I knew her name, befriended me in the class. To come to a new school, dressed in odd clothes, people thought we were Indians or something! [Laughter] Well, there is Indian blood in our family through my Grandfather Treadwell. In my husband's too. My Grandmother Boynton came over with her family and Carl Schurtz. (That I forgot to say, I was thinking about that.)

Riess: Carl Schurtz?

Sülg. Q.: He was a religious leader from Germany.

Riess: Was it a religious oppression thing that brought them to this country?

Sülg. Q.: It could have been, I don't know. It wasn't the Boynton part, it was the Feistkorn part, and she married my Grandfather Boynton. She was born in St. Louis (Rosa Feistkorn--my grandmother). Her parents, the Rev. and Mrs. Florantine Feistkorn, a German missionary couple, came to the U.S. from Leipsic in 1848.

Riess: Anyway, this nice person befriended you. What was everybody else wearing in those days?

Sülg. Q.: Yes, she did. I can't remember what everyone else was wearing. Probably puffed sleeves and tight waists and tight underwear.

Riess: Were you barefoot?

Sülg. Q.: Oh no, we did wear socks though! And my Grandmother Boynton said, "You're much too old to show your legs, your bare legs!" All the others were wearing stockings and shoes, not sandals.

Riess: How did your younger brothers and sisters fare in this new school?

Sülg. Q.: I guess fine, I didn't know too much about them, I was more concerned with me!

Riess: Was your family kind of a closed corporation, do you think? Because there were so many of you?

Sülg. Q.: Well, we did have playmates within the family, is that what you mean?

Riess: Other children came to visit?

Sülg. Q.: Yes, they did, they used to play in what we called the Foote lot, that's where the house across the street is. Footes were

Sülg. Q.: a family that owned the lot. Their children used to come and play on the lot too. There was a great big willow with a swing in it, all grass, and we played with all the neighborhood. They came more up here than we went there because up here it was freer and much more room.

You were asking last time who we knew, I think you were. The Carlyles had a lovely Maybeck home at the corner of Vine and Hawthorne Terrace. That whole hillside that faces Vine Street was a field of poppies, not a house in sight! The Carlyles' home was way off in the hills, with very little building around it, and a whole field of poppies where the steps are and those homes are today.

And we knew the Keelers, Charles Keeler, he was my mother's first Sunday school teacher. He used to visit us in Alameda, and of course he visited us up here. And we knew Laura Adams Armer, who was an artist and a photographer. She was sort of instrumental in getting our family to move to Berkeley, I believe.

Riess: Why the conception of the house as Greek?

Sülg. Q.: Well, Isadora was building a Temple in Greece and my mother decided she wanted to have a Temple here. I guess she was the only one who Mama ever wanted to keep up with. I know when I went to high school one of the teachers said, "Keeping up with people is what makes everything happen. Your neighbor gets a new car and you want to get a new car, your neighbor gets something then you want to get it." We never were that way! [Laughter] The only thing I can think of that my mother wanted to do to keep up with anybody, was build a Temple.

Riess: That's another theme I want to pick up along here. As the correspondence back and forth developed, how did styles change here? Isadora's dance and her whole life went through several changes, and I wonder if they were reflected in your mother's dancing.

Sülg. Q.: Well, she always had the Greek ideal though, Isadora did, and so did my mother.

Riess: What does it mean, the Greek ideal?

Sülg. Q.: Well, it is more the Golden Age Greek rather than the Archaic.

Riess: What does it mean to you? Are there things about it that you are perpetuating now?

Sülg. Q.: I wish I'd been to Greece, I could really speak better. We're trying to perpetuate the beauty that the Greeks got from nature,

Sülg. Q.: I think that's what Isadora did too. She didn't take the Greeks as the origin, she took nature as the origin. And she and my mother felt that the Greeks had gotten closer to it in the Golden Age, not the Archaic. Because there is a great difference, don't you think?

Riess: Yes, I think of the Archaic though as being simpler than the Golden.

Sülg. Q.: Yes, but not nearly as beautiful though, or as true to life. I grew up when the Golden was the thing and the Archaic ideal came later when I was in college. When I was leaving college was when the Archaic began and as for me I never quite got used to it.

Riess: What music, drama, or poetry appealed to your mother?

Sülg. Q.: Well, another one of our friends was Mrs. John Howell, the John Howell family. She had us studying with Mrs. John Howell when she lived down on Berryman and I enjoyed it very much. Her husband was a publisher in San Francisco, she just passed on within the year. She taught drama for years and years and years. She taught me as a child and she taught my daughter as a child. The last time we saw her she gave a beautiful reading a year ago Christmas down at the Landry's home right here on Buena Vista Way. She was a great Shakespearean teacher.

Going back to St. Helena, when we moved to the Savage Place, we used to take long walks in the woods and improvise Shakespeare, especially "As You Like It." I was always Rosalind and my sister was Cecilia. We had Touchstone, all the different characters, we all had our parts.

We used to act out plays. My mother and father read us "Ivanhoe," we used to act that out too. But we didn't know the words, we just knew the stories.

Riess: Did you make up plays of your own?

Sülg. Q.: We did, we had a little theatre right down at the bottom of the hill just above La Vereda. It was, of course, made of curtains and boxes and things like that. My sister and I wrote the play and made the costumes and we invited all kinds of people to come and see it and it was only ten minutes long! So we did it over again! [Laughter] I remember we had a grandmother in it, and the girl who took the part of the grandmother had such make-up that I thought she was an old lady coming up the lane. And here she was a thirteen-year old!

Mrs. Boynton's Dancing Classes

Riess: Did the friends who came to play also come to take dancing lessons?

Sülg. Q.: Yes, some of them did.

Riess: How did your mother advertise her classes?

Sülg. Q.: My mother never did advertise, she just told friends. I know she had Mrs. Shevill, Professor Shevill's wife, and a Mrs. Taylor, I think she had their children at the time too, mothers and children. I was living my own life at that time and it really is hard to remember those things.

Riess: When these women came they would get into costume?

Sülg. Q.: Yes, they did. And Pathé made a movie of the house and the neighbors all came and got into costume and were in the movie. I'd love to see that movie again, that was before the fire and you could really see what the place was like. Someone said they saw it about ten years ago in Richmond in a movie house.

Riess: People had to pay for lessons didn't they?

Sülg. Q.: Very little, I really don't know what they paid but I know it was very little, if they did.

Riess: Was it called anything like "The Boynton School of the Dance"?

Sülg. Q.: I don't think so.

But my mother was having pageants. She would get professors and their wives. Professor Kaun and his wife were in more than one pageant, Valerie and Sascha Kaun were their names.

She gave a festival in the Spring, in the Summer, in the Fall and in the Winter, she'd do four of them. They were mainly out in the little theatre that she had out beyond the house, where the McKenzies' road is now. They would usually be before and after supper and she invited everybody to bring their supper. And we'd eat out on what we called the "Point," where the McKenzies have built their home. And she tried to have it when the moon was rising so the moon would be coming up when we'd start the evening part. My mother had lots of ideas!

Riess: Well, she sounds very much like she was included and felt very included in everything.

- Sülg. Q.: She included everybody, that's why she built the curve of the court there not in a circle but in an ellipse, because she wanted it to include everybody.
- Riess: I read about Isadora picking her school of dance from just the girls that she wanted--
- Sülg. Q.: Isadora said later that she should have picked them more carefully than she did. Because out of a hundred only six came out.
- Riess: But wasn't she trying to do something in sort of shaping the whole person?
- Sülg. Q.: What she did with those children when she first got them was send them all to the dentist, their teeth were in such bad shape. I never forgot that because evidently it is possible that Isadora's teeth were neglected. But that was one of the first things she did, sent them all to the dentist! I read somewhere she said that if she were going to do it again she would pick more carefully.
- Riess: Did your mother pick?
- Sülg. Q.: No, I think they picked her.
- Riess: You keep emphasizing that you were off leading your own life. When did you decide to be a dancer?
- Sülg. Q.: I don't know. In St. Helena my mother encouraged me to dance and I can remember dancing and dancing on the lawn in the moonlight with the phonograph going. Just dancing and dancing and she would sit there and watch. I just loved it and she encouraged it. And always when she was in the audience as I grew older I could dance better when she was there. She always encouraged it.
- But my sister Rhea was the dancer, I thought. She was much more vigorous and stronger. When she was in college I did "Placidity" in the Parthenia and she did "The North Wind." In our Senior Extravaganza she was "The Wild, Wild Woman."
[Laughter]
- Walter Plunkett designed all the costumes for our Senior Extravaganza. He later became quite a movie costume designer. He did "Little Women" and I think "Gone with the Wind," lots of period things. He was in our class at Cal.
- Riess: When you danced and danced in St. Helena would your mother have taught you or corrected you in any way in any of your movements?

Sülg. Q.: Encouraged I guess is the word. We had exercises that we did that she would lead us in.

Riess: What were they?

Sülg. Q.: Well, there were lots of arm movements and leg movements and body movements. She would take statues and study them, Greek statues, to make exercises out of them. There was one in which a string was tied to your toe and to your finger. (I'd have to stand up to do it.) But you made a circle with your right arm and the left foot would describe the circle. You watched your foot and then you'd turn and look at it over your shoulder and then you'd describe it back again, that was opposite toe and foot. She just invented exercises from beautiful statuary.

Then of course we had the photographs of Isadora Duncan and the children. Gus drew the pattern and mailed it of the way they dressed. He drew a pattern, a sketch you see, of the costumes that the children were wearing and mailed it to my mother. And that's when we started dressing that way.

Riess: But up to that time your dress had just been standard binding clothing?

Sülg. Q.: Yes, it had and we weren't well, had lots of colds and things. My mother felt that that had something to do with it, it probably did too.

Riess: Who did she study dance with? I know that she was at the turnverein with Isadora. But what else?

Sülg. Q.: Well, they studied social dancing in a social dance class. I don't know too much about that.

Riess: At the turnverein would it have been more gymnastic and movement things?

Sülg. Q.: I think it was a combination because there were young men there too.

Riess: What about the work of Delsarte?

Sülg. Q.: Delsarte to us meant lifting the arms and hands slowly, very slowly, and coming down in many positions. It was a system of movement. All the way up and all the way down as if your hands didn't end. As if they went way beyond. And there were neck and head movements too.

Riess: Would there have been a book of his exercises?

Sülg. Q.: There might have been but I never saw it. Everything we had my mother had studied earlier and just gave it to us. I think she and Isadora both studied it. Well, it just came, that's all, it was like eating.

Performances

Riess: Did you know the family whose home is now the building that was Williams College, on Arlington Avenue, in Berkeley?

Sülg. Q.: Never came very much in contact with them, except one time. We were at Mills College at, I think, a YWCA conference, some kind of a conference anyway. We were staying in the dorms. And that's the only time I met the daughter of that family. We exchanged tales about each other's families. And most of the tales we told each other were absolutely untrue! [Laughter] In other words, what she heard about me and what I heard about her was not so, you see. They were fairy tales. We listened and recognized that they were fairy tales.

Riess: Were her family and their involvements supposed to be fairly unusual and eccentric or anything like that?

Sülg. Q.: Oh, unusual. Yes. It was very unusual.

Riess: Was it a prep school, a college, or what?

Sülg. Q.: It later became a school. But it was a home, a mansion of a home. Quite beautiful. Very, very like a mansion. And the stairways inside! I haven't seen it for a long time, but I know I was very much impressed when I was there. We danced there one year, one summer I think it was.

Riess: A performance?

Sülg. Q.: Yes. I can't remember too much about it, but it was very beautiful.

Riess: Were you asked to perform in people's homes for events?

Sülg. Q.: We were taken to Yosemite one time. When Ruth St. Denis was putting on a program in Yosemite, we were taken there by the committee that was organizing it, along with my mother, and we danced in the program.

Sülg. Q.: This was in the teens, about 1919 or 1918, somewhere around there.

Riess: You were in high school?

Sülg. Q.: I think so. I can't remember if I was a freshman in college or a senior in high school. It could have been at the end of my senior year in high school.

We spent two weeks in Yosemite anyway, paid for by our dancing. And it was lovely. We had a marvelous time! We danced the first week, and had vacation the second.

Riess: And the "we" would have been you and Rhea?

Sülg. Q.: And my mother. And my mother and Ruth St. Denis did not get along that time! [Laughter] It was a bit disastrous in a way. I don't know how to put this. But anyway, there wasn't as much money resulting from that expedition as they'd expected.

Riess: As the St. Denis people had expected?

Sülg. Q.: Yes. And at Christmas time, Oliver [Kahrlein?] who ran the Cinema Theatre in Oakland, invited us to dance for one week to illustrate a May Murray movie.

They used to have prologues, in those days, in front of a movie. And this movie began with Mae Murray on this beach. Had you ever heard of Mae Murray?

Riess: No.

Sülg. Q.: She was quite a famous movie actress. She did The Merry Widow, among other things, but that wasn't this. And we were engaged to dance in the prologue. We did that during Christmas vacation. That's how I know we were in college. I think we were freshmen, my sister and I.

We did the "Amazon" dance and we did the "Bowls" dance and I think we did "The Blessed Spirits." They were all from the Isadora Duncan tradition. And I know we got what seemed to us an extremely high salary. I think we each got \$100 a week, and that was a lot in those days.

Riess: You and Rhea and your mother each got that?

Sülg. Q.: No, not my mother. Just Rhea and I. And we danced a matinee and an evening production on the weekdays, and on the weekends we danced a matinee and two evening productions. It was very exciting!

Riess: . Could this have led to the "big time"?

Sülg. Q.: Oh, I don't think so. It was just because we did something that would go with that movie. And the first part was done in shadow. It was a sort of a frieze dance. I've neglected it quite a bit. It's called "Bowls." I don't know what the Duncans called it, but we called it "Bowls," because you seemed to be going across the stage holding a bowl in the first part, dancing across the stage to Glück music.

Riess: That was the music that Isadora had used?

Sülg. Q.: Yes, the very same.

Riess: And did you have a pianist with you?

Sülg. Q.: I can't remember. It might have been done to the organ. I know there was a very lovely young organist down at that theatre at that time. We got quite well acquainted with her. She might have done the accompaniment. I can't remember.

But oh, that was a terrific experience! I loved it!

Riess: Tell me more about the great meeting of temperaments of Ruth St. Denis and Florence Boynton.

Sülg. Q.: That sounds wicked! [Laughter] It really was a meeting! It almost had sparks! I think it did have a few sparks. I know it did. Yes. They didn't agree. Ruth St. Denis had her own way of moving which, to my mother, seemed very self-conscious. If you look at the pictures of Ruth St. Denis, you might see what would annoy her.

Riess: She's a very posed kind of dancer.

Sülg. Q.: Yes. Very posed.

Riess: But when you came to Yosemite it was not to fit into Ruth St. Denis' arrangement, or was it?

Sülg. Q.: Well, it wasn't quite supposed to be, but it worked out that it was. My mother thought she was going to--with the two, she didn't do as much of it as she would have liked to have done because it was like trying to mix oil and water. They just wouldn't mix.

My mother had a very firm mouth. Yes. Yes, she did!
And she mostly had her way, too. [Laughter]

Riess: Firm mouth was a symbol for having a whole sort of firm character?

- Sülg. Q.: Well, having what she believed should be.
- Riess: She couldn't be talked out of things?
- Sülg. Q.: Not very well, no.
- Riess: If anybody could talk her out of things, would it have been your father?
- Sülg. Q.: Yes. My dad was very good at that too. She needed to have that control. They were a wonderful combination [Laughter] My dad used to get a kick out of my mother's fieriness too. She was quite fiery, if that's the word.

Isadora Duncan's Teachings

- Riess: There is a quote in this book, "Modern dance is not based on Isadora's technique, except as that technique is innerly" (it uses that word "innerly" in it), "as her brother, Augustin, the actor, once described it to me in an interview."
- Sülg. Q.: What book is that?
- Riess: This is a book by a woman named Lloyd, The Borzoi Book of Modern Dance.*
- Sülg. Q.: I didn't know Gus was ever in any book.
- Riess: I'll read you a bit of it. "He [Gus] assured me that she had a very definite technique of her own; that she had, to his knowledge, studied ballet with Marie Bonfanti and with Katti Lanner, two celebrities of the time." Would they have been around here or would that have been in Europe, do you think?
- Sülg. Q.: I don't know. I know she did study here though. And the teacher said, "You're doing it wrong, do it this way." And she said, "But I don't like it that way, why do I do it that way?" And he said, "Because it is beautiful." And she said, "But it isn't beautiful." And she never took any more, she decided to do her own.
- Riess: ". . . she had studied other kinds of dancing, and from childhood had used certain exercises to train the body for expression. Her technique, the mastery of the means of expression was so submerged in the expression, he said, that some people mistakenly inferred she hadn't any."

* Lloyd, Margaret, The Borzoi Book of Modern Dance, Alfred A. Knopf, Inc., 1949, p. 5.

Sülg. Q.: That's so true! And when she was going through the stage of changing her movement my mother said she did everything so slowly and so perfectly that it was painful to be around her. And then when she mastered it, it came. But she put this restriction on herself and because she couldn't find it in anybody else, she taught it to herself.

Riess: Then how could she have hoped to have had even one out of a hundred successful students?

Sülg. Q.: Well, this was earlier that she put this restriction on herself, this was when she was still in school.

Riess: I should think she would be sympathetic with the problem of communicating it to somebody else then if she had had to do so much.

Sülg. Q.: It's much easier to teach something after you've discovered it than it is to discover it, don't you think?

Have you read what Margherita said about her? Margherita was Gus' wife, an actress when he married her. She was very, very sympathetic to Isadora. (This is his second wife, I don't know much about his first wife, I never met her.) Margherita was a soul sister of Isadora's. She used to be with Gus and Isadora in Europe and her daughter Andrea grew up dancing. I learned some dances from Andrea when she was here in the Bay Area, so did my daughter.

What Gus said there about Isadora's dancing was so true, what you read there. The only time that the girls danced alike was when they were doing group work. Of course they had to learn the steps so they'd be together. But otherwise their work was very individual. Anna was the strong one and Lisel was the flowing one, but they were gorgeous dancing together. They are the two that I remember the best. Erika was the youngest one. Erika was the baby, she was very lovely too. Lisel had the blonde curly hair.

Riess: Then Maria Theresa and Irma are two also.

Sülg. Q.: Yes, Maria Theresa and Irma and there's one more, Margot.

In Art of the Dance is Margherita's quotation: "In 1911 I was privileged to hear her enunciate this principle to her pupils in a way I shall never forget. She had been teaching them the dance of the Happy Spirits in her Orpheus program. After they had learned the gestures and the groupings, there came a day when that was not enough and she spoke to them something like this:

Sülg. Q.: 'Don't be merely graceful. Nobody is interested in a lot of graceful young girls. Unless your dancing springs from an inner emotion and expresses an idea, it will be meaningless and the audience will be bored. I'll show you the difference. First I will dance the music in the way I want you to dance it, then in the way I want you to avoid.'

"Whereupon she performed one of her marvels of apparent simplicity; a little skipping, a few upward and outward gestures of the head and arms, and heavenly beauty was created, the serene joy of the Blessed Spirits filled the studio. Then she executed the same movements, with no perceptible variation, but in such a merely graceful manner that I was astonished at the different result. I would not have believed that she could make a dance look like that. And she was not exaggerating her effect by any least simper of face or body. She was simply leaving out the animating spirit, and what was left, unbelievable as it may sound, was, as she_xsaid, entirely uninteresting. Except as an object lesson."

Riess: You were saying that statement summed up what you felt you were trying to do here.

Sülg. Q.: Well, I read the dancers that quotation just before they're going to do a program, before the festival. I read it to them because I want the animating spirit to come through rather than the technique.

Riess: Do you talk to them much about the philosophy behind it?

Sülg. Q.: To a certain extent. You don't have to, to little ones, they just have it. They have so much love, have you noticed how much love the little ones have? One day I was really put out with one of the children and another one came up and said, "We love you, Mrs. Quitzow." [Laughter] And they all said, "Oh yes, we love you, Mrs. Quitzow!" This was this Spring and I had told them often how much I loved them, you see. But I think you don't have to tell little ones anything but that and it comes out.

But with the older students, they get so wound up in technique that you have to encourage them to forget it and think about the meaning of the dance.

Riess: Have you ever done a demonstration of the difference as

* Duncan, Isadora. The Art of the Dance, edited, with an introduction by Sheldon Cheney, Theatre Arts, Inc., 1928, p. 22.

Riess: Margherita describes Isadora doing?

Sülg. Q.: No, I never have. It would be very difficult.

Margherita--I took quite a few lessons with Margherita. It was very inspiring to be with her. Her home was all furnished with Isadora's things. There was the breakfast room and then there was the dining room, and they were both about the same size, and they each had a lovely teakwood table that had been in Isadora's studio at one time. Pictures were hanging in her home of the students in all different stages, from little to big, and of different studios where Isadora had taught, and of Isadora's first--well, to me he will always be her first husband and the father of her first child, Gordon Craig, as a young man. It is hanging in their home.

Raymond and Gus Duncan

Riess: Margherita was an actress?

Sülg. Q.: Yes. In the '40's when they toured the United States with "Lute Song," Yul Brynner was the hero's young son, and Gus was the father, and Margherita, I think, was the mother. And they stayed here when they were performing in San Francisco.

Riess: Gus and Margherita would kind of come and go through Isadora's life?

Sülg. Q.: Yes. Gus rescued the girls! When Anna stayed here--she stayed here for quite a while too--she told us about how Gus rescued them, would bring them food when they were deserted. Isadora would be off on a concert tour or something. They were living where they weren't supposed to live in a theatre in New York and he would bring food around to the theatre, and try to take care of them. In fact, he did take care of them, according to Anna Duncan.

Riess: How old were the girls at that point?

Sülg. Q.: I guess maybe 20, they were quite young. This was before they broke away, this was when they first came over. They all did break up and didn't agree, which was too bad because united they would have gone much further than separately, that often happens though.

Riess: What about Elizabeth? She certainly figures in.

Sülg. Q.: Elizabeth was the teacher. She would take Isadora's movements and put them into technique. She was the older sister too.

Riess: She didn't perform?

Sülg. Q.: No, she didn't, she taught. She didn't perform at all that I ever heard of. I never saw her, you see. I just saw Raymond and Gus and Isadora.

Riess: How about Raymond, how close did he keep himself to things?

Sülg. Q.: Well, before, when we were still in Alameda, Raymond visited us and set up a loom for my mother, and made her sandals, built the loom and set it up. This was one of the things that helped influence my mother away from the binding idea of clothes.

Manaechus was a little boy about two at the time; that was their child when he was married to Penelope. Manaechus just wore a toga that came to above his knees, without anything under. And the neighbors were shocked. I remember one neighbor said, "Why, you can see all he's got!" [Laughter] And me, having so many brothers, I didn't think much about it. But it was really funny.

Riess: What was Raymond doing? I've seen pictures of him in costumes.

Sülg. Q.: He was lecturing. He was here quite a while that time. He put on a program, I think at the McDonogh Theatre. Now he did the Archaic type of dancing, it was sort of like a frieze. You never could confuse the two. It was a lot like Egyptian.

Riess: Why did he think this was a beautiful thing?

Sülg. Q.: Well that was his idea of beauty. We all have a different idea of beauty.

Riess: But there was no movement.

Sülg. Q.: Oh yes, there was movement but it was static movement. One of the exercises (he taught us too a little bit) was in opposition I can't do it here. It was like this, "1, 2, 3, and 4," and Isadora would never have taught that! Never!

He got quite a group, I think mainly Greek people, to work with him to put on this program. I remember, I was quite young at the time, but it was all two-dimensional. That's the impression it left with me anyway.

But on the other hand I'd see his batiks and things that he'd turn out in the Paris studio and I thought they were

Sülg. Q.: beautiful! And his printing was exquisite. I just didn't care much for his dance.

Riess: Is he still living?

Sülg. Q.: No, they wouldn't have done that Vanessa Redgrave movie if he were living! He staved that off, he staved off anything of that sort as long as he lived. He knew it wouldn't be done right.

Raymond always came over every time he was in the area, up here too. I have a picture of him I took the last time he was here with Aia. Aia was, well, I always introduced her as his wife, she was his common-law-wife, she never married him. He never married her, I should say. But she was the mother of his daughter.

Riess: I know you feel strongly that the film of Isadora's life, with Vanessa Redgrave as Isadora, was way off. Where especially do you think they went astray?

Sülg. Q.: As Sol Hurok said, "They left out all the important things."

Riess: What were some of the things in Isadora's life which you felt the movie left out?

Sülg. Q.: The spiritual quality.

Riess: Do you think it could have been done properly?

Sülg. Q.: Somebody that saw Isadora would have had more of a chance. Vanessa took some of the positions in the movie that had been drawn of Isadora, and as long as she was still, that was fine. But when she tried to move from one to another, it was lost. She just didn't know how to move that way.

Those scenes in that first love scene with Gordon Craig, those scenes where she was lying on the floor, I thought were about the most beautiful part of the movie. She gave the illusion there more than in any other place, to me.

Riess: How about the sense of her life and how she lived her life? Do you think that was true, the drama of her own life?

Sülg. Q.: Well, they accented all the unimportant things, and didn't accent the important ones in the movie. The publicity, the notoriety, that never entered her dancing. It was kept completely separated. She was not sensual in her dancing. She was spiritual. And she tried to convey, to my way of thinking, the great sorrows of mankind and the great joys of mankind, not just personal things. I think that's why people thought they could dance like her, because they

Sülg. Q.: could feel the greatness of her dance. She was never erratic and she was very ingenuous, is that the word? Naive, sort of. A lot of her movements were so beautifully naive because she did get them from the children that she taught. She said she learned from every child she taught. That was as a younger person. That's what she told my mother.

Riess: Had Sol Hurok known her?

Sülg. Q.: Oh, he brought her over here. He's very ancient! His son is now in the business with him, you see. His son is Sol Hurok too. But he's still active too, I understand. That article that quoted Sol Hurok as saying that was written by Doris Herring for Dance magazine.

Riess: Was Hurok a great help to Isadora?

Sülg. Q.: Yes. I think he didn't want to be sucked under with her though. I know he was a great help to her, yes. But he didn't want to be later too identified with her, at least I got that impression, because of her communistic ideals. But she was also a naive communist too. [Laughter] If she was a communist, she was very naive about it, because she thought they really meant what they said when they didn't. Isadora always meant what she said. That's why she didn't keep things a secret. She believed and meant just what she said. And I guess she thought everybody else did too, and she found out they didn't.

Riess: Yes. That probably explains a lot of things. Well, are you still thinking about Isadora, or should I hop on to something else?

Sülg. Q.: Oh, hop on. I'll always think about Isadora.

Meeting and Marrying Charles Quitzow

Riess: I'd like to go back to catch up with your first meeting with Charles, in St. Helena. Remember?

Sülg. Q.: Oh yes! My father bought the Savage place in 1909 and we moved in in 1910. I told you that B. Fay Mills had lived there and that's how we found the Savage place. We had met George Wharton James through the Fellowship that B. Fay Mills had. And he was living at the Sanitarium at the time and his lecture was on Prohibition. It was based on "Turn off the faucet before you mop up the slops" and we all signed the pledge too, never to drink! [Laughter] Imagine having children do such a thing!

Sülg. Q.: Charles got acquainted with him because he was up there after a nervous breakdown, living there for a while. George Wharton James brought Charles over to meet my family, he brought a whole group of the Sanitarium people. Bud Nixon was a very great friend of Charles' and he and Bud kept coming back. Charles was bashful and so was I. Rhea wasn't bashful and Bud wasn't bashful so they used to piggyback us around but it was Bud that always piggybacked me. [Laughter] And Charles piggybacked Rhea.

Riess: You were just eleven or twelve.

Sülg. Q.: Yes, we were just little kids.

Riess: But he was a big handsome boy, wasn't he?

Sülg. Q.: Yes, he was, he's 11 and 3/4 years older than I. We were just kids having a wonderful time. And they'd push us in the swings. We had great big pine trees by the house on the driveway and they'd push us in the swings that hung from way up high.

He was quite fascinated with my mother, Charles was. That's how we met. I heard about him first, though. Rhea went up to the Sanitarium and went into a cave up there, Charles took her into the cave. Mama talked about meeting him and so forth. But I had stayed home that day, so I didn't meet him when they first met. So I heard about him before I met him, I remember that very well. Little dreaming that all would happen that did.

But we didn't fall in love until I was almost through college. Just a very short time before I graduated. I went to the Senior Ball with him.

Riess: And so in those intervening years--

Sülg. Q.: He was in and out of the place a lot. The first time we saw him after St. Helena was a big surprise. He walked in on the camp without announcing anything. He just walked in! Boy were we surprised! [Laughter]

Riess: That anybody could find you?

Sülg. Q.: Yes, we hadn't seen him since St. Helena, you see. And we had since moved to Berkeley, built this camp and moved to Berkeley. We met him in 1911, we had already built the camp, he never had a chance to see us in Alameda. (I never thought about that before.) Because 1911 was when we met him, and we had already moved.

Riess: What do you think was the appeal of the whole family in the beginning for him?

Sülg. Q.: He was an only, lonesome child. He always said he'd never raise one child alone. I know when we had one he couldn't have the second too soon. He just was not going to raise a single, lonely child. My mother felt the same way too. She was a lonely, only child.

Riess: When did you meet his family?

Sülg. Q.: Just in the natural course of events we met.

Riess: Were the two families close?

Sülg. Q.: They used to come over. They both approved of me, I know that. His mother informed me that if she hadn't he never would have married me! [Laughter] I really got a boot out of that!

Riess: I guess you didn't think it was true, or did you think it was true?

Sülg. Q.: I asked Charles. Well, I don't know. He didn't think it was true anyway.

His dad said to my mother, "Make a pageant of it!" He was all for a pageant, he loved pageantry. So my mother proceeded to do just that with our wedding, it was a lovely pageant. It was in February on a moonlight night, one of those lovely warm evenings that occasionally occur in February, February 9, 1924. Charles kept saying, "What if it rains?" And I kept saying, "But it won't!" [Laughter] And it didn't.

Our bridesmaids were all dressed in Greek costume and they carried torches instead of bouquets. The ruins were beautifully cleaned up so they looked nice. A neighbor that hadn't been burned out, down the hill, loaned my mother a lovely Russian altar cloth, handmade and embroidered, that she draped over a table of some sort. The table had two levels to make an altar for the minister.

Riess: Where was the altar located?

Sülg. Q.: Right in the center, and the bridesmaids came from the south end and the groomsmen came from that end (northeast). We had a singer leading them in on both sides so that the singers sang old English bridal songs back and forth. It really was lovely.

My husband had eaten nothing all day except almonds and olives, I think. And he felt quite weak and everybody could hear me but nobody could hear him! [Laughter]

We didn't want anybody to know where we were going. I had a

Sülg. Q.: bunch of brothers and they decorated the car with tin cans and everything else. But they drove us to the train, and we took the train across to the city. I still was in my wedding gown with a long coat and Charles was in his full-dress suit and his overcoat. We took the train and got on the boat to San Francisco and from San Francisco we took the boat back to Alameda. Just to throw everybody off the trail! And we went to our nice beach flat, a whole floor, in Alameda, where we lived for three years.

The next morning we went up to St. Helena Sanitarium for our honeymoon. It was delightful. We took those beautiful hikes and it sprinkled a little. Valentine's Day came and went. We hiked down to St. Helena and bought Valentines and mailed them to all the family. One of my classmates was up there recuperating from a breakdown of some sort, so she gave the show away. That was quite a honeymoon.

Riess: Were you ever a flapper?

Sülg. Q.: I think my sister was more of one. She always was quite of the mode in her attire. She was very creative. But I remember being a nautch dancer. Ruth St. Denis did a lot of that type dancing. It was whirling mostly, where these skirts would whirl out. My sister was one too. We did "Kismet" at the Greek Theatre. And we wore these transparent skirts, striped with silver, and people thought it was very wicked. (Morris Ankrum had the part of Kismet; Morris was married to Pauline Limon's sister later.)

Riess: I wanted to know whether to picture you in a flapper skirt, a cigarette in hand--

Sülg. Q.: Not a cigarette, no never. But everybody wore short dresses. I didn't cut my hair, though, my hair was long.

Riess: You did wear what everybody was wearing?

Sülg. Q.: Yes, in college I did my best to, yes. And we made them mostly. Only at home were we in costume. We always had "at homes" on certain Sundays in the month and we were always in costume for those.

Sunday "At Homes"

Sülg. Q.: We found we had to open the house up once every so often, once or twice a month. Because there were too many curiosity seekers and if they knew they could come at a certain time then it made life much easier.

- Riess: You mean these were people who would come up and peer around?
- Sülg. Q.: Yes, they'd want to come and see the place, so we had an "at home" just to everybody. Once or twice a month, I can't remember. I know at one time it was every Sunday but that got to be just too much.
- Riess: Was it a performance in any way?
- Sülg. Q.: No, I don't think so.
- Riess: Would you have all been just sort of sitting around having an ordinary Sunday and they would mill among you?
- Sülg. Q.: Well, we learned to get along with older people very well. It gave us quite an introduction in behavior, it really did. And of course our classmates came too.
- Sülg. Q.: On a Sunday evening we would have as many as thirty people to supper! My father said when we got married his food bill was cut in two! [Laughter] Because they'd all help get the food, it was simple. Peanuts, dried fruit, galleta with melted cheese on it. Have you ever heard of galleta?
- Riess: No.
- Sülg. Q.: My father bought cheese, the great big round ones, you know? And we'd cut it up and melt it in the oven on galleta and have fruit and nuts too. Galleta was the bread, sort of like a sea biscuit only it was thicker, an Italian sea biscuit. It was about this thick and we'd split it open and put the cheese on it and stick it in the oven, I can still taste it! It was good! [Laughter]
- Riess: I don't understand whether these people on Sundays were strangers or what? Would they be included in the feasts?
- Sülg. Q.: Mostly friends, college age, and they would sometimes bring friends too. On those Sunday evenings when we'd have people for supper, we'd all gather around a big fireplace out of doors at that end with benches and things, and we'd sit around singing all the old songs in part. That was fun! I can remember doing it by moonlight too.

And we had a friend, Jeannie Buyko, who was born in Russia and came to this country to escape revolution. And she had a beautiful, pure voice, and she used to be here on Sunday evenings too, a bit older than we, and sing in the moonlight in front of the fireplace. Her voice was completely natural. Did you ever hear of Yvette Guilbert? Well, Yvette Guilbert heard her sing,

- Sülg. Q.: and scholarshipped her. She lives in Brussels now. She came back to this country at the end of the '30s and decided that California had too good weather. The weather was too good here for an artist to succeed. She went back to Brussels, where the weather was terrible, she said. [Laughter] But she grew up here as a teenager. She had a lovely voice!
- Riess: So the "introduction to behavior" you mentioned was that you would have to answer people's questions and be polite?
- Sülg. Q.: Well, we just enjoyed talking to them.
- Riess: Some children would put up a great fuss about that kind of intrusion.
- Sülg. Q.: We'd been kind of in the limelight for quite a while and I guess didn't think too much about it.
- Riess: Was it just the older ones that were present?
- Sülg. Q.: Probably the younger ones were off playing in the grass or something, it is hard to tell. The very youngest would be around, and my brothers were around most of the time, the two older brothers anyway.
- We always ate out of doors as soon as the weather would let us. We took the dining room table which was right around in here and put it out at that end. That was an arbor out there, and we ate in the arbor. My dad would buy a whole sack of corn and a dozen watermelons and sometimes for Sunday's lunch we would have corn and watermelon and nuts! [Laughter] All the watermelon we wanted and all the corn we wanted! It was good, delicious!
- Riess: Did you eat differently at night?
- Sülg. Q.: Yes, when all the students were up here enjoying, it was a little different. They both happened on Sundays you see.
- Riess: Over the years your family has experienced revivals of interest in this place?
- Sülg. Q.: Yes, they put it on the Maybeck agenda even though they knew it wasn't. I know a Maybeck house tour, while my mother was still living, included this place. They got special permission to include it and my mother agreed.
- Riess: Your mother was always very agreeable about that sort of thing I gather.

Sülg. Q.: Yes, we were having rehearsals at the time, too. It was just before our festival! [Laughter]

Riess: Nobody felt it was an intrusion?

Sülg. Q.: It had its moments of both, you know. Sometimes it was lots of fun, and sometimes it wasn't.

One of those Sunday afternoons, in the spring of 1923, we were rehearsing the Beethoven Pastoral Symphony, and in walks Charlie Dutton with Ossip Gabrilowitsch--(1878-1936, Russian pianist and conductor in America) but we didn't know who he was, he walked in with this strange man.

We had the score of the symphony on the piano and, in a few minutes, he was seated at the piano playing the score, and we were dancing. And when he played it, he didn't even bother to turn the pages. He just played and played and played! Oh! We were so thrilled, and we danced and danced, I guess to about the end of it. We were just delighted that anybody knew it! We had no idea who. And then he was introduced afterward.

And Charlie Dutton--he was a white-haired man. Charlie Dutton said that he had been trying for six weeks to get Gabrilowitsch to play the piano, and he couldn't get him to touch it. And he came to our place and sat down and played! [Laughter]

Riess: That's amazing! Was he on a tour?

Sülg. Q.: No. He was on vacation. Dutton lived up beyond the Claremont Hotel at the time with his wife. I don't know if he had children or not.

Riess: Who was Charlie Dutton?

Sülg. Q.: Well, he was quite a Berkeley man--a celebrity in a way, a musical celebrity. Years later, in one of the old mansions down on Oxford, south of University Avenue, right in that area there on the west side of Oxford, he started a musical movement in which lots of people took part. And he would serve a beautiful meal and they would have music afterwards, a poetry reading or something. This continued for quite a number of years and a lot of people were very much interested.

And then, somebody bought the place and tore it down for a garage parking place. And that just broke his heart. He went into the Berkeley Hills and committed suicide. That was very tragic. His wife was gone by then. I didn't know too much about her. And he was quite hard up. He had been well-to-do earlier.

Riess: When was the place torn down?

Sülg. Q.: I don't know. I never went to it, but I heard about it so much. I was living in Alameda, so it was possibly in the thirties or forties. It must have been in the thirties.

Riess: Were they all amateur music lovers?

Sülg. Q.: Well, they were older people, as I remember. They were more his generation. He was not my generation. Oh, I heard so much about that, and I always wanted to go. But, well, just like now, I want to do a lot of things that I don't do. There's just not enough time. [Laughter]

Riess: Did you ever keep up with your painting?

Sülg. Q.: No, no. Just too busy dancing. It's funny how dancing kind of swallowed us up, like it just sneaked up. It did! [Laughter]
It wasn't really planned.

[Interview #3, July 27, 1972]

Isadora Comes to Town, 1917

Sülg. Q.: I might tell about when Isadora was here in 1917.

Riess: Good, is that the first time you had seen her?

Sülg. Q.: Yes. And I'd been brought up to think of her as a goddess and not a human! [Laughter] Did my husband tell you about our first meeting with Isadora?

Riess: No.

Sülg. Q.: Well, she arrived and was staying at the St. Francis. As soon as she arrived my mother and father took us over to meet her with great expectations! My husband--he wasn't my husband then --went along too.

When we arrived, Redfern Mason was there. Redfern Mason was a music and drama critic of the Examiner. She was fascinating him! [Laughter] He was a funny looking little man, not handsome in any sense. But he had a very brilliant mind and we watched this encounter, saying very little. Coming home my dad said, "Well, what did you think of Isadora?" And I said, "She's a vampire!"

Then the next time we saw her, in a couple of days, was at a concert. She sent us box seats for every concert, and we bought front row balcony, and we took the students and sat in the front row balcony or in the box. The next time I saw her was after that concert, at the St. Francis. She was still in the mood of the concert, she was just like an angel. She was floating around the room in a lovely gown, a beautiful sea-green robe, sort of drapy and formless, covering her to the wrists and ankles.

Everyone was ordering all kinds of food and spending her money very freely, according to my father.

Riess: What kind of "everybody"?

Sülg. Q.: Well, it was her old friends in the area, the friends she'd grown up with. I think, as I remember, Rhea and I were the only young people there.

Those two concepts of Isadora were so clear; she was just like an angel, after the concert, she just wasn't there.

Riess: Was Isadora greatly taken advantage of generally?

Sülg. Q.: Yes, that got my dad too. We went over--I forget how many concerts there were, but we were in her suite at the St. Francis every time after every concert. We were there once or twice in the daytime. And all the other times she was like I had dreamed of her being, except the very first time I met her. When her manager ran away with her funds all she said was, "Well, probably he needed it worse than I did." My father said that he never saw anyone so free from resentment as Isadora was.

Riess: I was going to ask whether she had two sides, or was that just a very singular occasion, the way she was with Redfern Mason?

Sülg. Q.: Well, she never brought anything erotic into her dancing, ever. Her dancing was--where she was pointing--it was the ideal to where she pointed. (I don't know if that's the right word I used, erotic.) Universal too, the things she danced of were the universal joys and the universal sorrows of the world. Losing her children [1913] really brought tragedy into her dancing, but in a very universal way.

I know I'd come home from the concerts and try to recall her arms, her arms were so beautiful! Her neck and her head, but her arms, the movements were as if they went on forever. They didn't stop with her hands, it just went on and on. It is very difficult to describe unless you've seen her, it's very difficult to understand.

My father, who was not an artist, said that you felt she could leap to the ceiling, but she never did. She never did use all her exertion, so you always felt there was boundless exertion in back of her. He said she leapt like a coyote! If you've ever seen a coyote in the wilds they are boundless.

Riess: So there was always a reserve of strength?

Sülg. Q.: Yes, she never went to the end of it, ever. Some people give their all, but you just felt that Isadora never--there was always plenty more to give. She went far but she could have gone so much further. I don't know how to say it, how would you?

Riess: I don't know how I'd say it but I wonder what it means, some sort of self-preservation?

Sülg. Q.: No, no, I think she felt you shouldn't--what is it that Stanislavsky says? There's a great statement about one-quarter this and three-quarters that! My son could tell me what it is, he believes in it too. I think that idea is that you shouldn't throw it away;

Sülg. Q.: if you get too emotional, then your emotions take over and you go to the nth degree. You tear yourself apart, or something.

Riess: Do you think there were areas of her life where she really did throw--

Sülg. Q.: I'm afraid in her emotional life she did, yes. Her dance was always under control. She would listen to the music--she would practice at home but listen to the music when she was dancing with a new orchestra, to get their interpretation and to change it if she thought it necessary.

But when she danced she always tried to envision it anew as if it were a new experience. She always did, I gather, do that. When she danced Orpheus--now this is the way I remembered it, it may be partly my imagination, but this is the way I remember it--she was Orpheus coming in with a dark robe and twanging a harp, in her imagination of course, and she was so masculine. Then she threw off the robe and had a lavender costume on underneath, and she was the most exquisite Eurydice you ever saw.

From the masculine to the feminine, to me that was something that I remembered always. I can remember going home and getting in front of the mirror after a concert and trying to imitate those arms and that neck, they were so beautiful, just unforgettably beautiful, and her head. I've never seen anybody use their neck the way she used it, she had this lovely long neck, and it was so important the way it flowed into her body and her arms flowed out of her body.

As a late teenager, or as a younger woman, she practiced so much to get her body moving the way she wanted it to move, that my mother said it was painful to be around her. She did everything so slow, until she finally found what she was looking for.

Riess: In the performances that you went to, if she repeated a work, was it repeated intact?

Sülg. Q.: Never, she would never repeat anything intact, no. The only things that were completely set were the group dances.

Later I studied with an artist who taught after the method of Delcroze and he said to me, "In an encore, if you ever do an encore, you can use the same music but never repeat the same movement!" [Laughter] And I think Isadora did that too. It was the spirit and the right movement.

You wanted to know if she choreographed all her solos. I think she did, in her mind and in her thought. But I'm sure

- Sülg. Q.: that each rendition of it was fresh and very slightly different.
- Riess: But the process was that the music would inspire the emotion and the emotion would then dictate the movement?
- Sülg. Q.: I would say that I think the music would inspire the dance, it didn't have to go through the emotion, it was just there. I don't know, you are making me say things I don't know!
- Riess: With Redfern Mason, was her vampirish thing her way of charming him, or was she really needling him?
- Sülg. Q.: Oh, I think she was fascinated by him! I don't think she was needling him or anything, she was fascinated totally. I had never seen anything like it, you see, ever. He followed her to New York, he left his wife and followed her to New York and taught English to her pupils. It was a meeting of minds, their minds fascinated each other and I'm sure it went further but it began with the minds. Just completely taken. Haven't you met someone and you think, "Oh, I've known that person before!" and you like them so much? I think that's really what it was, she was so taken with him she hardly saw the rest of us. [Laughter] But I don't remember ever seeing her with him again, just that one time.
- Riess: On such a tour as this, who was her entourage? And how did they behave with her?
- Sülg. Q.: I didn't know too much about that. She had her manager and she had her accompanist, I think, but I didn't know too much about that. The only way I happen to know about her manager is that he escaped with all her funds and Harold Bauer gave a concert with her to help her recuperate.
- (Harold Bauer was a famous pianist, he was as famous as Paderewski in his time, at least I heard about him that much anyway!)
- Riess: Did you talk about dance with Isadora?
- Sülg. Q.: I listened. I didn't talk, I was too bashful, I sat there and listened.
- Riess: And did she talk about what she was doing?
- Sülg. Q.: I have no memory of it.
- Riess: How did she and your mother greet each other?
- Sülg. Q.: Florence and Isadora. When you are in a country that you haven't been in for a long time you just greet your old friends like long-lost friends, don't you know?

- Riess: I should guess your mother might have been a bit green about this whole thing?
- Sülg. Q.: No, I think she was delighted. She had seen her in 1910 in New York and Boston, they had sort of followed her around then.
- Riess: In 1917 was she quite accepted? I mean, people who came to her concert, were they devoted already? Or were they coming to see the strange new dance?
- Sülg. Q.: A combination. One of our students went with us to the first concert and loved it. She went with her mother the second concert and she couldn't stand being with her mother! She came over and sat with us, and she said, "All my mother can see is a fat woman dancing, and she's so beautiful! My mother doesn't get any of that beauty." So after that she sat with us and got seats with us in the concerts. People saw what they went to see, I guess. If they went to see a fat woman dancing they saw her.
- But she was lit from above so the top of her arms were outlined, and the top of her body was outlined. And to me, when she was light her movement all through her body was so light. And when she was heavy the weight was there, I mean when she was doing the heavy movements, like the "Marseilles." When she was doing the Shubert waltzes, which she had done as a younger person, or the Chopin mazurkas or any of those things, they were light and strong. And the "Marseilles," of course, was very tragic.
- Riess: Did you have any way of noting what she was doing?
- Sülg. Q.: We took sketch pads and sketched. Those were all burned up in the fire. But we did sketch, all of us, students, everybody that went in our group sketched, all that we could. I was majoring in art, I was taking life class at Arts and Crafts at the time, still in high school, but drawing from a nude model. All of us did our best to remember the movements, go home and practice them too! [Laughter]
- Riess: But the class that you were there with was your mother's dancing class?
- Sülg. Q.: Yes.
- Riess: Was there any kind of shorthand notation that was possible of Isadora, or did it just have to be sketches?
- Sülg. Q.: As far as I was concerned it was sketches and a few words, but mostly sketches. Sometimes just little match figures to get them quickly. An awful lot was with memory too.

Modern Dance, Modern Art

Riess: A dancer who, in the books, follows Isadora, Mary Wigman, is described as dancing within a space that she would visualize, say a triangle. In other words it was a more three-dimensional thing than Isadora's appears to be. Isadora's appears to be sort of movement across a stage--

Sülg. Q.: Circular too and diagonal and straight forward and back in the middle and at the side. The two dancers couldn't be spoken of together.

I saw Mary Wigman when she first came out and she was very grotesque to me, very grotesque. I might not think so now, yes, all the moderns were very grotesque. They gradually outgrew it and maybe I outgrew thinking a little bit that they were.

But still they danced with their heels pointed and with their hands like knives. They were stark. It was just the rebellion and they gradually got over it.

Riess: Rebellion against what?

Sülg. Q.: Against ballet! Against "tweet-tweet," you know. [Laughter] Against all the men holding their hands like this.

Riess: So when you say the "moderns" then you aren't including Isadora?

Sülg. Q.: Well, to me Isadora was so beyond the moderns, they gradually caught up with her! The moderns always thought they were following Isadora, but then I'd go and take a class in modern dance and it was so very different from what I had seen or been led to believe about Isadora.

Riess: When was this?

Sülg. Q.: Well, Mary Wigman didn't come until after I was married, and it was much later that I studied modern dance. But in the '30s, you might say, to me that dance was very crude. I would take a class in it and I'd want to go home and fight it! [Laughter]

It was doing to me what modern art did. I never enjoyed modern art, either. I was brought up more in the classical. I loved the 1915 Exposition designed by Maybeck overall, and that sort of thing. Murals by Brangwin. But about the time I graduated from college the modern was just coming in. To me it was so

Sülg. Q.: destructive, it just threw all the beauty out and seemed to be beginning from the ground up.

Oh, would my son disagree with me! I know that! [Laughter] He just thinks I'm ignorant when it comes to that. But I admired Michelangelo and all of those artists.

Riess: And do you think you would use the phrase "from the ground up" even about modern dance?

Sülg. Q.: They certainly threw everything out and tried to--

Riess: They threw out the classical ballet. Were they throwing Isadora out too?

Sülg. Q.: No, they didn't think they were anyway.

Riess: But anything that flowed they would eliminate?

Sülg. Q.: Yes, that's it. I know when my son and daughter-in-law went east in '55 to dance, they flowed. Everybody said, "They flow too much!" Pretty soon they were all flowing. Now they flow a lot, haven't you noticed? And their arms--when we went back east in '51 I remember seeing Sophie Maslow do Schumann waltzes or mazurkas or something. They didn't know how to use their arms! They just didn't know how. That hit me so strongly. Their arms just kind of jerked and had no finish.

That was really funny when they said, "Oh, she'll never get anywhere, her arms flow too much." And then pretty soon all their arms were flowing. Largely in the Limón company they flowed.

Riess: Would it have taken, or does it take, all the years of slow super-slow movements that you talk about with Isadora to really get that kind of control?

Sülg. Q.: Well, of course, she was sort of inventing it, it takes longer to invent something than to learn it. On the other hand when you invent it, it comes from within, when you learn, it sometimes is put on.

I know with me it came from within, I always felt that. Vol's first wife Diane was, oh, she was beautiful when she danced. And it did come from within from her. She studied at Acalanes High School with Millicent Hamburger, who had been to the Elizabeth school, Elizabeth Duncan's school.

And when my daughter was teaching at Mills College that summer, summer of '52 this was, Millicent gave Diane a scholarship to come and study with OElöel.

Sülg. Q.: That's when Vol and Diane met. (That is getting way far ahead of things.)

Riess: Could you recognize when it wasn't coming from within?

Sülg. Q.: Definitely, but how? I think it is a matter of really striving and striving. But you can recognize it, your intuition tells you!

Riess: But what if what you have within isn't good?

Sülg. Q.: Well, then it is just different. I figure there is something for everybody and that's why we have such a huge choice. We have so much and it is getting greater and greater, tremendous choice for dancers. Vol's wife now [Ann] is so harmonious to what we are doing and something very lovely is coming out of her from within. She is just so harmonious! We think it is the loveliest thing that ever happened to Vol.

She never danced until she met Vol, she's only been dancing about six years. But she has concentrated so hard on it! She majored in math and was a Phi Beta Kappa. Vol found this out this year, that she was a Phi Beta Kappa! She said she thought he would think she was square if she told him! [Laughter] Isn't that funny?

They tried being apart and they couldn't take it. They tried for a whole year being apart but they just couldn't take it. They had to be together.

This is a second marriage for both of them. I guess they wanted to be sure. But they were both miserable. Vol was here and I know his half of it. Just didn't want to make the same mistake again.

The Animating Spirit and Teaching

Riess: Do you think that it is possible to work from the outside in? To learn the gestures and then put the soul into it?

Sülg. Q.: Well, what I think is that you have inspired periods and you have struggling periods. And in the inspired periods you just dance and then when the inspiration isn't there, you struggle. And it is not there a lot of the time. [Laughter]

Riess: But the struggle is a growth thing?

Sülg. Q.: Yes, I know several of my Chopin preludes that I danced, I'd move with the music and do it as a technique because the inspiration just wasn't there. And I'd work them all out technically as an exercise. And do you know the next time he would play, or sometime before too long, that music would grow into a dance, and the inspiration would be there.

But an awful lot of inspiration is struggle. You don't feel inspired at the time. You see, when the children were little I was at home a great deal and I used to do body-building work by myself. Charles would play the piano at night and I'd dance and dance, trying to recall the movements too. I remember reading that if you could think hard about something just before you went to sleep you'd dream about it and wake up doing it!

[Laughter] So I would think hard about Isadora, so hard, about her movements, just try to visualize them and make them come back to life for me.

Riess: How did you know that she was to be your life model? Were you tempted by anyone else?

Sülg. Q.: I was never tempted by anyone else, never. I found fault with all the others, even found fault with Doris Humphrey. There's a movie of her doing something on the Duncan line, sort of with a Duncan idea. The movements are beautiful but the animating spirit is not there! It did not come from within, it was all put on and I know that's why she didn't dance that way. And they never showed that movie until after she was dead either, when they showed it at Connecticut.

But that to her was not the way to dance, and I admire her in her own dance, but seeing her do the Duncan-type movement, well that was definitely put on. Now that brings out something that is put on, that you asked me about.

Riess: And even she realized it and didn't want to--

Sülg. Q.: Yes, she realized it. It was beautiful too, and sincere, but dead.

Riess: When you are learning this sort of dance, or teaching it, is there a lot of time for talking and asking why and wherefore of anything?

Sülg. Q.: I'm not a talker, I'm surprised how much I'm talking.
[Laughter] No, I'm not a talker. I guess that is one reason I love to teach the children. They have so much to give themselves. Isadora said she learned from teaching children. Her movements were very child-like at times, and she said she learned

Sülg. Q.: from watching the children. You take a three or a four-year-old, and they do sometimes the most exquisite things without knowing it. And if those can be captured and used in an adult body they're really--well, they bring out a naiveness in the dance that is a great joy to see.

Then the children go through a certain awkward stage and what I try to do is to keep them continually running and moving to keep their bodies capturing that exquisite grace that they have as little ones, as they grow. If they grow and keep running and using their bodies instead of giving way to the--well, I've sure got a group that I've been doing it with now. They are so lovely. I've taken a new child in with the group. They run like fawns or something, and the new child kind of "gulumps" along, it is very noticeable. And yet it is a natural movement, it is not an adult, put-on movement. It is something that is natural to children in the ideal state.

Riess: I think of the movements of a little child as being very short and abrupt movements.

Sülg. Q.: Well, I guess I'm not thinking of the average little child. I'm thinking of the little child that is dancing in her way or his way. For instance, I tell them to trace a rainbow across the sky and it is lovely to see them do it, and to catch the rain and to bring the clouds in out of the sky and put them on the floor and dance on them. Things like that. And to push the walls away and to push the floor away and to push the sky away. But then this is all my way of teaching, this I didn't get from Isadora. Oh, they are a joy to teach!

Riess: What is the age that's best?

Sülg. Q.: I wouldn't say any age is best, I'd love to get them at all ages. My niece had been watching so I let her come in at two-and-a-half and at three she was leaping better than some of the six-year-olds! She was just leaping beautifully, moving around. I had another little pupil, I had her older sister, and at two-and-a-half she was crying so hard every time her mother took her home and left her sister that her mother said, "Can I possibly start her?" And I still have that youngster, she goes into the fourth grade this year and she's very lovely. She started at two-and-a-half but I think three-and-a-half usually though.

Riess: Are any of Isadora's dances written down any place or are they just in the sketches at this point? You have whole Isadora dances that you do.

Sülg. Q.: Yes, we got them from Anna Duncan, that's one of the six. Margherita's daughter, Andrea, taught us several, that's Isadora's niece.

- Sülg. Q.: Well, from time to time someone would drift out and whenever anyone came that had any Duncan background, they always contacted my mother, and they worked together. Occasionally someone would, I can't remember their names. Then of course when the six girls were here we did sketches of them too. I don't remember the year, but one year six of the girls came out.
- Riess: And did they come up here to visit?
- Sülg. Q.: No, we didn't know them then, they were quite young, quite unapproachable. We knew the grandmother, Isadora's mother, and she introduced us. She was with them.
- Riess: Why unapproachable?
- Sülg. Q.: Well, for one thing, I was shy, and I couldn't speak German. I remember going up in the elevator with them. I knew the grandmother, Isadora's mother. She was with them, but I guess she wasn't too good of a go-between. I don't know, because they were--maybe their egos were a little big. Maybe that could be it.
- Riess: How old were they and how old were you at that point?
- Sülg. Q.: Wait a minute. How old was I? I was in the early twenties. I imagine the youngest was about my age. That was Erica. Yes, Erica. She was the baby of the group. The others were older. I think Anna was ten years my senior anyway. They were mostly older, but not too much. The oldest was ten years older than I, and the youngest was about my age.
- Riess: So, as much as you might have wanted to talk to them about Isadora or what they were doing, they--
- Sülg. Q.: They just were unapproachable to me. I know Joseph Padgett Fredericks tried to sketch them too. Did you ever hear of him?
- Riess: No.
- Sülg. Q.: I went through high school with him. He has books that are published that he illustrated. He gave to the University his collections of Pavlova. He sketched Isadora and Pavlova and the girls, but they quite disdained him that day in the elevator, I remember. They just would have nothing to do with him. Later he got acquainted with them in Europe and did a lot of sketches of them. I think you had to be somebody before they were interested in you, you see. You had to be introduced or be somebody or something, because he did these sketches of them and tried to

Sülg. Q.: show them in the elevator, and they weren't interested in the least.

Riess: Were they a great popular success?

Sülg. Q.: Oh, they were! Yes. Very much so. Anna said that they were so successful, they didn't want to practice, and she had to make them practice and keep them rehearsing because they just thought they had it. She was the backbone of the group, I think.

The girls have never been out here since she died excepting to visit. Anna stayed with us awhile in the '40s. The day before Anna left she cooked us a wonderful dinner, she wanted us to know she was a good cook too. [Laughter] And to say "thank you." It was a marvelous dinner.

Riess: Well now, do you think that there was any of this inapproachability about Isadora?

Sülg. Q.: Oh no. No, because I was younger when I saw Isadora, and my mother and father were there, and I naturally was in the background.

Riess: But she would have been available to somebody who wanted to talk to her?

Sülg. Q.: Well, she certainly seemed to be available. But in those days, I was more in awe too of the whole thing, and just really wanted to watch more than talk. And they were beautiful!

Riess: Well, there was no reason, at that point, for you to have thought of yourself as an equal as a dancer.

Sülg. Q.: Oh no! None. None at all.

Riess: Right now, I think of you as always having been.

Sülg. Q.: We always danced, but the dancing has to mature and grow.

Riess: On the subject of approachability, do you agree that you're approachable, or do you think that there are some people who might feel otherwise?

Sülg. Q.: Well, I'm not as moody as some people, but occasionally, I am moody! [Laughter] And if people seem to take too much for granted, maybe I'm not as approachable as I might be. You know, some people come in and take a lot for granted. Most of the time, I welcome people, but occasionally . . . Well, it's a hard thing to say, because I often wonder at myself, the way things hit me. I often wonder why they hit me that way, but they do. Not many, though!

Riess: So, it's not things. It's people that you're talking about?

Sülg. Q.: Yes, it's people.

Riess: And how about the whole question of approachability as it applies to your mother?

Sülg. Q.: Mama was much more moody than I. But most of the time, she was very outgoing. Mama loved an audience. I'm beginning to, as long as it's you. [Laughter] Both my children love audiences too, and I do too when I'm dancing. I just love an audience at that time, because an audience gives you so much more support than dancing to vacancy.

Riess: Were there moods that your mother would have that your family would steer clear of?

Sülg. Q.: Oh, we kind of took it all for granted. No, we didn't steer clear. I used to look at my mother and think, "Does she mean it this time, or will she forget?" I can remember that! But we older ones were so much more obedient than the younger ones. Wow! I do remember that too. The younger ones got away with all kinds of things that we didn't at their age.

Riess: Are you talking about just you and Rhea, or even you and the older boys?

Sülg. Q.: I'm thinking more of Rhea and myself.

Riess: But maybe that was thought of as okay, because girls were supposed to be nice, while "boys will be boys." Do you think so?

Sülg. Q.: I don't know. That could be. Mama always said she would raise the girls and Papa should raise the boys. [Laughter] Papa was too busy, and there were five boys! Though, we saw a lot of my dad.

The Work of Martha Graham

Riess: Such statements have been written as "It is ironic that in America where the modern dance has developed to its fullest expression it can trace no direct line of descent from Isadora." It seems there must be some line of descent here at the Temple of the Wings.

Sülg. Q.: Well, I think there is no doubt that she contributed greatly to dance today and it will show more and more as she recedes into

- Sülg. Q.: the past because I think she set a lot of minds working. I can see it in my son, I can see a lot of the movement. I can see it in my daughter too.
- Riess: Now is it partly that everybody has to rebel against what's happened before?
- Sülg. Q.: I didn't rebel.
- Riess: But lots of people did. For instance, Martha Graham--
- Sülg. Q.: The first time I saw Martha Graham I could not stand her! She has changed and I have changed. Her technique is wonderful, and certain people can surmount that technique and overcome it and not dance the technique. But most of her dancers, to me, dance the technique. Have you seen them?
- Riess: The Graham company without Martha Graham was here recently. [On the U.C. campus.]
- Sülg. Q.: Yes, she was there too, she was back stage. Hardly anybody knew that though! She didn't go to the reception, we tried to get her to go but no, she was going back to San Francisco. It was a stormy night as I remember, she went back to the City. But she was all dressed, just beautifully dressed for a wonderful evening.
- Riess: As if to dance?
- Sülg. Q.: No, as if to receive people, but she didn't really want to receive anybody. She just had to be there, I guess, to satisfy herself. I guess only about four or five people saw her, I know we had her all to ourselves for quite a while! [Laughter]
- Riess: What is she like?
- Sülg. Q.: I like her very much; she's not the kind of person I could love, but I like her very much. And she certainly is gifted, my goodness, a woman that could devote that much to what she has devoted it to. Her technical series are beautiful to watch! They are lovely.
- Riess: Since Martha Graham is such a major figure, I wonder if you would add anything more to what you've said about her?
- Sülg. Q.: Well, in either 1951 or '53, back at Connecticut College, we saw Martha marching up the hill outside the college, carrying things for her lecture. We were on our way to go and listen to her lecture. And there she was on Mohegan Avenue, Mohegan Parkway, now, marching up the hill, carrying all these things for her lecture all by herself! We were going in the opposite direction

Sülg. Q.: to go into the campus, and we went beyond and came back and took her to her own lecture. [Laughter]

She didn't like to fly, and later, she toured the Far East, and she had to fly with her company. This was not that year. I don't know which year this was, but it was later, sometime in the fifties. And the next summer when we were there, I was talking to her about her trip and how she could manage to fly when she disliked it so, and she said, "Oh, I put myself in God's hands and flew."

Riess: She wasn't saying it facetiously?

Sülg. Q.: Oh no! Not at all. And then, when Vol was East to stay in 1955, Martha Graham was so nice to us! I think she really wanted Vol to be in her company--because she was so nice to us! [Laughter]

Riess: Is she a warm person?

Sülg. Q.: In a way, yes. I guess she could be. She could be unapproachable too. At times, she was very warm. She was kind of a mother to the ones who were demonstrating for her. She would just come up to Connecticut College for the first and last week, you see. And David Wood was there. This was before Marni. And this other girl was demonstrating for David, and David and the other girl demonstrated for Martha when she was there for the first and last week.

And they used to tell her their troubles, or at least the girl did. And she would help her. She was sort of like a mother. That's what the girl said.

Riess: Did she have a family of her own?

Sülg. Q.: A sister. But I didn't know about it at the time. The sister is working at the Martha Graham Foundation, not a dancer. Though there are pictures of her, when she did dance a little, in one book I was looking at. It was the other Graham sister. But she didn't follow it like Martha.

Riess: Do you think she stood in relation to Martha the way Isadora's sister Elizabeth stood in relation to her?

Sülg. Q.: No, because I don't think she taught either. At the foundation, I think she sort of managed things more than teaching.

Marni and David, they are here on campus, are beautiful examples of the Graham tradition. Especially Marni (you don't

Sülg. Q.: see David doing them so much anymore), Marni is lovely. They teach in the Dramatic Art Department, Marni and David Wood. They are the head of the dance in Dramatic Arts. Do you know about the church being renovated and built into a studio, the old Unitarian Church on the corner of Dana and Bancroft?

Their three children studied with me! They are just adorable!

For twelve years David was with the company, and Marni shorter, because she married David. Doris wanted Marni too!

José Limón and Connecticut College

Riess: You have said that José Limón is in Isadora's tradition?*

Sülg. Q.: No, but his work more nearly goes with it than anybody else's. In other words, the two are congenial. We put José through a lot of the Duncan arm movements down at the Pasmore studio when we lived on College Avenue. This was about 1939 or '40 or somewhere in there. And he was beautiful! Just beautiful doing them.

He said that reading Isadora's book was what made him decide to be a dancer. He was 21 before he danced. He went east to study art and didn't like the trend art was taking and read Isadora Duncan's book. And he didn't dare tell his family he was studying dance either. [Laughter] He went around to the studios and Doris Humphrey was the one that appealed to him. They tried to dissuade him, they said he was heavy-boned, homely, heavy.

Riess: Doris Humphrey would say this to him?

Sülg. Q.: They all said it, yes. That he was just not a dancer, he didn't have the build of a dancer. But he was bound he was going to be a dancer. And when they finally discovered that he was sincere they made it easier for him. But they sure discouraged him at first.

The first picture I saw of José, the oldest picture I ever saw of him, he was standing in the back row with his shoulders kind of round, he didn't look like a dancer at all. He showed us the picture. It was in his memory book, which he left with me

* José Limón died December 2, 1972, at 64 years of age, after these interviews were completed.

Sülg. Q.: for quite a while at one time. I enjoyed looking through it. All kinds of notes, thoughts, quotes, and things in there that he let me read, quite a fellow!

Riess: Why did you call him Sunday a.m.? [Continuing conversation begun before recording.]

Sülg. Q.: Well, I've been wanting to, I had him on my mind. You know, you get someone on your mind. I know that he had been in and out of the hospital this spring, you see. I just had to hear from his own voice how he was. He says he's fine, that the doctors are keeping a good eye on him and they are filling him with pills. And he invited us to come to the farm and visit him again, but of course I know we can't. But I'd love to. He said it was broiling hot. He was baking in the sun and enjoying it.

Doris Humphrey's son had been to see him with his wife and son the day before. They live near Princeton, I think he said. And he said that they were fine. It is his second marriage and he's very happily married this time. I think he married an older woman with six children the first time. And this is more appropriate. His first wife lived right across the lane from José's farm so it was sort of propinquity I think.

José bought this old farm, he and Pauline. It is near Lambertville and near New Hope and Sergeantsville, all those places! [Laughter] The first time especially, he just drove us everywhere, we spent a week with him and he just drove us everywhere. It was such fun having this wonderful tour with José and Pauline.

Pauline died last summer, '71. That was another reason I called. I hadn't heard from him since she died. Simon Sadoff, his orchestral conductor and musician, died this March, I think. That was pretty hard on José too, because they had been associated so long. I think he was only 53, and that is pretty young to die, for a musician anyway. But José just said everything was going fine and he was going to be out here in January or February. He talked to my husband too.

Oh, I'd written and written him and I bet those letters are all piled up at the farm, because he said he hadn't received any. He gets so much mail, you know. Pauline used to look after that. She said she'd follow him around with a pencil and paper and say, "Now you write this person, now you write that person!"

Riess: As you talked earlier about how Isadora's influence will come to be more greatly felt, it occurred to me that the whole dance therapy movement sort of implies a lot of the dancing from deep down within that is Isadora's doing. Do you think of that as a legitimate sort of approach to dance?

- Sülg. Q.: Boy, I never think of dance as therapy, I think of it as pure joy, but I don't know, I've never had therapy.
- Riess: People try to really make something of this experience of dance, talk about what happens to them, as they let their bodies dance.
- Sülg. Q.: Wouldn't interest me. [Laughter] It just wouldn't. Dancing isn't verbal, I don't think. Now, my niece did do dance therapy at Bellevue, she taught it, I mean. Because she had needed psychoanalysis or something. She's married to a psychiatrist now. She was able to help people, but I wanted to get them before they needed that and maybe they never would. And another niece did major in dance therapy too, a grandniece.
- Riess: So what are the indications then that things are going in the direction of Isadora?
- Sülg. Q.: Well, dance is becoming a part of everybody's life much more than it used to be. Goodness, everybody's dancing, I mean everybody but the men. I wish more men would dance. In primitive societies they do, and the women don't.
- Riess: And why is everybody dancing?
- Sülg. Q.: I think they feel better, their bodies feel better, their spirits are lifted. I know the mothers that come here, they come once a week and they start figuring, "How can I come twice a week?" And pretty soon they start figuring, "How can I come three times a week?" We have several that are doing that this summer, for only this summer.
- One wife, her husband was quite opposed to her dancing, and her daughter had missed quite a few lessons, so I said to her, "Well, you make them up," and he agreed to her making them up. After she had made them up, he said, "I want you to continue, I want you to always dance, you're getting like you used to be when I first married you." It brings the joy into life. But that was terrific when he had been so opposed and he just got into the other camp!
- Riess: Do you think that you can have this kind of joy from what you were referring to as modern dance?
- Sülg. Q.: Well, I am really with modern dance now, but it is our version of modern dance. Because modern dance has greatly changed and I think there is a new sect that likes to go back to the '30s. and do things, beginning all over again without technique. In New York there is, and that's what they remind me of, the '30s.
- Riess: What's the group in New York?

Sülg. Q.: Vol spoke about it, I don't know. But technique got to be so darn important that they just rebelled against it, I guess.

Riess: Do you think that ballet is slowly evolving into something--

Sülg. Q.: Well, I think ballet has been greatly marked by modern. That's another thing José said, he was teaching his dances to European ballet companies, I think he said the Swedish one. Teaching "Missa Brevis," "Moor's Pavanne," and "There is a Time." (We had a long conversation, I can tell when I get the telephone bill how long. But he did the talking, he's a terrific talker!) He's a beautiful writer too. The articles that I've read that he has written are just beautiful, he knows how to use his words. Of course, we think the world of José. We all do. Charles becomes much more alive when he's around. That's the only reason we went east. José was at Connecticut.

Riess: Did you make that pilgrimage to the east often?

Sülg. Q.: Twelve times, beginning in 1951. 1965 was the last time.

Riess: When did the dance at Connecticut College start?

Sülg. Q.: It started in 1947, but we had our children and we couldn't afford to go east until 1951.

Riess: Would you dance with José when you went east?

Sülg. Q.: Studied, oh, yes.

Riess: And what did Charles do?

Sülg. Q.: Watched. He practiced the piano on the campus, the campus had lots of pianos. But he would never accompany classes, he said he didn't want to be bound that way. Sometimes they were really short of musicians, but Charles wouldn't accompany classes.

I took beginning class as long as I could. The last time I took beginning class was in 1965 when I was 65. [Laughter]

Riess: Why beginning classes?

Sülg. Q.: Because I wanted to continue. And the advanced classes were really technically beyond me at that time. I didn't want to kill myself off, I just wanted to continue. And I felt, after each summer, I had a new body. It just was terrific.

I know Marni and David were teaching there too and they tried to get me to go into intermediate, but I knew my spot! It was beginning.

Riess: Which did José teach?

Sülg. Q.: At first he was teaching everything and then, as the years went by, he would just teach ~~once~~ or twice a week and then teach the advanced. And then as the years went by he would teach the advanced once or twice a week, too. But they worked him too hard. You know, to teach class all day and rehearse all night, you just can't do it.

Riess: He was performing also?

Sülg. Q.: Yes, he had his company there too. And the company would take over the teaching. But for years he did it all himself. And I didn't see how he could! He'd be driving on campus by instinct, he wouldn't see anybody.

We always tried to see him before classes started. In other words, we'd get there a few days early and have a nice visit before classes started. And then after classes were all over and the performances were all over we'd have another visit. We'd see him in between, of course, but I mean for visits because he was very absent-minded, though very, very cordial always.

He would always let us watch rehearsals. The kids would come in and they'd whisper, you know. And pretty soon the manager would step out or Tom Skelton would step out and say, "Would everybody but the Quitzows please leave?" [Laughter] Yes, he told us that we could watch his rehearsals wherever he was.

Riess: When did you first meet him?

Sülg. Q.: In 1937. The Humphrey-Weidman company was giving a course in the women's gym. And we met Charles and Doris and José. But José was the one that made the impression on Charles and me too. (Charles Weidman and Doris Humphrey are who I am speaking of.) And Pauline Lawrence, and Pauline was terrific at remembering names.

Riess: Was she a dancer too?

Sülg. Q.: She had been, she wasn't married to José yet.

It was Betty Ellfeldt who was teaching at Cal. (Now Betty Ellfeldt is really Dr. Lois Ellfeldt, she's since gotten her doctorate.) She had been to Bennington and she had gotten them to come. Lucile Czarnowsky brought her from Bennington to Cal to teach and she'd gotten Doris and Charles to bring their company to Cal, to perform, give a lecture-demonstration, and to teach.

And of course we took the course, OElóel and I took the course. Charles and Vol were watching. Then they did it the next

- Sülg. Q.: year in '38 and Pauline and José, they all remembered our names! I was so surprised!
- Riess: That seems naive of you to be surprised, I think you'd be memorable. Vol wasn't dancing then?
- Sülg. Q.: Well he was dancing, yes, but he was a little boy, he wasn't ten.
- Riess: In a company like the Humphrey-Weidman company were there things there that seemed strange and "wrong" to you? Did you come home and struggle with what you had learned?
- Sülg. Q.: We did come home and struggle, yes. But I did like her fall and recovery idea. Everything with her was built on fall and recovery and I did like that idea very much.
- Riess: So you could take something good from everybody?
- Sülg. Q.: Yes, I did, it worried my mother. [Laughter]
- Riess: She would like to have kept you sort of pure?
- Sülg. Q.: Yes, I kept OElóel pretty pure for a long time too. I know other people would say, "Why don't you give her ballet? Why don't you give her this? Why don't you give her that?" And I said, "Well, I want this to be dominant, she can take the rest when she gets older and wants to." But I wanted the Duncan to be dominant.
- We used to work with OElóel, even when she was a little girl, on her arms and head and neck, an hour each night. Charles would play and I'd have her move. She would say, "Mother, do I have to do it?" Then she'd get doing it and say, "Mother, I'm so glad I'm doing it!" It was really lovely. [Laughter] Yes, she was always a grateful student, she would rebel a little bit but then she was always glad she was doing it.
- Riess: Would any daughter of yours just have been a dancer?
- Sülg. Q.: Well, I was lucky in having Charles for a husband, you see. We were both interested in dance and I think that's why both our children are dancers. They were just kind of in the fold. I never dreamed that they would be as much dancers as they are. I thought Vol would be an architect because men don't usually become dancers, most of them. He's one of the few that were with José at that time--all the other young men have done something else--he's one of the very, very, very few that have kept on.
- Riess: What tradition do Merce Cunningham and Paul Taylor come from?
- Sülg. Q.: Martha Graham. You can tell when you see them run, and certain movements that they make. Especially Paul Taylor uses this run

Sülg. Q.: all the time in his dances. [Laughter] I think Paul Taylor has done a great job but I think he's a swimmer at heart. [Laughter] Oh, I like Paul Taylor, but he's let himself get awfully heavy. He shouldn't dance unless he loses weight.

[Interview #4, August 2, 1972]

Art Study

Riess: We've moved way ahead in the interviews with our talk about dance over the years. Now I want to go back and find out more about your growing-up, and going to school. What books, for instance, were you reading?

Sülg. Q.: I read most of Sinclair Lewis. I read books by Nobel Prize winners--there was a group of books that came out from Norway or Sweden or Denmark that won prizes. Now what were they? I don't know but I always watched for those prize-winning books.

I haven't read for so long, that was in my early married life when the children were little when there was time to read. I used to come over on the bus or the streetcar to teach in Berkeley before the children were born and I always had a book. Art of the Dance wasn't even published then! [Laughter]

Riess: And that's your favorite book now.

Sülg. Q.: Oh, yes, Kristin Lavransdottir by Sigrid Undset was the name of one of the books as I remember. Oh, and I read all kinds of books that my mother thought were terrible. I went to the library all the time and got books. I was crazy to read and my mother thought it was a waste of time.

Riess: Did she provide a table full of good books?

Sülg. Q.: We had the Britannica encyclopedia and the Book of Knowledge, yes, we had all kinds of things to read in our home.

Riess: What happened to your life during World War I?

Sülg. Q.: We all wore flu masks. [Laughter] We saw Isadora. We knitted, I knitted sweaters and mufflers. I would go to the Red Cross and get the yarn and knit and take the things back to them. One of our classmate's brother was in the army and went to France and came home safe.

There was an Australian army officer, very romantic, he lost a leg in the army in France. He was lecturing all over and we had fund-raising things up here for him. And for the Armenians we had a fund-raising thing. My mother was always doing fund raising for somebody. Worked it into our festivals somehow too. I hadn't thought about that part of our life for a long time.

Riess: You enrolled at the University in 1919? Had you always planned

Riess: to go to the University?

Sülg. Q.: Yes, my dad always kept saying, "Get your education and then get married, but get your education first." [Laughter]

Riess: What were you studying?

Sülg. Q.: Art was my major under Professor Nahl and Professor Judson. They were artists in the true sense of the word as far as I was concerned.

And I did household art under Miss Patterson and Miss Fancher. We had sewing and designing and color work. Under Miss Patterson I had to do color wheels, things like that. And we used to go to the museum and study the colors of the birds' wings. Hummingbirds, for instance, the way the colors mix in your eye; the colors are all there but they're unmixed, and there is blue and there is red but you see lavender or purple. They're just beautiful. The museum on campus had all kinds of things like that. We went there for color study and of course I was completely fascinated! I love color.

And then we went to draw the statuary, in another part of the museum. The museum at that time was in a corrugated building, all those things were in a corrugated metal building. It had the feeling of an attic, it was very nice, I enjoyed it so much. It just had the feeling of oldness that so many buildings do not have. A corrugated building, I don't know how it could feel permanent, but it did.

I took architectural courses, watercolor and pen and ink in the old building that they had the architecture department in at Hearst and Euclid, that lovely, old rambling building. Have you been there?

Riess: Yes. Was it old even then?

Sülg. Q.: Yes, it seemed it. Oddly enough the art was in the building just above it, which was later taken over for engineering. The upstairs part of it were definitely engineering rooms. I took mechanical drawing and things like that there. But there were big studios downstairs, as I remember--you know, this should all be "as I remember," because it might not be accurate.

Professor Nahl and Professor Judson had their offices and Neuhaus was there too. But Nahl, especially, and Judson, were my favorites. Nahl did the poster for the 1915 Exposition of Hercules pushing the canal apart.

Riess: Who taught architecture? Was John Galen Howard on the staff?

Sülg. Q.: I just don't know. I know that Professor Jeans taught water-color and pen and ink. Afterwards he had my son! And I used to love to do clouds in pen and ink and years later he said to me, "You and your son love to do clouds in pen and ink!" [Laughter] Of course mine all burned up, but I have some of his, of Vol's, because he majored in architecture and got his master's in architecture. It was quitelike old times when Vol was there, going in that same building. It had been added to quite a bit by then.

I took economics under Dr. Cross, Ira Cross. I liked that man, he really was great I thought. He and his wife were on the committee for our Soph Hop I think it was. And my partner and I traded dances with them and he said later that we treated him like people, not like a professor, and he appreciated it so much! [Laughter] I was very fond of Dr. Cross.

Riess: Did you study with Gayley?

Sülg. Q.: Yes, his classic myths. I think it was always on Friday afternoon, late. I enjoyed that very much. Professor Washburn, I took some work with him too in the classics. He was in charge of a seminar room in the library and we used to study there quite a bit. It had all kinds of sarcophagi and all kinds of ancient things and pictures of ancient things. But I was more interested in drawing from the human body, taking life classes.

I did that in my high school years too when I went to Arts and Crafts. I couldn't get any art in high school. Because of illness I was sort of behind and I wanted to catch up six months in high school so I did. I remember I had to take geometry and algebra together! [Laughter] They said I couldn't, but I did! It was harder than I thought it would be, but I passed them both and got the six months gained. It seemed that the math was the hardest thing to gain six months with when you are in high school.

Riess: And so you made up for it by taking--

Sülg. Q.: Both classes the same year, yes. I took second semester algebra and first semester geometry together, the same semester.

Riess: And then the Arts and Crafts work was--

Sülg. Q.: At night, yes there was no time in the daytime to take any art in high school for me and that was really awful!

Riess: So did you go down by trolley to Arts and Crafts?

Sülg. Q.: No, Arts and Crafts was just off Shattuck, I think it was on Addison at the time, so it was very close and easy.

Riess: What did you think you were going to be?

Sülg. Q.: I thought I was going to be an artist, an illustrator, painter. I never thought I was good enough to be a dancer. My sister was much better. She really was much better than me. She told my daughter, I think it came back to me that she felt she wasn't creative. And I never thought of her as not creative, ever. We danced together and she could always leap further and jump higher and I just thought she was the dancer.

Riess: What did she study?

Sülg. Q.: She'd have made a fine attorney. She took political science and some art but not very much. I was better than she in art so she didn't take very much. But she had all kinds of parts always in dancing on the campus. I told you how she was the "wild, wild woman."

Riess: Were you planning to teach art?

Sülg. Q.: I always thought I would go a fifth year. And what cured me of teaching, I guess, was taking education courses. They were really--they didn't practice what they preached! Just did not. You had to study your head off and here they were telling you you should teach so that the pupil would absorb it and not be conscious of studying. [Laughter]

One summer I devoted to taking education courses and I was completely cured. I thought I would be teaching art in the school, that was what I thought, that had been my ambition. And painting on the side. But I married my husband.

Riess: When you said that your father said first get an education and then get married, were you always about to get married?

Sülg. Q.: No, the boys I liked didn't like me and the boys that liked me I couldn't endure! [Laughter] No, I certainly wasn't, my husband was the first one I became engaged to, the first one I really fell in love with. Well, you know how you hero-worship certain people, but I didn't fall in love with him either until I was a senior. And I didn't know I was either! [Laughter] I just didn't know I was at all!

My sister said--oh, dear, I shouldn't be saying all these things! My sister said, "You better watch out, you'll lose him." I thought, "Well, gee, I didn't know I wanted to get him!" And then I decided that maybe I should think about it. He took me to the senior ball and my sister went with her fiance, John Clark--to the senior ball. Before that time, I had fallen and hurt my knee (though it evidently was the result of a childhood fall, because my knee didn't touch the ground, I was dancing and it

Sülg. Q.: sort of went out of place), so at the senior pilgrimage I had to go in a wheelchair, and I had to be very much helped when I went to the senior ball. That's why I wasn't in the senior extravaganza either, because I hurt my knee. So Charles was very helpful at the senior ball.

The Berkeley Fire

Sülg. Q.: The summer we graduated Ruth St. Denis was doing a production at the Greek Theatre, "Miriam, Sister of Moses," and my sister was in it. And she kept saying, "Out of the north, comes disaster, out of the north." And lo and behold on the 17th of September, one week after Roger Sturtevant took those dancing pictures, on a very hot day, the Berkeley fire came, 1923.

We had been rehearsing all morning for the Pastoral Symphony over at Cordonices. It was a stifling day. We came home at lunch time and had lunch. I lay down before lunch just to sort of get back some coolness in the small dwelling that my mother and father had built right on the other side of the road. It was so charming. That had been built the end of '22 and the spring of '23. It was for my mother and father to retire into, sort of a guest house, just barely completed when it was burned down. We had lunch and while we were eating the Dons of Peralta came. They wanted to borrow the cow for a bull at the Greek Theatre that night, they were having their big celebration. The sun was like a hot red ball in the smoky sky. And my mother said, "But this smoke all over!" That's what worried her, it was all just smoke and she couldn't imagine where it was all coming from. She couldn't give the Dons of Peralta too much attention. She was calling the fire department and the fire department said, "Oh, that fire is miles back in the hills, way out of our jurisdiction, don't worry, Mrs. Boynton, don't worry." And she told them she was worrying. Less than an hour later we were surrounded by it. It just came by leaps and bounds.

My sister wasn't here, she was with her fiance down the hill someplace, I don't know where. I gathered all her and my most precious things, our heirloom things, and put them in a bag on a bench, right at the corner. That was our exit and entrance, all this was much more private in those days. Then I went back and gathered the clothes, our best clothes and put them in the car.

Then there was the canary, so I went back to get the canary. I couldn't get the cage loose, I broke the cage in trying to get it. It was sort of wild. I got the canary in my hand and it was very quiet, and I took him to the car, and left all the heirloom

Captions for photographs on following page:

1. May Day celebration, east side of the Temple. View of the "camp" also. Ca. 1918.
2. Rhea and Sülgywnn, a poster advertising a program which, because of the fire, was postponed to Friday, October 19th. The Cordonices Club was designed by Maybeck and built by him and his family and the Boynton family and other neighbors, the Mervey family, the Grebbs family, and was an "old-time family neighborhood place." The clubroom was originally planned as the stage, with amphitheatre seating up the hill. Picture taken at the lunar eclipse, September 10, 1923, by Roger Sturtevant.
3. Mrs. Boynton with Sülgywnn and Rhea, east side of the Temple. "Altar" in background.
4. On the hillside, Temple of the Wings, Berkeley.
Left to right: Rhea and dog Toby, Charles Caleb, Jr., Bill, Mrs. Boynton, Ben at her feet, John, Sülgywnn, Mr. Boynton, and Judd.
5. Florence Treadwell (Mrs. Charles C. Boynton), 1916 or 1917.
Looking from east toward the west. Note the skylight, hanging lights, pieces of log used as furniture or prop. Sülgywnn remembers the ceilings painted with sky and clouds and sunset colors.



1



Photograph by
Roger Stoutman

1234 Yosemite Ave.
Alameda, California

MOONLIGHT PROGRAM
BEETHOVEN'S PASTORAL SYMPHONY

Danced by
SELGYWNN BOYNTON
and **RHEA BOYNTON** assisted
by a group of six

Music conducted by
DR. ARTHUR WEISS

CODORNICES CANYON THEATRE

Please bring a basket
supper and join us at
the complete 6 P. M.
PROGRAM AT 8 P. M.

PRESENTED BY
CODORNICES CLUB

Enchil at 5 cents
Admission 75 cents
Saturday evening
SEPTEMBER 22, 1923

2



3



4



5

Sülg. Q.: things on the bench. We found them melted together later.

But we did get quite a few clothes out. My mother drove down the hill and I had the canary in my hand. When we got to LeRoy and Cedar Professor Judson was out saying, "Is your house really on fire?" And I said, "Yes, and yours is too." He looked up and there was his roof all on fire. It just came out of the north, just like Ruth St. Denis said. And it blew like mad, it just would leap! It was wild.

Riess: Was yours the first house?

Sülg. Q.: Well, we were highest up in this area. There was a small house further up that way sort of like a cabin, it went too. My brothers, when they found they couldn't save our house, they got on the roof of our neighbor down here, got on their roof. And my father got back from the City as fast as he could.

Riess: Could he see the fire?

Sülg. Q.: Yes, you could see it from all over. And he got up on that roof too and they succeeded in saving our nearest neighbor's house down the hill, the Thomas's, Reverend Thomas's home, with wet blankets on the roof.

We drove towards the bay, and as we were going down Cedar we met my sister and her fiance and she got out of the car and helped drive the cow. Judd was driving the cow down the hill and he was weeping because he hadn't been able to let his chickens out of the chicken pen and he just thought of them roasting. But they drove the cow down the hill; at least they did save her.

We drove. I said, "Let's drive toward the bay, at least it can't burn the bay!" Because it just looked like it was going to burn everything. We found a cardboard box in the car and put the canary in the box and put it on the dashboard, just a quiet, sweet little bird. It lived a long time after that. It sang beautifully.

And we certainly found out what dear friends we had. They brought clothes, they opened their doors.

Riess: Other than your sister, where was everyone?

Sülg. Q.: School was going, and my youngest sister was at Hillside and I think Judd, my youngest brother, was there too, either at Hillside or Garfield. Miss Barrows, who was the principal, took all the children down to the campus, the school was burned.

Riess: Did the fire sweep through the house?

Sülg. Q.: Yes, everything, everything was gone. Didn't you ever see the pictures of the ruins? The columns stayed, it looked like a Grecian ruin almost, except that it had metal things hanging down from the columns that weren't very graceful. [Laughter] Girders, I guess they were, or something that got melted. I couldn't believe it happened.

It was a day just like last summer when Berkeley burned over at the other end; that was very reminiscent of it, very. One of my students was burned out then too. Well, my sister and I stayed with the Helkes. I can't remember who my mother stayed with. But our friends really were wonderful. You found out who your friends were. The Red Cross was great, too. We'd spent quite a bit on costumes for this program we were doing at Codornices and the Red Cross furnished material for the costumes.

Riess: That program was being done by your mother with the group?

Sülg. Q.: Yes.

Riess: But the Ruth St. Denis production?

Sülg. Q.: That was at the Greek Theatre.

Riess: And had she just come into town and put together a company to dance with her?

Sülg. Q.: She brought some and engaged others. Yes, that's the way they always did when they came to the Greek Theatre because they couldn't possibly afford to bring all the extras they needed.

Riess: Did you dance with her that time?

Sülg. Q.: No, my knee. But Rhea did.

Riess: And what did you do about your knee?

Sülg. Q.: I rested it because when I hurt it, I didn't bump it. Somehow I twisted it and something went out and it got very sore. My mother had treatments for it. I really think I was protected, they didn't know as much about knees then as when I finally had it operated on.

Riess: You mean she had Christian Science treatments for it?

Sülg. Q.: Oh yes, I should say she did. And I bound it and rested it.

Riess: How did you dance in the production at Codornices?

Sülg. Q.: I just did, it was a lot better by then. We didn't have it

Sülg. Q.: until October, because of the fire. And it had gotten strong again by then. You see, I did that in May or June but I wanted it to get well so I didn't overuse it in the meantime.

Riess: You were at friends' houses after the fire?

Sülg. Q.: And then people started chipping the columns and things for souvenirs, so my dad got some tents and put them up right in the ruins, cleaned up the ruins and lived in the tents. And my sister's fiance had been working with pre-fabricated housing and he got a pre-fabricated house and they built a foundation--no, they used the old foundation of the little guest house and put up a pre-fabricated house there, while we were living in tents right on this floor.

Married in the Ruins

Riess: So the columns were standing and these floors. Wasn't it awful to be up here?

Sülg. Q.: It was tragic, yes. But we didn't want the columns to get all chipped away. People didn't think. They wanted souvenirs of this place. The newspaper ran a huge picture calling it "Berkeley's Portals of the Past."

It was a pretty pathetic picture, you'd go down the hill and all you'd see were these chimneys sticking up and big piles of smoldering coal. Because it came in September when most of the people had gotten in their coal for the winter. It was a devastating sight.

Riess: Were there many trees on the hill then?

Sülg. Q.: Yes, it didn't kill the maples or the redwoods, they all came up again, and the eucalyptus, it didn't kill any of them. The main ones that it killed were the cyprus, you might say, there is only one remaining cyprus out there. My father had the whole place landscaped again after the fire. Mr. Hoff, one of his clients, landscaped it after it was rebuilt.

Then I became engaged to Charles, and in November Rhea was married.

Riess: Was she married in the ruins also?

Sülg. Q.: No, she was married in the University infirmary, her fiance had a burst appendix and she decided he couldn't go back and have

Sülg. Q.: nobody to take care of him. So she married him in the infirmary. I helped her find a place to live and she moved him into that place from the infirmary.

And then I became engaged to Charles. It was pretty lonesome with Rhea gone, we were quite close. My grandmother and grandfather gave me my trousseau. My hope chest had been burned. They were down south, Treadwell was their name. They lived in Tropico, which is now part of Glendale; they lived half in Los Angeles and half in Tropico, but it is now all Glendale. My mother-in-law to be went with me and helped me chose my trousseau and stayed at my grandparents'. And we were gone for two weeks, I think.

Up until then, Charles had thought we would be married in June, but after that two weeks he decided the sooner the better! So we were married the 9th of February, on a beautiful moonlight night, and it was warm, one of those warm February nights right here in the ruins. [See earlier chapter on marriage.] The ruins were all cleaned up and the tents had been moved away because we had all moved into the temporary house.

Of course my mother arranged it all and I was too occupied to think too much about it. But Roger Sturtevant took our wedding pictures the afternoon of our wedding day. In the one that Gretta [Mitchell] used [in a brochure] my husband-to-be was saying, "Be serious, you are going to be married!" [Laughter] And I was smiling up at him. In the next one I was serious.

But it was very beautiful. The altar cloth was loaned from a Russian family. It had been made in Russia and it was all beautiful handwork. And it went over, completely covering the picnic table that my mother had been able to get and sort of pile up to give it height and step effects with candles. The lighting--we didn't have electricity yet, or we didn't use it if we had it--she had bowls with fire in them, torches, and a bonfire at each end. So that the lighting was neither gas nor electricity, it was natural light and moonlight.

One of our dear friends, Mrs. Damianikes, came up a few days before the wedding because she wanted to sew on my wedding gown, she wanted to bless it while she was sewing on it. I made my own wedding gown but I made it with the help of many. Roger designed it, it really was beautiful. Gold leaves and eggshell satin.

And I had the most wonderful coat I got down south. It was like a Russian Princess coat. It had a high waist with embroidery around it and lynx fur all around the bottom, and lynx fur on the cuffs and collar. My mother-in-law and her sister helped choose

Sülg. Q.: it. There were two coats, and her sister said one was a copy and the other was the original, and I got the original. I wouldn't have known the difference.

College Days and Younger Brothers

Riess: Before we get far away from the college days, do you recall any of the problems at the University at the time? Barrows was president?

Sülg. Q.: Barrows came in and went out with us, he was president while we were there. I had gone through school with Betty Barrows.

Riess: Was Wheeler still around the campus?

Sülg. Q.: Yes, he was, and I have a story about him. We was walking across the campus and I was going toward him and a friend of mine was in front of him. And I waved to my friend and said, "Hi!" And who said "Hi" back but Benjamin Ide Wheeler! [Laughter] So after that we always said hello!

Riess: The Parthenia had started in 1912. What was the spirit of that?

Sülg. Q.: It was a dance pageant, it had talking in it too. Irving Pichel was one that directed it, I don't know if he directed it two years, but the year when I was "Placidity" he directed it. He and Violet Wilson were married. They had met in New York when he was the hero and she the ingenue in "Poor Dear Papa!" Her father was J. Stitt Wilson, mayor of Berkeley.

After the Parthenia, they thought they had discovered in me a beautiful speaking voice, and she, Violet, wanted me to act in "Carousel," in one of the Wheeler Hall productions. But I knew that was not for me. I went up to the tryouts but I knew that wasn't for me.

Riess: Do you have memories, or stories, of Phoebe Apperson Hearst?

Sülg. Q.: Yes, the story my mother used to tell me about her was that when she was a young woman, when Mama was a young woman, she invited my mother to a luncheon meeting and she sat on Mrs. Hearst's right hand. My mother said she was looking over the young women for her son's wife, she was kind of looking them over for her son, trying to figure out who he should get acquainted with or something. [Laughter] My mother said she sat on her right hand side, right next to her.

Riess: Did she ever meet William Randolph Hearst?

Sülg. Q.: I think so, but my mother was not impressed. My mother always said, and my father choked her off from saying it too, that she could walk into a room and look over all the young men and decide which one was going to be her partner for the evening, and he was. Can you imagine such a thing? My father said, "Don't you bring that up, Florence, don't you bring that up!" I knew I didn't have it! [Laughter]

Riess: Leter did she still have that sort of magnetic thing?

Sülg. Q.: She had a great deal of it, yes she really did. It was really something being her daughter.

Riess: According to the years of your birth, all of you, it sounds like there was somebody in college all the time. How did your parents manage to finance all of this? Rhea and John and you would have been--

Sülg. Q.: Yes, and Bill I think was at Cal when I was, well, he was entering, maybe he was still in high school. We were poor and we were rich. There were times when there wasn't near enough money and there were times when there was lots of it. Depending on my father's fees. That's why he'd go dreadfully into debt.

Riess: When there was lots of it did you live high?

Sülg. Q.: When there was lots of it my father saw that his sons and daughters got all the things he didn't have when he went to college. When there wasn't any there was no choice! [Laughter] But he did want his children to have more than he had and I think that it was pretty hard on my brothers because they didn't get any of the knocks that he had and it took them a long time to establish themselves. A lot longer than it took him.

Riess: What did they do?

Sülg. Q.: They were all inclined toward engineering, the boys. Yes, one of my brothers did go into law, but chemistry and engineering were really his first love. (My oldest brother did go into law to please my dad and he still practices a little, he's retired. During the war he did what he liked in the way of engineering and chemistry.) My grandfather being an engineer I always thought that had something to do with it, my grandfather Treadwell. Because even the grandsons are. My sister's oldest son majored in engineering, both of them did. John got his graduate work in law and he became a patent attorney. Actually, Rhea should have been the attorney.

- Riess: So did anybody else follow up on the arts besides you?
- Sülg. Q.: Rhea sings, she has a lovely singing voice. But that's about all. And Rhea's grandchildren, one of them, that's John's oldest daughter, took plenty of dance in college. Dance therapy was her interest. No, none of them follow dance. (I just learned that Florence Van Putten, my youngest sister's daughter, helped organize a dance therapy section in Santa Monica, fall 1972.)
- Riess: Were some of them more disturbed than others about the sort of curiosity surrounding the house?
- Sülg. Q.: I'm sure they were. The boys especially, not about the curiosity but about the way they had to dress when they were little. When they got old enough they dressed the way they wanted to.
- Riess: Did your father end up defending them against your mother in any of these things? I mean could they turn to him for sympathy in the matter of dress, for instance?
- Sülg. Q.: I don't know, I don't remember that ever being discussed. Papa and Mama were pretty much together. I know when they first got married he said, "You have all the children you want and I'll support them!" They were going to have fourteen! Thank heaven they didn't! But that is what they planned, fourteen! [Laughter] Eight was plenty.

Their friends weren't having any hardly, you see. A period seemed to be happening at that time when people were having very few children. Someone gave my mother and father a picture of a stork in one corner and then a little stork, then a littler stork and then a littler stork and a littler stork and a whole trail of storks. They all had a baby in their beak, you see, and under it was printed "race suicide" with a big question mark! [Laughter] That was engraved in metal. It hung in our home until the fire. I guess it wasn't very big but it was quite well done. Well, they knew that race suicide wasn't going on in our family.

The Exposition, 1915

- Riess: Was the 1915 Exposition the kind of thing you would have gone to many times?
- Sülg. Q.: Yes! We had season tickets.
- Riess: To the events?

Sülg. Q.: We didn't go to the Joy Zone, we weren't there very much. We went to the exhibits proper, and most of our friends would go to the circus part but my mother and father said, "Oh you can go to that any place." They wanted us to see all the things from the foreign countries and so forth. It was beautiful!

Riess: Was there any interesting dance that was done there?

Sülg. Q.: I'm sure there must have been. I remember a harpist, it was beautiful music. My sister studied harp with the girl that performed there later.

Riess: Was there a chance to see modern, cubist art?

Sülg. Q.: I had a funny way of shutting out things I didn't like and looking at the things that I loved. I wouldn't have liked it, I know. But there were some beautiful things in the Palace of Fine Arts and the statues surrounding it were so beautiful. The Wind and Spray, sort of a fountain. Goodness! To me it was quite out of this world.

The 1939 Fair had more the feeling of the Joy Zone. To me the 1939 Exposition looked like the Joy Zone in the 1915 one as far as garishness and so forth. They just couldn't be compared. Maybeck did the overall planning for the 1915 one, I believe. And it certainly showed his mark, it was very, very beautiful. The Tower of Jewels was the one Joy Zone effect, but even that had a fairy-like quality.

Riess: Sam Hume was doing pageants at the Greek Theatre?

Sülg. Q.: Yes, he did the Wheeler Hall productions too, in Wheeler Hall. He was a friend until he put on a play that my father did not approve of. We had season tickets for the Wheeler Hall productions always, but not after that. [Laughter] He put on a play and my father and mother walked out in the middle of it, taking us because they thought it was an immoral play. It was called "Birds" or "Wild Birds" or something like that. And I'm sure Sam Hume was never too fond of my parents after that.

Riess: Sam Hume was ultimately removed from the University under President Campbell because of some scandal.

Sülg. Q.: Yes, I think my father helped contribute to that. Because I know once one of our friends said, "Oh, we were told you believed in free love," and my father said, "Trace that down, I'm going to sue them!" I tried to trace that down and my friend said she couldn't remember who said it. He said you have to guard your reputation when you are at all different. You have to be kind to people by not making them think the wrong thoughts and I think he was right, too.

Sülg. Q.: Because he was very strict in many ways on things that really counted, at least they did to me. This new generation has a different view but I still have the same view. But I'm lucky, I married the right man. You know it must be awful to find you are married to the wrong man, that must be terrible. I never had to find out! [Laughter] I dreamed though, that it's happened, that I met Charles after I was married to somebody else. Thank heaven it never happened.

Forming Dancing Classes

Riess: How much planning of your lives together did you and Charles do before you got married?

Sülg. Q.: Very little. We found a place to live, on the beach. He was in insurance, he was making a good living in insurance. They wanted him to go to New York and they wanted him to go to Chicago. He did go to New York in 1928 on business for the company. I lived up here in the little temporary house with my two children while he was gone. But he knew that he would never live away from this part of the country so he stayed here. And then in 1929 he resigned.

Riess: Which little house were you living in up here?

Sülg. Q.: The temporary house, it hadn't been torn down yet.

Riess: When was the rebuilding done?

Sülg. Q.: It began in the spring of 1924 and was completed before Thanksgiving. We had a big family reunion on Thanksgiving.

Riess: Was it a replica?

Sülg. Q.: No, it is very different. The closed-in part of the old place was in the center, between the four columns in the center, and there were two huge skylights at each end. My mother and father were ten years older and they incorporated some of the little house into the big house so they had more cosy surroundings to live in.

Riess: Did they enjoy the rebuilding of it?

Sülg. Q.: Yes, I guess they did, I'm sure they did.

Riess: Was the place insured?

Sülg. Q.: Not very much, only the books were insured. They lost everything, I don't think the new little house was insured at all. It was insured after the fire, I'm telling you! [Laughter]

Riess: So it was rebuilt and you had Thanksgiving here but of course by that time you were married and living in Alameda.

Sülg. Q.: Yes, and my Grandmother Treadwell, who was 68, was dying and so my mother had her come up with a nurse. My grandfather had a specially built ambulance to bring her up and the nurse lived in the temporary house with my grandmother. And that's where she died just about a year after I was married. She looked so old and here she was eight years younger than my grandfather. Pioneer life was hard on women.

Riess: Charles was in insurance, what were you doing?

Sülg. Q.: Well, I was teaching dancing.

Riess: So your art had never--

Sülg. Q.: For my birthday, he gave me so many beautiful art materials so that I could go on with my art after we were married. And I did, I did quite a bit of batik over in Alameda, and drawing and sewing and so forth.

Riess: Where did you teach dance?

Sülg. Q.: I taught in Mill Valley. After the fire my sister, my mother, and I started a studio down--the McKinley school was on Dwight Way. And on Haste there was a school building that had the classes from the first grade on, through the sixth. And then the McKinley school was 7th through 9th. And that had been vacated when Willard school was built and so we rented one of those large rooms that had formerly been a schoolroom to have a studio in, on the ground floor on Haste Street.

And my mother, my sister, and I had our studio there after the fire, and taught there. I'd forgotten all about that. The mirror that I have at the other end here, we bought for that studio. I taught there, my mother taught there, and a friend of ours helped me organize a class in Mill Valley which was very successful, it really was, I was astounded. She was Kathleen Norris's sister-in-law, did you ever hear of Kathleen Norris?

Riess: Yes!*

*See An Interview with Kathleen Norris, Regional Oral History Office, University of California, Berkeley, 1959.

Sülg. Q.: Margaret Thompson. She had three daughters, Josephine, Jane and Peggy I think were their names. She was a lovely person! I sat there in her lovely old home, it was the home I think where Kathleen Norris grew up. Margaret Thompson just sat at the phone and called up all her friends and I listened. That was the first year. When the second year came around she said, "Now you do it." I thought she would do it again for me, you see. She said, "Now here's the list and here's the phone and you do it." I was aghast but I did it and with such success!

She was a really wonderful teacher!

Riess: A teacher of how to get pupils?

Sülg. Q.: Yes, and we ended up using the outdoor art club, a charming building, it's still there. Our classes first began in her home and then we used the outdoor art club. I continued in it until OELóel was just too far on the way. And they gave me a shower and she gave me a darling little silver bud vase--I have it still--in the name of Josephine, Jane and Peggy. Oh they were cute little girls, they were just darling.

Riess: That was quite a trek, Mill Valley!

Sülg. Q.: Yes, I took the boat to San Francisco and then the boat to Sausalito and the train to Mill Valley! [Laughter]

Then I taught in Berkeley once a week at Mrs. Clark's. Her house had been saved at the time of the fire. She lived on the outside of the corner of Hawthorne Terrace, just below Euclid on the Bay side. She had a lovely sort of Italian home. The Daggetts lived on the opposite side of the street, Professor Daggett.

Riess: Did she assemble the class that you taught there?

Sülg. Q.: She assembled it and I did too. She was an old friend. When we were burned out--I had been teaching up here--and when we were burned out she assembled the neighborhood children there. I taught there until OELóel was seven months along. And then I got Dorothy Damianikes, the daughter of the mother that sewed on my wedding gown. She was very sympathetic to what we did here and I invited her to take over, but the class evaporated when she did.

Riess: Where did you and your mother overlap? Who would she have been teaching that would have been a different group?

Sülg. Q.: Well, she taught more mothers and children, whereas I just taught children, at that time. I did later have classes of mothers and children, but at that time I was just teaching children.

Riess: Was this a tradition, to have dancing classes in private homes like Mrs. Clark's?

Sülg. Q.: No, that was unusual. But I came over on the streetcar until OEIóel was seven months along. Boy did I get sick at times on that long streetcar ride! But I loved to do it. The summer before OEIóel was born I took a course in Dalcroze eurythmics with Theodore Appia in the summer school. It was on the roof of the old Stephens Union building at 8:00 every morning and it was such fun! We'd get out there on the roof, marvelous. Theodore Appia always said he taught after the method of Jacques Dalcroze. But he was an artist, and he improvised exquisitely. He put on programs and he had me do his solo work, which was lots of fun, I just loved it.

The Children, OEIóel and Vol

Riess: How many children did you and Charles plan to have when you got married?

Sülg. Q.: Four, but the Depression came along and his mother thought two was plenty, especially since we had a girl and a boy.

Riess: His mother was a neighbor, wasn't she? Was she living in Alameda also?

Sülg. Q.: We never knew each other then. We didn't know them until 1911.

Riess: No, I wondered how close your mother-in-law was to your life after you were married.

Sülg. Q.: Oh very close, yes she was a wonderful mother-in-law. She always said the relationship between us was not the usual relationship between mother and daughter-in-law and it wasn't [Laughter] It really wasn't, she'd call up nearly every morning from San Francisco, mind you, to be sure that I was happy. And I was so surprised because I was happy!

She bought a car and she learned to drive it without her son's knowing because she said he would not approve. And she told me if ever I wanted to do something that I thought was right and that I wanted to do badly enough to go right ahead and do it and tell him after! [Laughter] Can you imagine a mother-in-law saying that?

Riess: She really trusted you.

Sülg. Q.: Yes, and she didn't think I spent enough money either.

- Sülg. Q.: She thought I saved too much, can you imagine that? She did. So finally, instead of giving us money she'd give us things. It all went into the bank when she gave us money, because we knew that we could never earn a lot. My husband, from his breakdown, could never push himself hard, so we knew that if ever we had anything it would be from accumulation, not from high earning power. So we'd just do our best to forget we had a bank account and gradually save it. We never went into debt, never bought anything on time, never!
- Riess: What was Charles doing about his music?
- Sülg. Q.: He was always playing. And when the Depression came along he flew kites on the bay and we lived on our savings.
- Riess: Sounds grand.
- Sülg. Q.: It wasn't, it was pretty awful at times. Well, it was grand too, it did have its points. He didn't have to sell apples on the street like so many of the people did.
- Riess: But you didn't have any pupils during those--
- Sülg. Q.: Well, the children were still quite small when the Depression came along. I didn't start dancing really until about 1932 or '33. Then we gave a program at the Adelphian Club, sponsored by the Adelphian Club in Alameda.
- Riess: When was OElóel born and when was Vol born?
- Sülg. Q.: OElóel was born May 9, 1926, Mother's Day, a Sunday.
- Riess: And what is her name all about?
- Sülg. Q.: OElóel, my mother dreamed the name up. It's from Gabriel and Elohim. She wanted to call her Oeloreal but my husband said, "No, OElóel." And he figured out how to spell it. And OElóel is spelt with a capital "O" and a capital "E" and then "lóel" ordinarily with an accent on the second "o." We didn't want to name her after anyone. There were too many people who would have been hurt. [Laughter] So we wanted her to have her own name and my mother did think it up while she was being born. She was born at dawn, OElóel Dawn Quitzow.
- Riess: And then Vol came along two years later?
- Sülg. Q.: One and a half years later, the 27th of November, the last Sunday in November, 1927.
- Riess: And his name is not just Vol?

Sülg. Q.: No, it's Durevol, we changed the spelling so it would sound the way we wanted it to sound. It was a surname in my husband's family, I think his great-grandmother's maiden name, French great-grandmother. So his name was Durevol Boynton Quitzow, French, English, German.

Riess: You didn't teach at all from the time of OElóel's birth to 1933?

Sülg. Q.: No, it is funny, I thought I would just pick one up in each arm and go and teach! But I didn't. But did I tell you about going to Maude Allen's class at the Claremont Hotel?

When OElóel was about six weeks or two months old--she was born in May and it was in the early part of July--Maude Allen was giving a course in the ballroom of the Claremont Hotel and all of my dancing friends were taking it. And I would have been taking it too if it hadn't been for OElóel. So I took her there on the streetcar and she was sleeping beautifully and I walked into the ballroom and everybody came running over to look at the new baby, including Maude Allen. And she opened her eyes and smiled, she was right at home! I was afraid she'd cry or something but she just opened her eyes and smiled.

Riess: Did you dance to Charles's music at home?

Sülg. Q.: Yes, yes, he was always playing. And when he came home at night I would practice, nearly every night I practiced. When I wasn't inspired, I did techniques to music. So I knew the music inside and out, the children did too. They would have a fit if anybody talked when the piano was being played, and my mother-in-law was inclined to do that. We had a guest, Wanda Krasoff, play in our home one night, and I think she did the Beethoven Variations and the children just loved it. They were sitting on the stairs listening and my mother-in-law started talking in the middle of it and the children were so upset. They'd never talk while the piano was being played.

Riess: They sound very unusual actually.

Sülg. Q.: Well, they did enjoy the music, they were surrounded by it.

Riess: What were your ideas about child rearing? Charles said in some ways the Depression was a kind of great chance.

Sülg. Q.: A Godsend, it was, yes. We raised them by hand, I will say that. I used to walk to kindergarten with them, walk up to Sadler kindergarten with OElóel and Vol.

[Interview #5, August 10, 1972, Mr. and Mrs. Quitzow]

The Partnership and the Pasmore Studio

- Sülg. Q.: Charles' mother had all the qualities that one admires in the Irish, but she was Celtic, she just escaped being born in Cornwall.
- Chas. Q.: Said everything she thought, and carried her heart on her sleeve and she recognized people that would respond instantly. It was very nice. She also recognized people who didn't! [Laughter]
- Riess: She must have appreciated your moving into this whole big family then.
- Sülg. Q.: She did appreciate it! She told me if she hadn't approved he wouldn't have married me.
- Chas. Q.: Well, I think she approved of you! [Laughter]
- Sülg. Q.: She did! So did your dad, they both did, I knew that. [Laughter]
- Chas. Q.: She was just about as fast on her feet as you are slow. I don't know how you got along down south. She liked your Grandma Treadwell too.
- Riess: Mrs. Quitzow is slow on her feet? [Laughter]
- Sülg. Q.: Yes.
- Chas. Q.: She has low blood pressure and a slow pulse and I'm just the opposite.
- Riess: We're talking today about how you worked the partnership. You said you were teaching up here at the Temple of the Wings.
- Sülg. Q.: Even when we lived in Alameda we were teaching up here once a week on Saturdays. Charles' mother used to say, "It would be good for you and Charles to have a studio together."
- Riess: Looking back from now, that seems to be so logical.
- Sülg. Q.: Yet it wasn't possible at all then. Goodness, to get started we had to give scholarships, had to rent a place. Getting started wasn't easy. One of the mothers, Hazel Agnew, gave up bridge to accompany my classes. She was quite a socializer. Her daughter used to study with me, and years later she said that she was closer to her daughter during that period of several years when she accompanied. She and her daughter had so much in common.

Sülg. Q.: And she didn't miss the bridge at all! That goes back to Alameda again.

I know we gave a concert with Frank Moss at the Adelphian Club to start in to get known in dance, about 1933. Charles accompanied me, and Frank Moss played the piano in between. Mrs. Charles Ayres sponsored it; she was chairman of the Music Committee at the Adelphian Club.

You know, one of my early students came back here last week-end. She came back, out of a clear sky, rang the bell, and there she was with her husband. She is principal of a school in New York City. She used to live in this part of the house. We met her when she was about fifteen. She was attending Alameda High, and I was much drawn to her, and I wanted her to study with me. Every time I talked with her she was "too busy." So, one of the teachers, who knew us both, said, "Have an evening, and you dance for her, and I'll bring Lucille over." So she did, and I danced for her. Then she wasn't too busy. She started studying right away and she studied all the time she went through Cal. During the war she moved up here and lived in this quarter of the house, and did some very lovely gardening out there. You see, during the war there was great need for places to live.

Chas. Q.: Oh, you were almost commandeered, I don't know whether by reason of force, or of patriotism, you were supposed to do it.

Riess: And then when did you really take over up here?

Sülg. Q.: I wouldn't say I ever took over, I really wouldn't. We moved first to the Pasmore studio in 1937 and taught there. We gave our festivals up here and our rehearsals up here. Worked hard to make the place look beautiful. My husband planted that lawn out there. It was quite difficult in dividing our time, our garden time, between the Pasmore studio and up here, which we did until 1946. Mr. Pasmore died and they sold the studio and we moved up here. When we were in the Pasmore studio, Mr. Pasmore used to come by and he'd say, "Just the way I want it to look!" He just loved the way we kept the garden. He was a wonderful person, he taught there once a week while we were living there. And his daughter taught once a week also. It is still there on College between Dwight and Parker. Then it was surrounded by a vacant lot with bamboo around it on one side and a small grove of redwood trees on the other side. The same old house is still in front and there's still the one redwood tree in front too, halfway down the path, and now it is surrounded by apartment houses! Great, tall apartment houses, excepting for the house that's still on the lot in front. It is really sad because it is a beautiful building.

Riess: Was your mother still teaching then?

Sülg. Q.: No she wasn't teaching then. She became a practitioner in Christian Science. She went through class, she and my dad both. I think the teacher's name was Gale, I'm not sure.

Riess: Was Christian Science a popular religion?

Sülg. Q.: I don't know, I just know we always went. We never missed Sunday school.

Riess: But you never missed whatever Sunday school you were going to!

Sülg. Q.: Yes, I know. [Laughter] Everybody was more religious then than they are now, I think, though the churches seem to be well attended still, far as I understand. I haven't been. I used to take my mother, she went until the very end. She went to Second Church though, toward the end, the last few years of her life. It was closer. She loved First Church though, we all did. That's a beautiful building.

Riess: It certainly is. Did any of your brothers or sisters continue as active Christian Scientists?

Sülg. Q.: My sister did, I think she still would if she went to any church.

Chas. Q.: Well, Rhea's attitude is somewhat effective, she's carried it through life.

Sülg. Q.: Very definitely, it didn't change her. She's a very dear sister, we're only fifteen months apart.

Moving Back to the Temple of the Wings

Riess: Was there any thought of any of your brothers staying on up here and continuing--

Sülg. Q.: Well, they did stay, all of them stayed. Maybe John and Helen, I don't know how long they stayed but it was a short time. Bill and his first wife stayed for quite a while, no, it was his second wife that he stayed here quite a while and did a lot of things around the place.

Riess: While your parents were living here too?

Sülg. Q.: Yes, he made the wing upstairs on that side, which used to be for the boys, into a cozy home for himself and his wife Doris.

Chas. Q.: He did the stonework out front, just a youngster.

Sülg. Q.: Yes, he and my dad did that wall out of the cobblestones. But Bill's second marriage was about 1942 and that was when he did the work on the north wing upstairs.

Riess: Charles Caleb and Judd left home early?

Sülg. Q.: Kay lived here for a short time with his wife, they lived up there before Bill, I think. Yes, it was before Bill because it was while we were still in Alameda.

Miriam lived down here, I think, in the winters. Her husband had a mine at Bodie, the one that Judd--

Chas. Q.: Miriam was born in the manger I remember.

Sülg. Q.: Manger? Both Judd and Miriam were born in the camp, honey.

Chas. Q.: Well, under Maybeck's direction they had put up this camp with the two-by-fours and canvas and so forth while building the building. And your mother pointed to this thing, "Miriam was born in the manger." [Laughter] Two-by-fours and something else, maybe brush.

Sülg. Q.: Lots of canvas and, oh, it was a nice building!

Riess: You have been living here since?

Sülg. Q.: 1946. We lived in that one quarter of the house over there. We slept on the hillside, that was all we had to do with the house! We lived in that one quarter and slept on the hillside.

Riess: Slept in what?

Chas. Q.: We just had a tarpaulin over the bed. We liked the great outdoors then and believed in fresh air. We slept there for heaven knows how long. One night we had a terrific thunderstorm like a cannonade bang right overhead! Like it goes flash, bang instantly and the torrent came down and the tarpaulin carried it away. We didn't get wet at all! [Laughter]

Sülg. Q.: He was a good heater, he really was!

Chas. Q.: I rigged the tarpaulin according to my idea of aerodynamics when I put it up there. That was nice up there.

Sülg. Q.: So the wind would blow through but not knock it over.

Chas. Q.: The wind did blow through and the tarp would give but it would always swing back, you see, bend but not tear or break.

Riess: When did you give that up?

Sülg. Q.: When my mother was so ill.

Chas. Q.: We had to move in to look after the parents.

Sülg. Q.: Look after Mama, not after Papa.

Riess: And how about Vol and OElóel, did they sleep in the tarpaulin?

Sülg. Q.: We had two--another one up there.

Chas. Q.: Down at the Pasmore studio OElóel had a tarp, remember? And Vol had a place we called the dog house, it was much bigger than a dog house, though, all to himself. In one corner of the yard or garden.

Sülg. Q.: We had very little living space from 1937 until 1962. [Mrs. Boynton died in 1962] Then we had lots. It had been very public, and I sure enjoyed the privacy after, because we just had no privacy at all.

Riess: The children must have liked it.

Sülg. Q.: Yes, they did. OElóel slept on the balcony and Vol slept under a tarp on the hill. I can show you the two places that Charles made for them to put the beds, they were up on legs. Ours, you had to have a chair or a ladder to climb into ours, it was so high up. Vol's was a little lower. But that mattress, there, was the one that we slept on, that mattress and springs, right over there.

Chas. Q.: It survived very well, didn't it?

Sülg. Q.: Yes, well, it is a foam rubber mattress. They last forever, I guess.

Chas. Q.: Once in a while we had a polecat for company up there! [Laughter] Never really bothered us though.

Sülg. Q.: But on those winter nights we were as snug as a bug in a rug! I will say that, it was cosy.

Riess: Did you have a light for reading?

Chas. Q.: Yes, we ran a light up there, no difficulty. Also had a little radio to tell us what was going on.

Sülg. Q.: It was lovely, the air was so fresh.

Chas. Q.: It was fresh all right!

- Sülg. Q.: I had to get used to rattling windows or doors or something, house noises when I came in.
- Riess: Most people think it is such a treat to go camping!
- Chas. Q.: And we were camping all the time!
- Riess: Did you have any special food ideas for your children?
- Chas. Q.: Definitely!
- Sülg. Q.: They have good teeth! He would buy wheat and grind it for me to eat, for the good of their teeth while they were being carried.
- Chas. Q.: I used to grind it up and make a mush out of it for the good of their teeth, and I used it myself! Speaking of wheat, I had my father experimenting once in the days before the San Francisco earthquake. I decided that wheat was a wonderful food for the teeth and had all the elements necessary and so forth. So I'd soak it overnight and chew it up in the morning! He tried one dish, but he never did it again! [Laughter]
- The children, they got their whole wheat and also whole oats, they were good too. We used to cook it in what they called fireless cookers then.
- Riess: What's that?
- Chas. Q.: It was a box all insulated with three holes in the center into which pots could be put and left there at the boiling stage overnight. In case the boiling stage was not maintained they had some metal or stone discs to put underneath.
- Sülg. Q.: Yes, you heated the discs and put them in the bottom.
- Chas. Q.: Well, you heated the stuff too before you put it in.
- Sülg. Q.: And the stuff was cooking and you put it in and put the top on, the top was about so thick, and it fitted down. They stayed airtight and that would cook all night.
- Chas. Q.: The youngsters had whole certified milk, good certified milk then, too.
- Riess: Raw milk?
- Chas. Q.: Yes, raw certified milk. Now the babies across the street, remember their teeth were bad? And our youngsters had very good teeth at that time. Of course Vol wrecked his later by not taking advice.

Sülg. Q.: But I used to puree the whole wheat to feed OEIóel. They did have baby foods, but I never used them. And for Vol too, just pureeing it, that's a job.

Riess: By 1946 was your whole income from teaching dance?

Sülg. Q.: No, not quite. Charles was in insurance, he sold insurance.

Chas. Q.: I think it dragged through the Depression, it wasn't active at all. Did I still do reviews at that time for that New York magazine?

Sülg. Q.: No, you stopped that when OEIóel was on the way.

Chas. Q.: Well, at that time--since I was flying kites and you couldn't do anything--at that time your father stood out here one day and told us he had read something about a man who taught dancing. And he thought we had better teach dancing since we couldn't do anything else! [Laughter] So we elaborated on your dancing, tried to develop it. And we were compensated by all sorts of exchange, remember?

Sunday dinners for dancing, vegetables for dancing, meat out of cold storage that some of our customers had, they raised cattle, got some wonderful meat from one of them.

Sülg. Q.: The kind of meat we never would have bought!

Chas. Q.: We used to get milk from the Meadowlark Dairy. Well, there was a good deal of exchange--I can't remember the nature of all of it--from people who didn't have any money.

Sülg. Q.: Barter, we did a good deal of barter. My windows were washed for dancing, my mending was all done for dancing.

I started going to summer school in 1937 and I went to Cal, taking dance. In '39 and '40 I went to Mills. But all the rest of the time until 1951 I went to Cal summer school taking dance, some art. Once or twice public speaking, but mainly dance.

Riess: Just to keep up?

Sülg. Q.: Yes, to keep my body up, too. I'd come home in the evening and we'd have classes in the evenings teaching in the summer. That was in the studio and up here. I would make contacts in summer school and they'd come and study with me! Both down at the studio and up here.

Some Special Students and the Parties

Sülg. Q.: One summer we would get up at six and take a group of the students to the Greek Theatre and dance there early in the morning. Wyman Spalding was one of them. That was fun except that we had to wear tennis shoes because the floor was so pocked from the rain. They've since done the theatre over, but it was very pock-marked then.

Chas. Q.: Anyhow, dancing helped them forget their troubles and keep them cheerful. It was very pleasant. At one stage we had about twelve physicists, young men. That's when the war came on. (One of them, Bill Parkins, later became an associate of Oppenheimer who was very badly criticized, do you remember?) They came around; they were worried and they apparently came around for the relief of dancing. And then came a time when one by one they disappeared. Nobody knew where. It was much later that we knew where.

One day Bill Parkins came in and he was really worried. Later we found out the cause of his worry was the fear that they might start something that would cause a chain reaction and everything would vanish! According to the experiments if you started something it was apt to just go! Like the atomic bomb! He was really worried. [Laughter]

Sülg. Q.: But they never leaked a thing. And when it came out later what they were doing, Bill said, "And you didn't even guess?"

Chas. Q.: They were at all these government places in various parts of the country working on the atomic bomb. I think they were developing the atomic bomb.

Riess: But they had started out dancing with you?

Sülg. Q.: They had been dancing with us, yes. They were beautiful dancers, especially Bill.

Chas. Q.: Bill said if he hadn't become a nuclear physicist he would have been a dancer! [Laughter] He liked the Spanish type, worked on that later.

Sülg. Q.: I have a nice picture of him on the other side.

Chas. Q.: Bill and my wife used to dance the samba beautifully. Barefooted and on the Pasmore studio floor they really danced that samba very well. I never saw it danced quite as well!

Sülg. Q.: Tango too, but I liked the samba the best! [Laughter]

- Riess: Physicists are an unusual group to dance with.
- Sülg. Q.: And they are so brilliant! There was one who had never known how to dance. He was a Phi Beta Kappa and slightly cut off from people, and he had never tried to dance. He started taking private lessons and he got so he couldn't concentrate on his physics; all he could concentrate on was dance! [Laughter] And he accomplished so much. He became a beautiful dancer. He had graduated, I think, from Northwestern and was doing graduate study here. One of his friends came down from Northwestern and saw him dancing and he just couldn't believe his eyes, didn't think he could ever dance like that.
- Chas. Q.: You had some extraordinary pupils. Do you remember Missimo, the daughter of Sun Yat Sen? Missimo, who became politically very famous, was brought over from China to spread good will and so forth.
- Sülg. Q.: Yes, she lived at the International House.
- Chas. Q.: Her brother came down there and studied with you.
- Sülg. Q.: Well, there was a Chinese girl that was living at I House, I can't remember her name.
- Chas. Q.: Ali Muhammad Katri from Pakistan, formerly the Punjab.
- Sülg. Q.: It became Pakistan while he was still here.
- Chas. Q.: And then you had people from the South Sea Islands, the ones that did the candle dance where they keep the candles lit, stand on their heads, turn somersaults and everything and still keep the candles lit.
- Sülg. Q.: They were American Field Service students. What was his name? Imam Bykuri Zynudin, now how you spell that I don't know.
- Chas. Q.: I remember most names but you're doing well to remember that one.
- Sülg. Q.: Yes, he was a lovely young man.
- Riess: How did they find their way to you?
- Sülg. Q.: We had parties. We started parties in 1939 for our own children.
- Chas. Q.: Let's call them "fun-dance parties."
- Sülg. Q.: They were a combination of folk and social dance. And the mothers helped start them because, well, one of them, Mrs. Szanto, what was she?

Chas. Q.: She was European. During the war she had to claim to be a Pole. I think she was Viennese, she made wonderful Viennese pastry.

Sülg. Q.: Well, anyway, she thought the mothers around here didn't bother about their children enough. She was a friend of Madeleine Howell's, I think.

Chas. Q.: You had Admiral Nimitz's daughter, Mary.

Sülg. Q.: Yes, but that's getting ahead.

Chas. Q.: I just remember certain outstanding people who came down there before I forget.

Sülg. Q.: But anyway, they organized these parties because some of the girls were going steady and their mothers wanted them to get through high school knowing more than one boy. And they organized the parties in which the girls only would be members and the boys would be guests. That way they were able to have their daughters meet other young men to get them over this "steady" idea. It worked out that the mothers would invite the boys, some of them their daughters didn't know.

 Their mothers furnished the refreshments too. At our parties, I never furnished refreshments, I furnished the fun! [Laughter] And my husband, the music! Pretty soon other mothers heard about it and they helped me organize more groups. So it ended up we had a 9th grade group, a 10th grade group, an 11th grade group, a 12th grade group, and one or two college groups! And sometimes I had two 9th grade groups. They met once a month, on weekends. So sometimes I had five parties and once in a while six parties a month!

Riess: And that was all up here?

Sülg. Q.: No, that was down at the Pasmore studio. And of course it graduated to up here. With the teaching in the daytime, my time was mostly taken up by phoning at night, and teaching some nights. It was a very busy time, very joyful time, too, I enjoyed every minute of it. And the kids grew up easily meeting lots of people. This is the first year we haven't had any parties at all.

Riess: So that's how you met the college students, like the I House people who then came and studied with you privately?

Sülg. Q.: Yes, that's how we met the AFS'ers too, later. We didn't meet them until we were up here.

Chas. Q.: My wife has a very persuasive way with people. She had so many dignitaries I told her one day I wouldn't be surprised if I came up some day and saw Franklin Delano Roosevelt and Winston Churchill

Chas. Q.: and Joe Stalin up here! [Laughter]

Sülg. Q.: Oh honey!

Chas. Q.: Well, it got very close to it!

Riess: Can you say what the thing was that they all seemed to find in dancing here?

Sülg. Q.: One young man, I wish I remembered his name, at the moment he was president of the student body at Acalanes High, he waited until after the party was over and he said, "Mrs. Quitzow, in your parties there are no favorites, everybody is equal, there are no cliques." We just kept everybody mixing.

Chas. Q.: Yes, nobody ever sat around.

Riess: And the physicists who studied dance with you?

Sülg. Q.: Well, I guess they just had a good time.

Riess: But they weren't part of the parties, were they?

Sülg. Q.: They kind of formed a group of their own and they invited the girls. The others had been more the mothers of the girls forming the group. And it was through them that we did get acquainted with the physicists and even through the physicists we met more physicists! [Laughter]

Riess: So they weren't here to study modern dance?

Sülg. Q.: No, Bill Parkins was the only one who studied modern dance. We met him through José. I had taken José Limón up to the University to meet, I think it was Sam Hume, and whoever was representing teaching in the Extension Division at the University. This was in 1940, and he would be teaching at the University at night in the Extension Division. They employed him and we all studied with him, including my son and daughter. That's where we met Bill Parkins.

And then when José went east--he stayed until the summer of '41 and married Pauline in the spring of '41 or the winter of '41 in San Francisco--anyway, when José went east in the summer of '42, Bill came to our studio. And then gradually other physicists came.

Mrs. Szanto's father-in-law was quite a famous musician and teacher, Alexander Raab, and they had friends in the physics department, too. So it all knit itself into quite a lovely group.

Riess: Were they sort of unwinding by dancing?

Sülg. Q.: I think so, yes, I think so.

And then right next door to us at the Pasmore studio lived Hilary Conroy, another very brilliant young man, and beautiful ballroom dancer, who was majoring in--

Chas. Q.: Japanese and Russian at the same time! And he gave up the Russian and stuck to the Japanese, the Japanese was easier. Shortly after the war he traveled through Japan on an assignment all by himself. He rode in the Japanese forms of transportation and so forth, and he was obviously tall, not Japanese, he was Irish, Hilary Conroy, blue eyes and all that, and the Japanese didn't know that he understood Japanese and he could hear their conversation. In spite of the fact that he was from their enemies who had bombed and all that sort of thing, he never heard a derogatory thing about himself! Or a mean thing. And he never had a bad experience in all his traveling alone through Japan. They just discussed his color and his height and so forth.

Sülg. Q.: His blue eyes drew great attention. And his curly dark hair.

He had such a power of concentration that our kids would come home for lunch from the Bentley School and he would take one of our card tables and put it out on the patio and sit out there with his typewriter, concentrating on his thesis, and he wouldn't even know the kids came home for lunch and ate and went again!

Chas. Q.: He is one of the boys we used to feed polenta to, do you remember?

Sülg. Q.: Plenty of polenta, yes.

Chas. Q.: Do you know what polenta is? Coarse corn meal as the Italians cook it, with the usual spaghetti sauce and so forth.

Sülg. Q.: Lovely hamburger spaghetti sauce.

Chas. Q.: One thing I couldn't see about Hilary though was that he made peanut butter sandwiches with slices of dill pickle in between! I like both of them, but separately!

Sülg. Q.: Hill and one of his friends would come down the path to the studio and say, "We're hungry for plenty of polenta. How about fixing plenty of polenta if we get the fixings?"

Chas. Q.: It was hard times and polenta was cheap! [Laughter]

Sülg. Q.: So they'd get the fixings and Charles would do the cooking.

Chas. Q.: Along in there I started taking the modern dance exercises.

Chas. Q.: Actually I got certain parts of me straightened up so it made a quarter inch difference in my height. That was in the days of Martha Graham and Doris Humphrey and so forth, they were quite a pair of gals.

Sülg. Q.: During the war somehow the Navy mothers heard about us, I don't know just how. And they came around and organized a Navy group of children for ballroom dancing and that was a lovely group.

Chas. Q.: Was that when Mary Nimitz came?

Sülg. Q.: No, she came when we were up here. Our parties became quite wonderful places for weddings to be started. [Laughter] We had ever so many lovely marriages.

Riess: Did people want to come back here to get married?

Sülg. Q.: No, they didn't. We were invited to the weddings. I never thought of it. This happened too when we were down at the studio. I know one young couple, she was a senior in high school and he was a sophomore in college at the time. They never would have met if it hadn't been--well, they might have but they came from such far-flung distances, you know. I persuaded him to come to a high school party and he became a doctor and she became a trained nurse. And they were married after they finished their education.

Another couple, Bob Balfour, he's an eye specialist here, I taught him privately too. He met his wife here, she was born in Caracas. Her mother was a Baldwin from Berkeley and her father was from Bogota, Columbia. Her parents met at the University and he took her home to Bogota. Then she was sent here to Anna Head School and then to Mills College. And she met Bob up here, Bob Balfour. Then in 1970 I had their daughter! She's Natalie Balfour. We have quite a few children of our students.

One of our students, the Henderson family, had a great deal to do with the American Field Service. This was after we had them down at the studio and up here too, so she introduced me to the American Field Service. In the '60s I always included the American Field Service students from all around, from Richmond and Pinole and Lafayette and all back in there as well as Oakland, Berkeley, and Alameda. And I know in 1970, during that time at Cyprus, we had a Greek and a Turkish student here the same night, and they were very good friends. [Laughter] The Greek was from Alameda and the Turkish student was from Berkeley. And the Greek student taught a dance, too, he taught a Greek folk dance.

Riess: Toward the end were the parties more folk dance and less ballroom?

Sülg. Q.: Yes, they were.

Sülg. Q.: I wouldn't be surprised if my daughter might not start them again, too. Because Lisa wants them so badly. Lisa just loved them and so did Eric. Lisa always came to all of them, at the end. [Stopped in 1971]

We had first two groups meeting, and finally just one. I just couldn't keep up all that telephoning, it was really a hassle.

Riess: Because you had to invite people each time?

Sülg. Q.: The students were supposed to do the inviting and some of them did but some of them reneged.

Chas. Q.: You did plenty, it was quite a job.

Sülg. Q.: I did, and I had to organize it too. They had to report to me because there had to be an overseer, there had to be one person that would be responsible.

OElóel, Vol, and the Future

Chas. Q.: If OElóel could organize groups like that like she organized these folk dance things, it would be wonderful. She was just a kid and one night I saw her organizing a folk dance group of about 100 people, making cards out for all their names and so forth. I don't think it was more than 15 minutes before she was teaching that whole group. (It was her first experience, too.) She just knew dancing and she was adept at it.

Sülg. Q.: She taught from the time she was 13. I was sick and this class of teachers that was studying with me, I couldn't teach that night. So Charles played the piano, and OElóel at 13 was teaching them, that was really something.

Later when she took education and took practice teaching at Cal, the theory teacher was quite disappointed in her, and simply astounded at what the teachers that she did her practice teaching under said about her. They couldn't believe it! The theory of education is terrible.

Riess: She learned all her dance from you?

Sülg. Q.: Yes, but she had many lessons from José because José was teaching in our studio--José taught in our studio from the fall of '40 through the spring of '42, approximately two years.

- Chas. Q.: José is really the most interesting dancer since Isadora. I always wondered what it would be if a man had developed as Isadora developed, I'd like to see the man side of it, and along came José. I think he's the greatest dancer I've seen outside of Isadora. I feel that way about him. We knew him very intimately and for a long time.
- Sülg. Q.: Yes, one night Charles cut his finger quite badly, he was getting supper or something. José dressed the wound, and disappeared. He was pretty broke at that time, too. And he came back with a little box of candy for Charles.
- Chas. Q.: Dulces, Mexican you know. If he'd had money he would have gotten a bottle of whiskey, I think. But he had to put up with a box of sweets! [Laughter]
- Sülg. Q.: And occasionally Charles was late. (José would have supper with us, you see. He would come over to teach and would have supper with us and teach in the studio.) One night Charles was late, and I was teaching, so José went out into the kitchen and he fixed the hamburger so it tasted very different from the way Charles fixed it! [Laughter] He was a good cook, he really was a good cook. He still is.
- Chas. Q.: That's all right, he liked my chili con carne back in New Jersey.
- Sülg. Q.: He sure did, of course! He liked it here too. And tomato asplic.
- Riess: So you've always taken some of the kitchen responsibility?
- Sülg. Q.: Always!
- Chas. Q.: Yes, my father warned me against it. He said, "Never admit that you can cook, it is a mistake!" But I made the mistake and I've been cooking ever since.
- Sülg. Q.: We'd go and see my young sister and she'd turn the kitchen over to him and stand watching every move. And she'd say to me, "Why don't you learn to do these things that your husband does? Why don't you learn?" I just never did, but she did, she was very eager to learn all of his tricks.
- Chas. Q.: Father got his idea of cooking from New England and New Jersey. Awfully good at corned beef and cabbage, and New England boiled dinner. And he'd cook all the holiday dinners. He liked to roast turkeys, and anything that was really important, he'd cook. He got to be an excellent Italian cook because he liked Italian food and San Francisco was a very good place to learn how to cook Italian things. So he could do that very well.

Sülg. Q.: Charles' mother and father used to come and spend weekends at our home and they would arrive loaded with food in their car, on Saturday afternoon. Sunday morning Charles and I would lie in bed and we'd smell the most delicious aroma coming up the stairs. He would be cooking our breakfast for us. It was great!

He would look in the cupboard and get all the odds and ends and make something so delicious! He was a gifted cook and he loved to feed people.

Riess: If OEIóel teaches this kind of class again would she teach over here?

Sülg. Q.: Yes, here I think. Yes, Bob, that's her husband, he's a good caller too. He was her best student at Cal. He did conduct many folk dance classes around here. He was co-chairman at the University folk dance group. He really developed and he had done none of it until he met us. Absolutely none!

Chas. Q.: Now he's a family-burdened professor, so he doesn't dance very much anymore.

Sülg. Q.: Yes, a chemistry professor. But they're all up at their ten acres near Occidental now because the foal is due any day. The kids sleep out in the barn with the horse, and the neighborhood children too, because they want to see the foal born.

Riess: What will happen to the Temple of the Wings tradition? Will Vol take over eventually here? Or OEIóel?

Chas. Q.: That will depend on who shows the most interest. It has to continue for what it is doing now. It won't support itself otherwise. I, for one, would like to see it carry on your mother's idea because she did have a fine idea.

Sülg. Q.: That's why we got it, because they were so happy with what we were doing.

Chas. Q.: They lived very devoted lives.

Sülg. Q.: Yes, Papa and Mama really backed us up.

Chas. Q.: Well, and none of the other children wanted it!

Sülg. Q.: No, they really didn't.

Chas. Q.: They wouldn't have known what to do with it.

Sülg. Q.: Kay, for instance, wanted to cut it up into apartments.

Chas. Q.: Somebody else wanted to saw it into two so as to make it conform to some law or another. Somebody else wanted to paint the columns white. Other people were dissatisfied with the color of the floor and they smeared it all up with red paint. They didn't fit the picture. It wouldn't have been any good to them.

And as a mere dwelling it would be silly for two people. So we felt it was big enough to be used for more people who might be interested in doing what we're doing here. It should serve more people, and it has.

Sülg. Q.: I want to say that our children are very harmonious together. So whatever happens I'm sure it will be in harmony. Because our daughter admires our son's gift and our son admires our daughter's gift. I feel they'll always work together.

And Ann is so harmonious and so is Bob [Braun]. Bob loves the place too, and the two in-laws have been very outspoken about how much they love the place. Ted loves it too. Ted lives in that quarter up there.

Riess: How does Ted fit into things?

Sülg. Q.: He took architecture. And I was down in the architectural building and I saw Ted, Ted Moulton. He was an engineer at the time, and he had enough engineering during the war to know that he didn't want to be an engineer. So he came west and registered in the School of Architecture. He's ten years older than Oelóel, so it makes him about eleven years older than Vol.

I used to be down there quite a bit recruiting boys for the parties. And I tried to get Vol to invite Ted. (He'd introduced me to him.) But Vol said, "Oh, Ted wouldn't like our parties!" So, Henri Jaquot, I approached him, he'd been to our parties and he loved them. He was Mexican born, I think, but of French parentage. Henri said, "I'll invite him, he'd love them!" So Henri did and he came, it was in 1947 and it was a costume party and Ted, to me, looked like the Prince of Wales! [Laughter]

Chas. Q.: He did look pretty good, didn't he?

Sülg. Q.: Oh yes, he's a beautiful dancer, waltzing especially. And he came to our parties and he came to our parties, you couldn't keep him away. It was funny about Ted, I just knew he was someone that we would always like, just like Bill Parkins.

When my mother, in 1960, after my father had passed on, heard that Ted was in flux and thinking of buying a place, she called him over here and had a long talk with him. And he got his downpayment back off the house he was buying and he moved in here, and he's been here ever since. My mother was very fond of him. So was my dad.

Chas. Q.: For some odd reason, neither he nor his sister have ever married or apparently wanted to.

Sülg. Q.: He's a very wonderful tenant.

Chas. Q.: And he doesn't mind the music or the banging of the drum or anything of that kind. He likes it, and in fact he bought himself an organ at one time. Then he decided there was too much to learn, so he got rid of that.

Sülg. Q.: But the parties he enjoys very much. When he finally decided he was too old to come to our parties, he started the Waltz Ball in San Francisco. It meets twice a year at the Palace, in the spring and in the fall. And it is long dresses, ties and tails, it's very formal. He was the president of it for five years, and when it was a going project, he let somebody else run it. But he still goes. He started the Spring Opera too, and was president of that for quite a while.

Chas. Q.: Incidentally, Ted was interested in theatre and all that sort of thing, and lighting, so that attracted him here greatly too, at the time. He hasn't had much time to do that lately.

Sülg. Q.: In the summers before he moved up here we had summer classes and did programs, and Ted did the lighting. They were at night and it was beautiful. He made cold water dimmers, too, which I understand are very dangerous.

In 1952 Vol and OElóel together put on Vol's "Pinocchio" together, at Mills College. (She taught all the dance at Mills College summer school in 1952.) When Vol was a student at Cal he composed the musical setting for the story, in the architecture building, and the architecture students knew all the themes, Gepetto's theme, and Pinocchio's theme, the Blue Fairy's and so on. They'd hum them. He composed them on a piano in the old lecture hall, as well as up here--he was living up here. So in 1952 he was working at Downey, in North American Air, as a designing engineer, and he came up and spent his two weeks on the Mills College Campus (OElóel had been there for six weeks) while they put on the production of "Pinocchio" that she had been preparing them for. And the girl who played "Pinocchio" was Diane Robertson, who later became Vol's wife. She had been sent by Millicent Hamburger from Acalanes High to study with OElóel. Millicent was of the Elizabeth Duncan school.

Chas. Q.: Vol had to do the music, because nobody else could play it. It was all in his head.

Sülg. Q.: He later made recordings of it.

Sülg. Q.: It was really something. Wyman Spalding, an actor by then, did the narration. Friday night was the "Pinocchio" rehearsal. Then Saturday night was the rehearsal for the wedding of OElóel and Bob. Sunday was the wedding. Saturday night Carol Baldwin was here taking pictures, and so was Buck Joseph--who's doing TV camera work now, for Channel 7. He was here taking pictures for the Tribune, and Carol Baldwin was our photographer. They were here taking photographs of the rehearsal. Then Sunday morning Carol came too, because all of the bridesmaids, dancers--my student Lucile was one of them, and Lucretia, and Lisa--were making garlands of daisies and asparagus ferns that they were going to carry. And I had dyed all the costumes, a regular long tunic with the drape, a beautiful, delicate avocado green. Carol got beautiful pictures Sunday morning. Sunday evening was the wedding.

Chas. Q.: Mama was used to being the center of attraction and so she decided she would lead the wedding procession. [Laughter] And we had a terrible, terrible time talking her out of it. Instead of giving a bride a chance. She was going to lead that procession in and then graciously let the bride get married, I guess. [Laughter] It was a habit.

Riess: It wasn't a nighttime wedding?

Sülg. Q.: At sunset. And Fred Stripp officiated. The bridesmaids came down this way and this way down the stairs. OElóel was up that side. My niece Florence Loose was the maid of honor and her sister Patsy was one of her bridesmaids. And Lucretia Prentiss Crosby, and Dottie Brown Black, and Lucille Cooney Perryman and Myrle Kline and Lisa Strauss, they were all dancers anyway, every one of them were dancers.

Myrle made OElóel's wedding gown, which was very lovely, out of eggshell chiffon velvet, very sheer and trimmed in gold. And Dottie brought passion flowers that had a lot of that lovely avocado green in them, the girls all wore those in their hair, they looked so beautiful. And Dottie's husband recorded the organ music.

And Carol Baldwin was one of those photographers that didn't push her way around, the guests pushed her around! A guest would come and say, "Oh, you must come and get this picture!" Then they'd say, "Oh, you must come and get this picture!" And so Carol got really a beautiful group of pictures.

But the one coming down the stairs! She got a lovely one of my niece on the landing and my husband and OElóel coming down the stairs. And then when OElóel and Charles got to the landing, the camera didn't work. And my Uncle Bill Boynton, who was sitting up in the balcony said, "Oh! She didn't get the

Sülg. Q.: bride!" Real loud!

Chas. Q.: Who got that one where I look like a man walking the plank? I was losing my daughter and I didn't like it. I was rather fond of her.

Sülg. Q.: I don't know. Yes, but the first time Bob came around in 1946 Charles said, "The most likely young man yet!" [Laughter] I won't forget that. Well, anyway, that was 1952 when they got married.

Chas. Q.: I had a slight weakness for Norwegians!

The Trips to Connecticut

Sülg. Q.: In 1953 OELóel went to Connecticut with us again. She again taught at Mills College and she was able to telescope the classes so she could leave early to get to Connecticut on time. How many days did it take us to drive east that summer?

Chas. Q.: It was incredible, we made it in less than five days, but we just kept going. I had a place where we could sleep in the rear; I'd fixed the old Chevrolet up so we could squirm in there. When I wasn't driving my daughter would drive. One stretch was about 1,000 miles or so, from Grand Island, Nebraska, to Youngstown, Pennsylvania or something like that. It was awfully long. This was when the roads were little, bitty things, roller coaster, two lanes between little towns.

Sülg. Q.: Anyway, that summer OELóel got back to Bob as quickly as she could. But Pauline and José invited us down to the farm, and it was a most ideal visit. It was delightful. Doris was there too. And José took us all around New Hope, and we bought peaches, and José and I could equal each other in the amount of peaches we ate!

Chas. Q.: They had about thirty varieties, especially the Georgia Bell.

Sülg. Q.: The last night there José played recordings of much of the music that he could remember that Charles had learned and played for him in the studio.

Chas. Q.: Oh, that was a group. You and I and Doris, Pauline and José.

Sülg. Q.: Yes, and Doris told us how she was expelled from the Denishawn Company, too, because she said she wanted us to know that they were expelled, they didn't leave!

Sülg. Q.: [Laughter] She was invited to the meeting. (Pauline and Charles were not.) Doris and Charles and Pauline--José wasn't with them yet--wanted to start American dancing because Charles [Weidman] said that when they went on their world tour of Japan and so forth, the Japanese did Japanese dancing better than they did.

And the Chinese did Chinese dancing much better than they did. And in India the Indians did their dancing much better than they did. And the Spanish too! Charles called it the Era of the "ese's," like Chinese, Japanese, they were doing everybody else's dancing. He and Doris and Pauline wanted to do American dancing when they got back. They didn't see why they should go on doing poor imitations of all of these other people. So they were expelled.

We sat under the old apple tree and Charles made lovely chile.

Chas. Q.: Was that the night I got some good meat in New Jersey, wonderful meat? All meat, no fat and I got slabs of it. I made chile con carne I'll remember forever there! [Laughter]

Sülg. Q.: And the next day Pauline gave us huevos rancheros! as we sat under the old apple tree. There were fireflies and bugs singing all night.

Riess: That was a very important connection for you, meeting José.

Sülg. Q.: Yes, yes, it really was.

Riess: It was because of him that you went to Connecticut at all?

Sülg. Q.: Yes. And when we greeted José at Connecticut, he said, "You Quitzows, you should be in Berkeley. I can't put you here at Connecticut." [Laughter] Oh, José's the only reason we went to Connecticut. If he hadn't been there we wouldn't have gone.

Riess: He introduced you to a different world of dancing.

Sülg. Q.: Oh, yes. Of course we knew Martha Graham already, met her when she was out here.

Riess: This all affected your style?

Sülg. Q.: Oh, yes, especially José. He affected our style because we were more sympathetic with what he did, much more.

Riess: And you his?

Chas. Q.: Well, he took a lesson in Duncan from OElóel, when OElóel was about 12 years old or so. José followed her around doing a set

- Chas. Q.: of Duncan exercises. José was always trying to learn from anybody, didn't make any difference.
- Sülg. Q.: But José got his training from Humphrey-Weidman. I'd never make any claims.

When he was teaching, he would come over on Sundays, or else stay all night Saturday night, and work out on us for his class plans. And he would say, "You Quitzows, you love dance and I love dance, and so we love each other." [Laughter]

- Riess: When you went to Connecticut, did you teach your dance?
- Sülg. Q.: Oh, they were always asking me, but trying to explain Isadora Duncan is very hard, very difficult.
- Riess: Did you do recitals?
- Sülg. Q.: Not right away. I felt that modern dance was just a different outshoot from Duncan. They didn't, but I did. Well, a lot of things they did, I couldn't swallow.

There are so many nice memories of José. In 1940, when José was at Mills College, Vol did a beautiful sketch of him. And Vol was then eleven-and-a-half years old. He just did a beautiful sketch of José, of his figure more than his face. I still have that sketch.

José was sitting at the swimming pool, at Mills College, and everybody was discussing the coming of the war. It looked like we were going to have a war, you see. And José said war is so hard on the arts, on the man who has to go into war instead of into creating things. He and Charles were talking about it, and that's when Vol did the sketch. I was listening. Oh, the memories!

Oh, the memories!

AFTERWORD

by Rhea Boynton Hildebrand

The following comments by Rhea Boynton Hildebrand are the result of a long conversation held in August 1973 in Mrs. Hildebrand's home in Oakland. The intention of such a comprehensive statement is to add more information about Rhea and Sulgwyn Boynton's parents and grandparents and to share another experience of growing up at the Temple of the Wings. S.R.

Grandfather Treadwell

My grandfather Treadwell was born in Garland, Maine. His mother, Martha Emery, was the daughter of a lumberman who cut down the lumber, built ships, put the logs on the ships, and took them down to Virginia and sold them. On one of these trips, he took his daughter down and entered her into a young ladies' finishing school in Virginia.

She studied painting and all the fine arts that young ladies studied, so, when she went home, she was quite something. She had very independent ideas. In those days, they didn't have a minister in the church all the time. They had a circuit rider come around to the town and, when the circuit rider didn't come, she would preach the sermons. She painted frescoes all around the rooms in her home after she was married and people would come from miles to see these hand paintings in her rooms.

My grandfather used to say, "Don't tell your mother, but she's just like her grandmother." My great-grandmother had original ideas and she went ahead and did things as she saw them. She died shortly after the birth of my grandfather, the eighth child, so what he knew of her was from the older children more than his own experience. But he had great regard for his mother because she was an educated and cultured woman.

They had left Garland and gone down to Brooklyn before my grandfather's mother died. She died in Brooklyn. But my grandfather's father, Tom Treadwell, must have gone up into Maine from Connecticut, and he was a graduate of Harvard University. He then had gone up and married this young woman who was the daughter of the lumberman.

After my grandfather's birth, they moved down to Brooklyn. Tom Treadwell went into the construction business and he supervised

construction of a lot of the homes in Brooklyn. That was quite a very nice place to live in those days. So, my grandfather was brought up in New York. He was born on April 13, 1846.

His mother died, as I said, probably with the birth of the next child. He was very afraid of my mother having a big family because his mother had died. He was the eighth child and she died when he was quite young.

Then, with these eight children, his father married the Irish house-keeper, whom my grandfather had no regard for. He just looked on her as common. And this Irish woman had one child after another until there were twenty-one in the whole family.

He was raised one of twenty-one with two mothers and he felt he was from the mother. So, he was always running away. From a small child, he seemed to have disrespect for her. He had regard for his father, but he didn't like being at home. So, his father finally gave up trying to keep him at home, but would keep track of where he was. He started running away before he was even of school age, and they'd put his name on his belt so that he could be brought home.

My grandfather taught himself to read by reading the newspapers. He said one time when he'd run away, he was standing on the street and he'd found a roll of three-penny-pieces. He was standing there looking at them and a paperboy came up. He got to talking with him and he said, "Join us and sell papers." So, the three-penny-pieces were what started it.

Then one would hear about So-and-So in New York who was a wealthy man and who had started out as a paperboy. So, my grandfather thought, "If he can do it, I can do it," and he taught himself to read.

He was an independent person. It's interesting how cultured he was, how courteous, how courtly, how mannerly he was with that upbringing. He always treated me so beautifully. I saw him get mad at other people and lose his temper. He never did with me.

In those days, if a wealthy man didn't want his son in the Civil War if he was conscripted, he would hire somebody else to go instead of him. So, when my grandfather saw this opportunity, he thought that was wonderful. So, he went in and he was in the first battle. This is what my grandfather told me. He was in the first battle of the Civil War and he was a drummerboy.

He said each side was so scared of the other side that there were a few shots and then they ran. Of course, when his father heard about it, he took him out of that because he was under age, and he bought him a steamship ticket for California. My grandfather said before the ship left

the army officers came on board and took off every able-bodied man from the ship before it sailed.

Then it sailed for Panama, and the first day out the ship's captain came down and got to talking to him. He asked him several questions and said, "Do you have a better looking suit?" He said, "Oh yes, in my suitcase." So, he said, "Well, put it on tonight and come up and have dinner at my table."

So, he did and he said, "I never saw such a display of nice things, of all the silverware. I just waited, and I watched everything the captain did, and I did what he did." He got through the meal successfully, so that evening the captain said that if he would come up and entertain the ladies, he would give him first-class passage and he would give him a letter when he arrived in Panama for the ship on the west coast. So, he had a most interesting time.

Oh he was charming. He used his head, a young boy of sixteen. He watched the manners, and what was done, and he followed.

When he was first here in California early, he was a page in the legislature. He got to know Stanford and quite a few of those people who were active in the legislature at that time and I suppose they were ideals then for him as he grew--the accomplishment.

He made lots of friends, and friends among people who were accomplishing things. He said it was nothing for him to make money. He said, "I made five fortunes in my lifetime. My problem was hanging onto it."

When he first came to California, he went up to the gold fields and he was successful. He sent a lot of gold by Wells Fargo to San Francisco to a bank. Other miners would take it down to the little town and gamble it, but he didn't gamble. He sent it all into the San Francisco bank.

When he worked out the claim, he went down to the bank in San Francisco and went in to see the president. The president said, "Well, where's your father?" He said, "Oh, he's in New York." The president said, "Do you mean to say you mined this and sent it down?" And he said, "Yes." The president said, "You let me handle your money and you'll be rich for life." And my grandfather, a 17-year-old, thought to himself, "I made it. I can keep it and hang on to it," and refused the offer.

Then it was just a few months and it was all gone in San Francisco because San Francisco was a wide open town in gambling. He said, "That was the best lesson I ever had." So, he never gambled at the gambling tables, but he gambled in many other ways. Life's a gamble.

Then, after that, he went out to the sheep ranch. He was working on this sheep ranch and the owner came by one day and asked him what his name

was. He said, "John Treadwell," and the owner said, "Oh, I went to Harvard with a Tom Treadwell." He said, "Well, that was my father."

"Well," the owner said, "I'm going to educate you."

This man was a civil engineer and surveyor, so he taught my grandfather all he knew about civil engineering and surveying and took a great interest in him.

At nineteen, he was the youngest civil engineer employed by the United States government and he was employed to survey old Spanish grants throughout California and the Southwest. He worked on that off and on for years and on remaking maps of California and the Southwest.

He was appointed U.S. Deputy Mineral Surveyor. While engaged in mining he was associated with Flood, Mackay, Kean, O'Brien, and "Lucky" Baldwin. He developed the oil resources of the Southern Pacific Railroad and changed its fuel system from coal to petroleum.

Grandmother Treadwell

He met my grandmother in San Francisco. She was eighteen when they were married and he was twenty-eight. There's ten years' difference. So, he didn't marry for some time.

My grandmother came around the Horn when she was seven years old. She grew up in San Francisco. Her name was May Wentworth. When she was in her teens she was sent back to Boston, and was in a convent for a while for her education. Then she was back here. She always spoke with a Bostonian accent.

I can remember as a child hearing somebody talk like her and I knew they were from Boston. But, you see, the Wentworths were Bostonians and so she grew up with it. Probably a lot of San Franciscans at that time talked that way and were from that area.

My grandmother was a smart woman. We always considered her as the schoolteacher. She taught school for maybe a year before she was married. She was a perfect speller and wrote beautifully and when we would write to her, her answers always had the corrected spellings of words at the bottom to help us. We worshipped her!

It's amusing now to think here she married at eighteen and never taught after she was married, but we still considered her as having



Roy Stuber

The Boynton-Treadwell families gathered to commemorate the graduation of the two older Boynton girls from the University of California in 1923. From left to right, Benjamin Fay Boynton, John Treadwell Boynton, Miriam Christella Boynton, Florence Treadwell Boynton, May Wentworth Treadwell, May Sulgwynn Boynton, William Wentworth Boynton, John Bartlett Treadwell, Rhea Ray Boynton, Charles Caleb "Kay" Boynton, Charles Calvin Boynton, Judd Emory Boynton. Four months later, in the Berkeley Fire, the temple burned, leaving only the columns, around which a rebuilt Temple of the Wings still stands.

been a schoolteacher. I don't know what happened to the spelling as it came down. I don't think any of us inherited the good spelling that she had.

My Treadwell grandparents had two children, a boy, Leonard, and then a girl, Florence, my mother. The boy died when he was about three years old from a burst mastoid. They didn't have the care in those days. They didn't know what to do. He was buried here in Oakland someplace.

They built a nice little cottage down in West Oakland when they were first married. (I was born in that cottage.) It was a new section and my grandmother said that, as a girl, they used to take excursion boats over here and have picnics. It was really oak trees all through here, beautiful oak trees and fields. Well, you know this rolling country, how beautiful it must have been. So, it was a lovely place to move to.

I think my grandfather was settled at that time and capable, because he always furnished them a nice home and, as he said, he could always make money. The home in West Oakland was a base. Sometimes the family would go on his trips with him and sometimes the family wouldn't go, of course. But a lot of the trips they would go on. My mother remembered their traveling around so much when she was a child. She remembered going to New Mexico, to Santa Fe, and the thick walls. I can remember her telling about her mother seating her up on the window and the thick walls of the adobes in Santa Fe. That was while her father was correcting maps and surveying.

My grandmother always just thought my grandfather was the most wonderful creature. He was the center of her life and she did everything to make life pleasant for him.

My mother tells about when I was little and we lived in Alameda. Grandmother Treadwell and I were standing at the door watching my grandfather leave. He was going off to business or something. My grandfather had a moustache. He used to call it his virgin moustache, it had never been cut. My mother told about how we were standing there and we were both admiring him so.

I looked up at my grandmother and said, "Oh, Grandma, don't you think Grandpa looks just like a Chinaman?" And she drew herself up, "I certainly do not!" But a child has no prejudice. A Chinaman was nothing to be looked down on as far as I was concerned.

But anything said against him or belittling him, why, she couldn't tolerate, because she would have done anything for him. For years, she wasn't well. She suffered, I think, from bad care at childbirth and, so, eventually, it took her life in her sixties. She was a very quiet person, which was part of it. She didn't proclaim her ill health, but I heard of it later from my mother. When we graduated from college,

they came up, but she was obviously not well at all and she died a year and a half later.

My grandfather felt strongly about not having a large family. He didn't want more than what he had. After the death of his son, he didn't want any more children. My mother would have loved to have been part of a large family and that's why she wanted a large family, because she was so lonely in growing up.

We always told my grandfather that he spoiled my mother. She had the center of attention. I think he did give her a lot of attention. My mother was an independent spirit and my grandmother was always a little aghast at which she might do next.

They told the story about a little glass sign, "God Bless Our Home," hanging over the inside of the front door, and it was cracked. Somebody asked my grandparents what happened to it and how it got cracked and my grandfather jokingly said, "Oh, my wife got mad at me and threw the flat iron and it missed me and hit the sign." So, my mother remembered that. She was pre-school, just a little thing.

One time they were at a party and my mother was on "high jinks." She was just cutting up and my grandmother drew her aside and got to talking to her. My mother stood back and looked at her and, in a loud voice, said, "And you'd smash me with a flat iron?" And everybody thought that my grandmother had said that. But she remembered that. There was a dramatic something in my mother all the time. They never knew what she was going to do.

I think that's one thing that fascinated my father about my mother. She was always unpredictable and she just loved that. She loved surprising people, and my brother Judd loves surprising people.

My mother went to the Oakland schools and Oakland High School. Then she went to the Mark Hopkins Art School in San Francisco, which was the old Mark Hopkins Mansion and where the Mark Hopkins Hotel now is. It was a beautiful old home with a moat around it and that's where she went to art school. Then she married, June 11, 1899.

The Duncans

The Duncan family was also originally from San Francisco, but they moved to Oakland, I believe after Mr. Duncan left, because Isadora Duncan was born in San Francisco.

I understand she was born in one of these high towers of a beautiful, big house. She was way up and the home was being stormed by people who had had money in her father's bank and the bank had failed. She was born the night that the house was being stormed, so she was born under very tumultuous circumstances. I got these stories from my mother. Isadora's mother was born in a covered wagon on the way to California on a night when Indians were attacking the train of wagons.

Joseph Duncan was convicted in connection with that bank failure. He was put in prison, in San Quentin. My mother said that a lady, a friend of Mrs. Duncan's, would go with her to visit him in San Quentin and later, when he got out, she's the one he went off with--this friend--and left Mrs. Duncan with the children. That's the way I understood the story.

Mr. Duncan and his second wife traveled a great deal and they were lost at sea in their travels. The inheritance, the Duncans' money, went to the family. Now these are all my recollections of what my mother told me.

The mother taught piano. My mother said that the children were very smart. Grandma Young, an old lady--I guess she wasn't old at that time, but she was German and she taught little sewing classes. Isadora Duncan would take a few lessons and then she'd have her own sewing class. They were always learning to turn money. My grandfather sold some of their antiques, lovely things, to raise money for them and help them along because they were a family that was struggling and I guess they had a lot of friends who would help them.

My mother and Isadora started out as contemporaries. My mother was a few years older, I think. But they went to the same dancing school and then Isadora Duncan would teach her dancing to her own little classes.

Mrs. Duncan was, all her life, a great friend of my mother's. When Isadora had her fame in Europe, after Mrs. Duncan came back she would come to see us frequently, and she was very troubled about Isadora's affairs and her not wanting to marry. My mother said to her, "Well, you raised her that she never should get married." She embittered her from her own experience: "Don't trust men. Don't marry them." But she said she never expected that.

My mother at one time was engaged to Gus Duncan, I gathered from my mother, but my grandfather didn't feel that he was the man that she should marry. I understood that it was \$100, but maybe it was \$1,000, that he loaned Gus because as Grandpa said, "The way to get rid of somebody is to loan him money." He said, "If they can't pay it back, then they don't want to be around you."

Of course, it broke my mother's heart. She wanted to be an actress. Gus was studying acting and they corresponded. That was the link with the Duncans, to me. It was through Mrs. Duncan and the letters from Gus and his wife, who was very friendly too, through the years.

Sülgwynn said that Gus was the one who sent the patterns of the little dresses and suits that we later wore. But Raymond Duncan was the one who came out with his Greek wife and his little son Menalcus and made barefoot sandals for my mother and made a loom for her and taught her how to weave and really got her going in all the Greek ideas. That was in Alameda.

I remember Raymond had long hair and he had a robe down just below his knees and his barefoot sandals. He was very thin and a rope was tied around the waist. He was extraordinary, and his wife was lovely. She had a long, Grecian robe. If she spoke English, she was very shy. I don't remember her talking.

They came over on the ferryboat and the train, and the conductor was telling my father later that this crazy woman with long hair was on the train. But Raymond had to be very much in the vogue of what Isadora was doing, you know. I think he was kind of a caricature of it.

I never met Gus until he was out here with his wife in a play in San Francisco in the '40s. That was after I was a widow.*

I remember meeting Isadora about 1917 when she came out to raise money for their hospital during the war. She had turned her chateau over to the French government to use as an army hospital and she came over to raise money for the hospital. Of course, we attended every performance. It was the most exquisite memory I could ever have of a dancer. I was in junior high school and I'd sit there and just cry. It was so magnificent, just to the depth of my soul!

At one performance, there were two women sitting in front of me and all they could see was a heavy woman. She was heavy, but it didn't matter what she was. It was what she had to say in her movement and she was a great artist.

It was the depth of it. You hear a great symphony, and you know how it stirs you? Well, she went to the source where the composer went to get that symphony. She went to that same source to interpret it and that's

* My first husband, John Baptist Clark, died in 1930. My second husband, Clifton Hildebrand (an Oakland attorney for 50 years) had dated me in college. He and I were married in 1972.

why, to me, it was so stirring. When she put her arms out, she took in the whole audience--just the tip of her head and her gracious smile.

Oh, it was the most marvelous experience! I've never seen a dancer since--I've seen lots of beautiful dancers, but they're of this world. But she was not of this world!

The first time I met her was before a concert, not on the day of a concert. She was not in the frame of mind of a concert. She was the most charming, witty, clever woman. She had the men dangling at her fingertips. She had such great worldly charm and I was just fascinated by her.

The next time I met her--we went to her apartment--was after a dance concert and she was still in the spirit of her dance. She was the most beautiful priestess of the dance and people worshipped her, but in a different way.

You know, when a person has such tremendous magnetism, you can't blame them if they're weak in ways. How do we know what we'd do with it if we had such power? You can criticize a person's life if it's just humdrum, but how do you know what you might do if you had the same things put before you, the same decisions, and the same tremendous emotional expression that she could use to advantage and to disadvantage to herself?

At that time, if Isadora had a bad reputation, we as children didn't hear so much. But I know we weren't allowed, when the opportunity came, to go to her school and learn to dance in her school. That was absolutely out of the question. What I understood from my mother is that Isadora had suggested that we come over and be a part of her school, May Sülgwynn and I. But that was completely out of the question.

My mother did stress, all the time as we grew up, to be free and not to worry about convention, except in your personal life, in your morals. My mother used to say, "Avoid the appearance of evil. It's much easier to lose your reputation than it is to gain it back." She would give a lot of advice in very subtle ways that I didn't fully value until the time came that I needed it and then I'd think, "Well, my mother was smart in such a suggestion."

You avoid a lot of tragedy if you just use your head. It helps a young person to have advice and be prepared.

I can remember thinking back, "Now, wasn't she smart to tell me that. It didn't seem like much at the time. Maybe she'd forgotten she ever said it." You never know, when you talk things over with a child or a young person, how far it will go. If they need it, they'll remember it. I've always had a closeness with young people and a lot of them have come back and told me how just in discussing things, not preaching, talking things over, it has helped them. It makes you feel good because you never know. You just give of your own experience.

Growing Up at the Temple of the Wings

My mother always had classes and we were the center of the classes. Ever since we were little in Alameda, she had dancing. It was just the family then, maybe a few others, but mainly just the family. I thought I would be a professional dancer. When I went to college, I started in taking archaeology and art and things, and it didn't interest me. Sülgwynn is the artist in painting and drawing. I took a lot of the classes and I loved it, but I wasn't good at it.

We had a friend who had a doctorate in political science and she fascinated me. I just loved to talk to her. So, I majored in political science and minored in history and economics, things that I could get my teeth into, my type of mind, something vital and solid. But my rationalization was that I wanted a balance to the dancing. I would be a dancer, and I would have this as a balance.

Yet the men who attracted me in school were men in the professions, not just taking a liberal arts course. The more serious type of young men were the ones who interested me. That's why I married a doctor, a medical student. Not that I was ambitious, but that was the serious type of mind that interested me. I'm not saying that the others weren't serious.

Now I see it in a different light, of course, that everyone can advance in all sorts of fields, but those were the types that appealed to me. I was taking risks, though, because I was not interested in wealthy young men. I was interested in the quality of the person, in the first place, and helping him build to something that I should be a part of it. But even there, your judgment might be wrong. There's always a risk.

In our family, Sülgwynn was the first-born, and I was second, and then five boys. We used to call them the "everlasting boys" because each baby was a boy after me. We thought they'd never end and finally the little sister came along and we couldn't believe it.

My mother, when she and my father married, said her one condition was that she could have all the babies she wanted. She wanted to fill the house with babies and my father thought to himself, "Oh, babies don't cost much. Yes, you can have all you want."

In his family there were two children. His brother was seven years younger than he, so, in a way, he was raised practically alone, too. I remember in later years--maybe it was their fiftieth wedding anniversary--they had the children and the grandchildren there and two great-grandchildren, my grandchildren were there. And my father said to my brother John's son, Dave, "Dave, look around. Fifty years ago, there were just

the two of us and now, look. Think of what you can do some day."

When we were growing up, people used to come poking around trying to sneak a look. So my folks set an open house on the first Sunday of each month.

My mother being the kind of person she was, the reporters just loved her. She'd always give them a good story and they would keep writing stories in the papers.

Oh! We'd go to school and here was this article in the paper and all the children whispering "Sh, sh, sh. She was in the paper!" So, when the reporters would come around, we got to disappearing. They'd write stories that we couldn't recognize as our family because the reporters would dress them up so. It embarrassed me. I don't know whether it embarrassed Sülgywnn or not, but it used to embarrass me, because I didn't like to be whispered about and have fingers pointed at me.

But we knew with the type of person my mother was that she loved it. It was humor to her. She was an adult. We were the children. I don't think she was aware of how it made us feel. No, I don't think so. My mother was just so full of life and expressing.

Now, the Roosevelts, Franklin and Eleanor--they were such dynamic people, I don't think they realized what they were doing to their children. People who do a lot of things affect their children and it's often hard on the next generation. But they have to live. They have to express themselves.

But I don't think my parents realized any emotional tieups that they were causing their children. I really think my mother was always totally unaware of that because she was just too driving a person to-- I used to think that she just didn't understand children. Maybe I expected them to understand too much.

But Sülgywnn and I would talk things over. We could talk things over with each other because I didn't feel that my mother could understand, or was aware of something. That was very compensating. By the time we were in college it was more accepted to be from the Temple. Well, in high school, too, when it came to having high school parties, it was a very accepted place. It was a perfect place for parties and I remember we had a senior party there in high school and then we had parties in college.

But still I remember my very dear friend, whom I met in college She was from Mill Valley, lovely people. When her parents heard that she was cultivating the Boyntons, my sister and myself, they were going to take her out of college.

Recently she was telling this. She said, "Your mother had a very smart idea. She invited my parents over to dinner one Sunday. They came over." She said her parents were just enthused. We were the most sensible family around the Bay! And we've been very close friends all through the years.

My mother was very understanding in lots of ways. Maybe I expected too much, that she would understand everything. I guess we could always criticize our parents and my children can criticize me. We each have different ideas from the way we were raised, of what we're going to do differently and so forth.

My mother was always very religious. We went to Sunday school and to Wednesday evening meetings and we didn't miss. It was terrible to miss. We were given a very sound religious background. That was part of my mother. Everything she went into, she went into wholeheartedly.

Naturally it came about that she eventually became a Christian Science practitioner. She was a great student and her sense of accomplishment and conquering was strong. It went along with her whole make-up, to me, and it was helping in a very definite way, she felt.

I wish you could have known her. She had a great deal of charm. She would, as you can imagine! Oh, and she was such a flirt, too. And such a sense of humor, her dry humor! I understood it, but I don't think my father ever did, because I have the same kind of humor that she did. My friends who knew my mother and I commenced to joke around and make sly remarks: "Oh, the Boynton humor!" It was really the Treadwell humor, because my grandfather had it.

Grandmother Treadwell died on Christmas day of 1924. My son John was the only great-grandchild she saw. She was very ill and my grandfather brought her up here in a car specially equipped inside to carry her as in an ambulance. My mother had a nurse taking care of her and she died up here.

I got to know my grandfather quite closely after I was married because he helped my husband John Baptist Clark through medical school after we were married. He would see us frequently and the correspondence was close. Then we moved south and my husband practiced medicine in Southern California and, of course, my grandfather was with us a great deal.

There was a very close association between us and it was interesting traveling around Southern California with him because he would point out different areas and tell historical things that had happened. Every time I pass some places I think of what he had to tell about them and his various adventures and his ways of looking at life.

He told me that he was in charge of drilling the first oil well for the Union Oil Company. That was in Newhall and that field is still operating there, north of Los Angeles. From the civil engineering and surveying, he gradually grew into oil and made a lot of money in oil.

As well as changing the fuel system of the Southern Pacific from coal to oil, he surveyed the Southern Pacific road bed down through the San Joaquin Valley, and he laid out the city of Bakersfield. Also, at one time he was superintendent of the Comstock Mines, in Virginia City, Nevada.

He was self-educated. He was always reading and always studying. He was one of the charter members of the California Club in Southern California. Now, that is a very exclusive men's club in Los Angeles. He always knew people, he said, who were doing things and he'd get in on things. If something was developing, he'd get in on the ground floor with some of his friends on it. So, he said it was easy for him to make money--the five fortunes--but it was hard for him to keep it. His wife was very helpful to him in keeping his money. He died comfortably fixed. Before she died she insisted he buy an annuity, and his income was well over \$1,000 a month.

Father

He admired my father very much because he felt he was a very steady, safe husband, a reliable husband for his daughter, the type of person he wanted her to marry. They respected each other and they worked together a lot, but they didn't have as close an understanding, I don't think, as my husband and my grandfather. They were very good friends. Well, they should have been if he put him through medical school!

We were financially repaying him up until my husband died in 1930, but we also would always give him a great deal of attention, which means a great deal to an older person.

At the time of the earthquake in 1906, my father and my grandfather were in Southern California. The California Supreme Court was convening down there and my father was trying a case. My grandfather must have been connected with it. I don't know what the case was, but it was being tried down there and they were both down there on it.

My father said, on the morning of the earthquake, he went from the hotel to the telegraph office to send a telegram to his home and to his office. He was walking along the street planning his telegrams, so he didn't hear the paperboys on the street. He got to the telegraph office

and wanted to send these telegrams and the clerk said, "Well, didn't you know? Haven't you heard that San Francisco and all that Bay Area have been wiped off the face of the map by a terrible earthquake?"

My father said the blood just drained out. He thought, "Oh, everything is gone!" from what this boy had said. So, he went out on the street and bought a paper and read what had happened. He went back and he really went after that boy for scaring him so. But the Supreme Court got up a special train and they all came north right away.

My grandparents just had a new home. The curtains were hardly hung in San Francisco and that went. My grandmother had been over here in Alameda with us because my grandfather was down south with my father.

After the fire my grandparents moved to Tropic, now a part of Glendale, near Los Angeles. My grandfather had bought the Ellen Beach Yaw (the great opera singer) Ranch. They moved the old ranchhouse down onto San Fernando Road where they lived. He (my grandfather) was one of the founders of Forest Lawn Cemetery and the bulk of this ranch became part of the cemetery.

My grandfather and father did business things together and my father did a good deal of legal work in connection with my grandfather, I believe, and they had a great deal of respect. But I don't think they had the closeness of understanding. I don't know that they didn't, but I just have that feeling. But I know my grandfather always respected my father highly. I think everybody in our family admired my father very much. All the children admired my father. I think they loved my mother, too.

My father wanted everybody to love each other, but he was a very different type. He was a practical, level-headed type, very dependable. You always knew you could count on him--very kind.

He was fearless, too. He didn't care who he went up against in a law suit. A lot of attorneys are timid. He said some of his best business was business that other attorneys had turned down as not being practical or not enough money in it or something. He'd say, "They didn't see the possibilities."

His big field was water rights. He did other kinds of law, but he made a lot of money in water rights cases. The damming-up of a lot of the rivers in California changed the water streams and ruined a lot of ranches, as well as helped others, but there was a lot of litigation with the federal government and other claimants, too, to water. In Nevada, too, I remember, he had legal work.

Some Conclusions

I guess everyone in this world looks at things a little differently. Children can be raised in an identical home and all have entirely different reactions to it, but that's life, isn't it? Things don't always jibe, because you look at them from different eyes, from different perspectives. You see different facets. You react differently and remember different things and your memory does little tricks, that are your personality, to the way you color your memories. I'm very fond of everyone in my family and we're all so different. Rather than criticize the differences, we can appreciate them and be a family anyway.

I'm glad I raised my family separately because I had my own ideas and my own things that I wanted to bring out in my sons.* I didn't want to do anything to cramp them, but to give them confidence and help them to become men--in other words, free of inhibitions and emotional conflicts, and I feel I've succeeded.

I was instrumental in having Sülgwynn have the Temple. I told my folks that she should have it because she was there and she would use it. I wanted to see the Temple stay in the family. I didn't want it divided, sold, and then the money divided up. If it hadn't been left to any one person, with so many in the family something would have had to be done. But I wanted her to have it and I'm very happy she has it, because it was useful to her and it's beautiful. I love it.

Actually, one of my husband's partners, a young attorney, said that he thought it should be put in a foundation. He said, "This is too much for any one family to handle as time goes on. Taxes go up and repairs." Maybe it has started their thinking along that line.

My father had wanted that before, and the last big case he had--he died when it was still in process--he hoped to be able to establish a foundation. I told him not to wait on that, but to get his will and have May in it, and then he died before the case was ever settled.

I'd like to see it sustained and not just sold off to a private person who'd change it all around. I couldn't see it going out of the hands of some member of the family. That's why I was so anxious for my sister to have it. My father didn't feel that they could afford it, but I talked to them and they said they could and they'd manage. I think they're doing beautifully. But it's an awful lot of work.

*My first husband, John Baptist Clark (1896-1930), was a descendant of Abram Clark, signer of the Declaration of Independence. Our children were John Boynton Clark (b. 1924), Charles Boynton Clark (b. 1926), and Rhea Rey Clark (1928-1946).

There was a time when to be a part of the Boynton family was something that people raised their eyebrows about, but now it's really something. There's a history there. Through the years, it's become seasoned and accepted in the community and it's an historical part now.

I remember last year I was flying from Denver into Jackson Hole. I have a granddaughter, Cyndie, in Jackson Hole who's married to Dr. Kenneth J. Griggs, a veterinarian there. A very nice young lady from Wisconsin, I believe, was on the plane with me and she was going to go to the Bay Area and I asked her if she'd ever heard of the Boynton family and the Temple of the Wings. When we got off the plane she talked to her friend and rushed back and said, "Has she heard? Well, you're famous."

There'd never have been a Temple of the Wings without my father whom we haven't talked enough about. He made a lot of money and my mother's spent a lot of it.

In checking over the above material, Rhea Hildebrand felt that not enough had been included about the Boynton side of the family. The following additional comments were written to be added to the Afterword. S.R.

The Generations of Boyntons

My father was a direct descendant of Sir Mathew Boynton, member of Parliament from Heyden, Yorkshire, England, who did more than any other person in supplying New England with cattle, horses, sheep, goats, and agricultural implements between 1625 and 1650. His son, William, came to this country to Rowley, Massachusetts.

We have information on the whole line of American ancestors, from William, the son of Sir Mathew Boynton, who came to Massachusetts in 1638, on down to my grandfather, John Caleb Boynton (1825-1907), the 8th generation, born in Wayne, Maine.

Grandfather Boynton came to California across the plains on horse-back with a covered wagon train in 1852. He had been studying law in the east and he planned to make his fortune in gold here and then return east to complete his law studies. He never returned. After his mining adventures he settled in Rough and Ready and had an academy where he taught all the grades. The little schoolhouse still stands there.

At 47, John Calvin Boynton was considered the most eligible bachelor in Rough and Ready when my grandmother, Rose Marie Feistkorn, a young woman of 21, arrived there with friends from Chicago in October 1871.

Rose Marie Feistkorn was born in St. Louis, Missouri, in 1850, and died in California in 1913. She was the daughter of Rev. Florantine Feistkorn and his wife Mary, who came from Germany at the time of Carl Schurtz, protesting army conscription.

At the age of 18, Rose Marie went up to Chicago to study voice and lived in a home where she tutored the children. She left by train with that family for California, the morning of October 8, 1871, which was the morning of the evening of the Great Chicago Fire. She settled with that family in Rough and Ready, California, and in 1872 married John Calvin Boynton, despite 25 years' difference in their ages.

Their children were Frances Maude Boynton (born in 1873, died the same year), Charles Calvin Boynton (1874-1960), and William Hutchins Boynton (1881-1959).

When my father, Charles Calvin Boynton, was seven years old, Grandpa Boynton decided that boys, to become fine men, should be raised on a ranch. So with my father he went down to the San Joaquin Valley to buy a ranch. He left my grandmother in Rough and Ready with their new baby, my Uncle Billy. They located near Atwater, and my grandmother and the baby followed.

Neither Grandpa nor Grandma knew anything about farming, and life was not easy for the best of ranchers in those days. When I was a child my father used to entertain us endlessly with stories of their adventures and misadventures on that ranch.

My grandmother, being of German descent, was very ambitious for her sons and was determined that they would both become professional men. There were no high schools in the San Joaquin Valley in those days so my father was sent up to Oakland to attend the Oakland High School.

He earned his way by peddling farm produce his parents sent him. This, also, was the means by which he attended the University of California and Hastings Law School in San Francisco. Summers he would work on the ranch. Sometimes he would have to cut short his studies to help harvest crops. So from early youth my father worked hard and built a strong, determined character. He worshipped his father, who was a man of fine principles and was a great influence on his life.

From my earliest recollections my father held up to us the expectation that we would go to college. I looked forward to this and when the time came I never enjoyed any period more in my life than those wonderful college years. How they have enriched and colored the rest of my life experience!

My father practiced law in San Francisco for over fifty years and became highly respected.

Clifton Hildebrand

My husband, Cliff Hildebrand, tells me that only about one per cent of the attorneys in the United States are members of the bar of the U.S. Supreme Court in Washington, D.C. Both my father and my husband have tried cases before the U.S. Supreme Court.

It is interesting that in 1939 Justice William O. Douglas recommended that Cliff be appointed to the Advisory Committee to reorganize the procedural rules of the Federal Courts, a study which lasted over a period of several years. Fred Vinson was Chief Justice and made the appointment.

I would like to add, as a part of the family history, a bit more about my husband, Clifton Hildebrand. He was born in 1899 in Idaho, the son of Carl Hildebrand. (Carl Hildebrand was born in Grass Valley, California, of a German young woman who came to California as a dancing girl with a troupe to entertain the miners. They used to throw little bags of gold on the stage for the girls, in appreciation.) Cliff's mother was Pleasant Posten, a descendant of a Colonel Posten in George Washington's army. Cliff has three daughters, nine grandchildren, and three great-grandchildren. I have two sons, five grandchildren, and four great-grandchildren.

August-October 1973
Oakland, California

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SÜLGWYNN QUITZOW

Dance as an Art

Modern Technique — Posture

American Barn Dancing

THE PASMORE STUDIO — 2532 College Avenue, Berkeley, California

Musical Direction—

CHARLES A. QUITZOW

Secretary

ETHELWYN SYDENHAM

TELEPHONE THORNWALL 5775



MATHEWS

b. 170

MASTERPIECES OF THE CALIFORNIA DECORATIVE STYLE



PROGRAM

SUNDAY, JUNE 4TH, 1972 4:00 TO 6:00 P.M. OAKLAND MUSEUM COURTYARD

THE TEMPLE OF THE WINGS DANCERS

DIRECTED BY

VOL QUITZOW AND OÉLOEL QUITZOW BRAUN

CELEBRATE THE MATHEWS EXHIBITION

DANCES CHOREOGRAPHED BY SÜLGWYNN QUITZOW IN THE ISADORA DUNCAN TRADITION

PROLOGUED CHOREOGRAPHED BY VOL QUITZOW

PIANO ACCOMPANIMENT CHARLES QUITZOW

REHEARSAL ASSISTANT ANN QUITZOW & ELIN SOWLE

PRESENTED BY THE OAKLAND MUSEUM ASSOCIATION'S ART GUILD

PROLOGUE

ENTIRE COMPANY

ALAN HOVHANESS

OElóel Braun, Lisa Braun, Ruth Dixon, Elyse Eng,
Mimi Harms, Sukie Johntz, Sandra Jones, Patty Kanters,
Joann Koch, Suzanne Lidov, Judith Lifchez, Mary Mansfield,
Julie Payne, Peggy Stone, Karen Watson, Pamela Woodbridge

WALTZES

FRANZ SCHUBERT

CARYATID - Columns in the forms of women awaken from
their dreams to cast off their burden of the
centuries

GROUP OF TEN

OElóel Braun, Lisa Braun, Ruth Dixon, Elyse Eng,
Sukie Johntz, Sandra Jones, Patty Kanters, Joann Koch,
Julie Payne, Karen Watson

GREETING TO AUDIENCE

GROUP OF TEN

GREETING TO EACH OTHER

GROUP OF TEN

JOY

OÉLOÉL BRAUN &
JOANN RICHARDSON KOCH

THREE SISTERS

OÉLOÉL BRAUN, PATTY KANTERS, JOANN KOCH

THERESA - Ocean Breakers, Spray and Whirlpools -
 OE10el Braun, Ruth Dixon, Sandra Jones, Patty Kanters, Joann Koch

LULLABY Patty Kanters
 ANNA Sandra Morey Jones
 HERALD Ruth Beames Dixon

MAZURKA OE10el Braun and Joann Koch FREDERIC CHOPIN

AMAZON GAMES Excercises with chariot, sword and shield followed by sighting the enemy, and hand to hand combat and dance of victory CHRISTOPH GLÜCK

Lisa Braun, Ruth Dixon, Elyse Eng, Sukie Johntz,
 Sandra Jones, Patty Kanters, Julie Payne, Karen Watson

NOCTURNE Life is a struggle and a joy and at the end departure is reluctant FREDERIC CHOPIN
 OE10el Braun

EURIDICE AND THE BLESSED SPIRITS CHRISTOPH GLÜCK
 OE10el Braun, Lisa Braun, Ruth Dixon, Elyse Eng,
 Mimi Harms, Sukie Johntz, Sandra Jones, Patty Kanters,
 Joann Koch, Julie Payne, Karen Watson

SHIPS Welcoming home the ships of the Odyssey CHRISTOPH GLÜCK
 Arranged by OE10el Braun
 ENTIRE COMPANY

VEIL ENTIRE COMPANY led by SÜLGWYNN QUITZOW FRANZ SCHUBERT
 Ruth Dixon, Lisa Allen and Group of Young Dancers
 (THIS PROGRAM IS SUBJECT TO CHANGE)
 OAKLAND MUSEUM
 JUNE 4TH, 4:00 TO 6:00 P.M.



Friends of the Quitzows

In the Spring of 1971 The Bancroft Library of the University of California expressed interest in having documentary material on the Quitzow family. The University's Television Office was encouraged by The Bancroft Library to make a film of Sülgwynn Quitzow teaching dance, and the annual Spring Festival--a flower-filled dance performance by her and her daughter's students in the Corinthian-columned loggia of their home, the Temple of the Wings. Money for the film and the material had to be provided. Spearheaded by Margaretta Mitchell, the Friends of the Quitzows took form to support and raise funds for this project.

To finance the film and documentary material a letter of solicitation was sent to friends, neighbors, students, and former students. Approximately 400 letters were sent; from this mailing contributions totaled over \$1,650. Although not sufficient to finance a completed film, these contributions enabled the University's Television Office to take 2-1/2 hours of film which has been put into rough form by film editor Judith Lifchez's voluntary efforts and is in the archives of The Bancroft Library.

The Regional Oral History Office of The Bancroft Library had been advising and working with the Friends of the Quitzows throughout the project. Through the generosity of Henry Dakin, taped interviews were made with Sülgwynn and Charles Quitzow, their daughter OElóel Quitzow Braun, and Sülgwynn Quitzow's brother, Judd Boynton.

A subsequent donation has enabled the Oral History Office to reproduce old photographs of the Quitzows, of Mrs. Quitzow's parents, the Boyntons, and of the original Temple destroyed in the 1923 fire.

Thus the Friends of the Quitzows have enabled The Bancroft Library to compile old and current visual material and historical recollections so that the dance and dance traditions, the house and environment and the special quality of the dancing and musical lives of Sülgwynn and Charles Quitzow, may be preserved.

Betty Weekes

July 1973
Berkeley, California

"Dance for Life "

The Temple of The Wings :

Three generations of Dance

An idea for a film/
document

Margaretta Mitchell
3639 Washington St.
San Francisco
California
922-6798

Each June a Festival in The "Loggia" of the Temple culminates the years' dance classes for children and young adults. It is an occasion visually nostalgic, quite like the paintings of the greek-conscious pre-Raphaelite movement in late nineteenth century England. greek garlands are twined around the fluted columns, and the softly-colored, greek-style costumes float about the bodies of the children - giving a unique grace to each dancer, a fluid rhythm to the whole. There is to the patterns and the style of the Festival a rather ethereal quality - and to the dancing itself something complete and utterly free and joyous.

Mrs. Quitzon is fond of saying that she teaches dance "for Life not for the theater" and it is the lack of artifice and the presence of an inner grace in the movement which reveals her Living philosophy.

For over fifty years dance has been taught in a corinthian-columned temple / home high on the hill in Berkeley. The home was built by the first generation of the dancing family, Mrs. Boynton, a childhood friend of Isadora Duncan. She lived a less flamboyant life than Isadora, having eight children, but she shared the same spirit, creating in her temple-like home a corner of the "Athens of the West".

Her daughter, Sulgwynn Quitzow, who is now seventy-years old, teaches today in a manner both of this world and of that world which was alive with Isadora. The temple of the wings is one of the few places where the dances of Isadora are still danced. There is no visual record in motion of the original dances.

Besides all the talk, here is a living, visual document from another era — almost gone from the culture around us. Mr. Quitzow who plays Schubert and Mozart for the children's dances, is 8~~1~~2 years old. His wife is 70. The house itself is alive with a special history, but it will not look the same without the dancing within.

If nothing else, straight document should be made for future generations, before it is too late.

Let me know what you think — or any ideas you might have.

Yrs
Margaretta Mitchell

January 20, 1971



Temple of the Wings

Ὅ τι καλὸν φίλον ἔστι
Whatever is beautiful is always loved

Dear Friends,

We have all been recipients of the warmth and vitality of Sùlgwynn and Charles Quitzow, whose energies have been dedicated to living and teaching dance in the Temple of the Wings in Berkeley. The story of the house itself, alive with over fifty years of an unusual history, is not complete without a visual record of the dancing experience, now in its fourth generation there.

Dance can be best preserved on motion picture film. For that reason we have long dreamed of making a film document of this remarkable dance family, their home and history. At last we can take advantage of such an opportunity and help make it possible.

If we can obtain needed funds, the University of California Television Office shall proceed with filming this spring. We are asked to cover cost of film and processing with a contribution of \$1000. That amount allows us to record the June 1971 festival, rehearsals, class time, the Isadora Duncan dances, the house and the Quitzows —

We intend to present this film to the Bancroft Library. Once this is accomplished, the Bancroft Library will consider ways of awarding funds so that its Regional Oral History Office may make a tape-recorded interview with Mr. and Mrs. Quitzow to supplement the film. If the film and interview can be made, we will have not only extraordinary documents for future generations, but also a proper tribute to the Quitzows themselves: a perfect gift in keeping with Sùlgwynn Quitzow's belief in teaching "Dance for Life".

Let us unite as friends of the Quitzows and find among ourselves the \$1000 required for the first step of this worthy project. Please give now so that filming can begin during May.

COMMITTEE:

- Mrs William Baynton
- OELDEL Quitzow Braun
- Mr and Mrs William Braison
- Mrs Melvin Calvin
- Mr and Mrs. Elton Davies
- Nancy and Vernon Jenn
- Mrs. Gerald Hagar
- Mrs Theodora Kraeber-Quinn
- Mrs Wallen Maybeck
- Mr and Mrs. Donald McLaughlin
- Mr and Mrs Kenneth Mirov
- Margaretta and Frederick Mitchell
- Ruth Dibble Moen
- Mr. John Quinn
- Mr and Mrs Frederic D Weekes

Thank you,
Margaretta Mitchell
Elizabeth Weekes

FRIENDS OF THE QUITZOWS
90 Mrs. F. D. Weekes
29 Plaza Drive

PLEASE SEND CONTRIBUTIONS (tax-deductible) to: Berkeley 94705 (653-6476)

ΟΤΙ ΚΑΛΟΝ ΦΙΛΟΝ ΑΕΙ
Whatever is beautiful is always loved.



Temple of the Wings 2800 BUENA VISTA WAY ☪ BERKELEY ☪ CALIFORNIA

You are cordially invited to attend
an evening of

· SLIDES · DISCUSSION · FILM · REFRESHMENTS ·
celebrating the continuation of the film project,
DANCE FOR LIFE

a documentary film on the dance
tradition inherited and developed
by Sulgwynn & Charles Quitzow
at The Temple of the Wings

WEDNESDAY EVENING
March 15th 1972
8 P.M.

at the home of
Henry Dakin
3456 Jackson St.
San Francisco 94118

R.S.V.P. by March 10th if possible
922-6798 Margaretta Mitchell
346-0666 Henry Dakin
653-6476 Elizabeth Weekes

COMMITTEE : FRIENDS OF THE QUITZOWS

Mrs. William Boynton
Oebel Quitzow Braun
Robert Braun
Mr. and Mrs. William Bronson
Mrs. Melvin Calvin
Henry Dakin
Mr. and Mrs. Elton Davies
Nancy and Vernon Genn

Mrs. Gerald Haqar
Mr. and Mrs. Stephen Harris
Theodora Kroeber Quinn
Mrs. Wallen Maybeck
Mr. and Mrs. Donald McLaughlin
Mr. and Mrs. Kenneth Mirov
Margaretta and Frederick Mitchell
Mr. and Mrs. Frederic Weekes

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