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JUDD BOYNTON

FLORENCE TREADWELL, AND BERKELEY

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Judd Boynton

FLORENCE TREADWELL, AND BERKELEY

An Interview Conducted by
Suzanne B. Riess

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PREFACE

Judd Boynton was interviewed February 9, 1973, for the oral history project, Dance at the Temple of the Wings, the Boynton-Quitow Family in Berkeley. This project, underwritten for the Regional Oral History Office of The Bancroft Library by Henry Dakin, comprises interviews with Charles Quitow, Sùlgwynn Boynton Quitow, OEloel Quitow Braun, Durevol Boynton Quitow, and Rhea Boynton Hildebrand. The two volumes of oral history material are deposited in The Bancroft Library together with supplementary visual and documentary materials on The Temple of the Wings.

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Judd Boynton

[Interviewed February 8, 1973]

Grandfather Treadwell

Judd B: I think that in order to understand my mother and also to understand Isadora Duncan it is necessary to go into the background of my family, my mother's family, and Isadora's family. Now, I think the most significant thing is that Isadora's mother was the mistress of my Grandfather Treadwell. And to explain how all these things came into existence is--it goes back to my grandfather's early life in New York.

He came from what was regarded a more or less upper class family. And his father was a contractor in New York in the construction of the new buildings in Manhattan. At the time of the Civil War, my grandfather was a boy then, about fourteen years old, perhaps a little bit small for his age, and he raced off to join the Army and get into that war. He enlisted for ninety days to go down and lick the south. Being that he was small, he was not able to come in as a regular soldier, but came in as a drummer boy. And when the ninety days were up, he was asked to re-enlist as a drummer boy and he said no, he didn't want to be a drummer boy, but if they'd allow him to carry a musket, he would re-enlist.

Because he was small, they said, "No. You go home and come back when you're a little older." So, he went home and my great-grandfather became rather upset about the situation of that war going on and he decided to get him as far away from that war as

Judd B: possible. So, he put him on a sailing ship to Panama, with instructions to the captain to make arrangements for him to go on up to San Francisco on another sailing ship. And there, one of my grandfather's classmates took care of his education. And then he had an older brother, George, who was also out in California, and that was the means of his coming to California.

Now, in that he came to California as a very young man, full of adventure, he was essentially freed from all of the Puritan ethic, the rigid nonsense about that if you're having fun, why, there must be something wrong with it and the concept that you had to work without pleasure and so forth. So, to him, life became more or less a very exciting adventure and this man was, ultimately, the father of my mother.

Riess: Did you know him? You talked . to him?

Judd B: Oh, I knew him well. When I was a little boy, he used to come up to the Temple of the Winds and he'd always bring with him Eduardo Alvarado, who was supposedly one of the grandsons of one of the former Mexican governors of the state of California, who acted more or less as his chauffeur and masseur and general assistant and so forth. And oftentimes, he would bring two or three Mexican-American mariachis, who would sing with guitars and so forth.

When he would arrive at the Temple, there would be a lot of music and dance of the sort that he liked, which was mostly more or less the Spanish type dancing. I forget the names of some of these steps, but I remember him in his seventies and eighties, how he used to like to step out and dance to the guitar music. And also, the man Jaime d'Angulo, who lived up the street from where we lived--a block up Buena Vista, which was then at the end of the street--would always come down whenever my grandfather would come up from the Los Angeles area with his troupe of mariachis. They would laugh and dance and tell stories and speak Spanish and have the most marvelous times.

Then, when my grandfather would go south, Jaime d'Angulo would go back up and we'd never see him around the Temple until my grandfather would return again.

Riess: Where was your grandmother at that point?

Judd B: My grandmother died earlier and these times I'm speaking about mainly are the times after her death. She died about 1921 or '22.

Riess: So, you got to know him when he would come up in these years?

Judd B: I first got to know him much earlier than that, when I was a very little boy, and then I used to visit him in Glendale, where he had his sheds and workshops where he'd do his experimentation. I remember one of the times I was down there, he was working on an invention that he called a washing machine. I don't know whether he ever got his washing machine into a competitive operating position or not, but that was about the time when others were also developing washing machines and his was one of those early washing machines. Whether it was a successful commercial venture or not, I don't know. But many of the things that he did do were very successful commercially.

Riess: When they lived here in Oakland, what was his business up here?

Judd B: Well, his business generally was mining, railroading, surveying. He later got into oil. It was the oil and the railroading that took him to the southern part of the state and then he got into motion pictures. He had a studio called the Brentwood Studios. Zazu Pitts was one of his first stars. King Vidor was one of his first directors.

Riess: He was a producer?

Judd B: He was a producer and had this small studio called the Brentwood Studios.

Riess: In the rest of his life, do you think he was consistent with his early, non-Puritan ethic, or did he go through a period of being a rather ordinary, middle class man?

Judd B: I really don't know exactly whether you would say he went through the ordinary middle class route. In fact, I don't think he did. I think he was always rather an adventurous person, always obsessed with new ideas, always probing, always adventurous. For example, to show the difference between my own father and my grandfather, my own father was born in the mining camp of Rough and Ready and was raised in the mining camps and on farms down in the San Joaquin Valley, near Atwater, went to school in Merced, and then, later, to the Oakland High School, and to the University of California in Berkeley, where he majored in the classics, and then he went into law, after going through Hastings in San Francisco. Now, the interesting thing was that my grandfather, realizing what a scoundrel he regarded himself to be, decided that he was not going to allow my mother, his daughter, to marry a man like himself. So, he turned aside a few young men and when my father came along, he was given approval.

Judd B: Now, I imagine that the reason he was given approval was because my grandfather had an eye out to drift. In other words, he liked various young women, liked to play around. And he looked upon my father as a man who would be very loyal to my mother, which I'm convinced my father was. But to show the difference--one time my father, as a lawyer, was staking out a mineral claim for one of his clients in the oil fields down near Coalinga in the San Joaquin Valley. And the legal aspects of getting in these oil claims were that you could make your initial claim and then you had to go down and get the stakes in within a certain number of days. I forget whether it was sixty days or ninety days. But, in the meantime, someone else was trying to jump this claim and to block the putting of these stakes in. And if these stakes were not put in in that time, then the other party could seize that land and put his own stakes in.

So, my father's client was very upset by this situation. My father said, "Well, I will go down and drive those stakes myself." So, he went down into that area around Coalinga and hired a horse and went out to the area. He got off his horse at the four corners of the claim, drove his stakes, and there were these men who were guarding it in the center, with their camp and their guns and so forth, and he got on his horse and rode over near them and drove the center stake. He had to ride by these men, so he waved at them and then he rode on out to the railroad station. Well, the men raced over to see what he was driving into the ground, and they could see that these were claim stakes. This was what they were being paid for, to stop the driving in of these stakes, so they got on their horses and they took after my father and they caught him at the railroad station where he was waiting for a train.

They went after my father vigorously, demanding that he come back and pull those stakes out. But my father explained to them that he'd be glad to go out and pull the stakes out, but it wouldn't do any good. Once they had been driven, they could be pulled out five minutes later. It wouldn't make any difference. The fact is that they were driven and that's what counted. So, the men were very upset because their boss would raise hell with them.

My father said, "Look, take me to your boss and I'll talk to him and get you out of trouble with him. I mean, this is something I can explain to him." So, they decided that that was probably the best idea. They'd all get on the train and go on down toward Bakersfield and talk to these men's bosses. My father, in the meantime, sent a telegram on ahead to my grandfather, my mother's father, who was a couple of stations down

Judd B: the track in some other oil fields in that area, and explained the situation, that he was going down to talk to the bosses of these gunmen who had been put there to stop my father from staking that claim.

Well, they all got on this train and they were going down and finally they came to the station where my grandfather was and he came aboard the train with his gunmen and told my father, "Come on. We're getting off." And my father tried to explain to him, "Look, I've told these men I'm going with them." My grandfather said, "No! You're getting off," and he took my father off with his gunmen.

You can see, my father was the sort of person who was unafraid to go and talk to people. He was very close to the farmers and the people and it didn't make any difference what the problems were, he'd go and talk to them, whereas my grandfather was a very different sort of a person. He'd say, "To hell with it!" He was somewhat of a scoundrel and loved to act with force and get things done and not allow things like that to disturb him. So, that was the difference.

Grandmother Treadwell

Judd B: Now, to get back to my mother and her mother. My grandmother, my mother's mother [May Sülgwynn Treadwell] was one of the many illegitimate daughters of Isaac Singer, the man who invented the sewing machine. Singer had some two wives and three mistresses, maybe more, and he had made an enormous amount of money, so he was very responsible to all of his children, both legitimate and illegitimate. He saw to it that they were raised and taken care of.

The job of raising my grandmother was given to a family called Wentworth, and Singer settled a considerable amount of money on them. They were a New England family, very Puritan, quite proper, but rather impoverished.

Riess: What was their connection?

Judd B: Their connection was he more or less selected them. I don't know exactly how he selected them, but he made a deal with them somehow or another that they would raise this child and he would settle a large amount of money on them, which he did. He arranged that they'd go out to San Francisco so that my grandmother would be raised without the stigma of being illegitimate,

Judd B: so that she would be able to be comfortable and lead a more normal life.

Well, they came out here in a sailing ship around the Horn to San Francisco. And then, when she was about seven years old, she was sent on back to Boston to be educated properly, and then she returned.

The great tragedy of her life was the very rigid and puritanical spirit of the family that raised her, and they were also continually reminding her of the dreadful aspects of sex and so forth, especially in view of the fact that she was an illegitimate child. These things sank in on her, to the point that she became a frigid woman.

Riess: That fact was never kept from her, that she was illegitimate? It sounds like it was flaunted.

Judd B: Oh, it was flaunted on her. The poor woman just had to live with this and be made aware of it. Actually, one of the great tragedies was that a good deal of money was also settled on my grandmother by Singer. And during this period the Wentworths went through their money in some very foolish investments and then they took the money that was in trust for my grandmother and seized that for themselves and that became the money of their family that they considered their own and kept.

Now, in later years, my grandfather said to her, "Look, this is nothing to worry about. We have plenty of money and to hell with them! Let them keep the money if it means so much to them. There's nothing to worry about." But, in any event, I do believe that the reason why my grandfather married my grandmother was because they were essentially raised in the same class. There was a great deal of class consciousness in those days and very rigid restrictions between the various levels of society. The people at the bottom were regarded as extremely uncouth, ill-bred, spoke terrible language, did all sorts of things according to the notions of those people of the so-called upper classes.

In that my grandmother and grandfather were essentially of the same class, it was very natural that they married. But it was also very tragic, because here was my grandfather, a very adventurous sort of a person with great freedoms, married to a frigid woman. So, as a consequence, they didn't have a lot of children and this, in a sense, was a tragedy--a tragedy in this sense, that, in those days, people in that class did not get a divorce. Rather, they kept their wives. They kept their families

Judd B: together and then sought their sexual pleasures on the outside. And how dreadful a thing it was! I mean, how much better, in my opinion, it would be to get a divorce and for a man to have a total involvement, so that his wife could also be his mistress and they could have a total involvement together. But that wasn't the way it worked out.

Now, out of this, my grandfather did have quite a number of mistresses through his life. In fact, at the very end of his life, my own mother and father were terribly upset by the mistress he was then living with. Her name was Lily. And they were objecting most strenuously to the idea that he should be living with a mistress, to the point that he even forbade them to come to his funeral. But, of course, he being dead and lying in the casket, he couldn't stop them from coming to the funeral. They came anyway.

Riess: I'd like to know a little bit more about your grandmother. Did she talk to you about her upbringing?

Judd B: No. My grandmother never talked to me about it. My mother did talk to me about it. My grandmother, as I remember her--I was still quite a small child through the time that I knew her--was very proper, spoke with a very clear diction, and she was always very kind, very sweet. I remember how she would try to help me with my schooling, with how to pronounce words correctly, how to structure sentences correctly. My best memory of her is a very proper, very kind, and frail woman. She was quite old when I knew her.

Riess: So, anyway, all the very different energies of these two people were bent on your mother, I guess.

Judd B: All right, now. I would say this, that with my grandfather being so free, free in his spirit, free in his sense of music, of dance, of enjoyment of life, and my grandmother being so proper, so rigid in her Puritanism, that my mother picked up both aspects. She picked up the proper, she picked up the Puritanism, but she also picked up the enormous freedoms of my grandfather. And throughout her life, she had these enormous torments, sometimes with great freedoms and then sometimes returning to the rigidity and the morality of the Puritanism. So, she had these enormous emotional storms that troubled her and bothered her.

The Duncan Family Connection

Judd B: Now, in contrast, Isadora's mother, being the mistress of my grandfather, divorcing her husband, and more or less following my grandfather wherever he went over the next several years, first from San Francisco and then into Oakland--

Riess: Really? I'm trying to make that story work. She was married to somebody named Joseph Duncan, right?

Judd B: Yes. She was married to somebody named Joseph Duncan. She divorced him.

Riess: Oh, I thought he deserted them.

Judd B: Well, there are all sorts of stories about that, whether he deserted or not. I don't know the exact details of that.

Riess: But there was that connection?

Judd B: There was that connection. My grandfather and Isadora's mother were very close. The old man Duncan was involved in a bank in San Francisco that failed. I think that he was wiped out financially as a consequence of that. He was a friend of my grandfather and how the skullduggery worked out, how they maintained their liaison under the eyes of old man Duncan, I really don't know. But somehow, they managed. I mean, these things are even managed to this day. You find various married women with their lovers on the outside. They do it discreetly, or sometimes they do it discreetly. But, somehow or another, my grandfather managed with Mrs. Duncan and they stayed very close to one another. In other words, when he moved to Oakland, she moved to Oakland. They'd always stay a few blocks apart.

And the thing is that the first two, Raymond and Elizabeth, were the children of the old man Duncan and the younger two, Augustin and Isadora, were the children of my grandfather.

Riess: Really? Wow! I didn't know any of that!

Judd B: Well, those are the so-called skeletons in the closet. Now, the thing is that because of the closeness of Isadora and her mother to my grandfather, my mother and Isadora were constantly playing together, being together, and so, there was that interplay between the families, and Isadora and my mother more or less grew up together. So, she had the exposure to this fabulous life

Judd B: in the Duncan home, with old man Duncan gone, but with Mrs. Duncan there and Isadora and the rest of the Duncan children there, or she could be home in this very cold home of her own mother.

Riess: Why was it necessarily fabulous in the Duncan home? Was Mrs. Duncan a very warm person?

Judd B: Well, I think that Mrs. Duncan was caught up in a good deal of ambivalence in the situation, but I think it was a much warmer type of a place. Of course, Mrs. Duncan, from what I understand, was rather a frontierswoman, Irishwoman, and so forth, and probably very much more adventurous than my grandmother. And whatever it was, there was more music, more dance, more creativity, and then, of course, with my grandfather frequently there, the music would go on and the dancing would go on and so forth.

I really believe that this was the origin of the freedom that both my mother and Isadora had in their freedom of dance. They stepped away from the concepts of the traditional ballet, where things were very rigid and the motions were more or less contortions of the human body, not natural postures of the human body, but twisting the body into unnatural positions.

The dance of the Spanish-American, Mexican people was more with the movement of the music and there weren't any contortions in this. I think that out of this came a greater freedom. But, on the other hand, there was the need for the classical music, the music of the works of Beethoven and Bach, the music that they regarded as the classics. They felt that these were the musics of greatness. What Isadora and my mother did was to try to put dance to this type of music and, essentially, that is the type of dance that they ultimately developed, the dance that Isadora took into Europe and, with it, gained her fame.

Riess: Do you know anything about this turnverein, this gymnasium that they studied at in Oakland that's referred to?

Judd B: I really don't know. I think that Isadora started her own little dance classes where she would take students and, this way, gain a certain amount of leadership and generate a certain amount of money. Now, the exact details of all of the intricacies of their movements throughout Oakland and San Francisco, I do not know. Oh, I might know some, but I can't bring any up to memory at the moment.

Riess: Is this a good time to talk about the relationship with Gus, too?

Judd B: Yes. In the sense of Augustin, when my mother was grown, a young woman, she did become engaged to marry Augustin. She became

Judd B: engaged to Augustin and, at that time, my grandfather decided that he'd better break this up, because he didn't particularly feel that it was proper for two of his children to get married to one another. So, he got Augustin aside and gave him a thousand dollars and, well, he explained the facts of life to him, told him exactly what the situation was, and gave him a thousand dollars.

Riess: The relationship, you mean?

Judd B: The relationship. He became aware of the relationship, of who he was, how he was related to my grandfather, that he was my grandfather's illegitimate son, and that it would be best if he dropped his engagement with my mother, his daughter. And he then told him it would be best for him to leave town, go on back to Chicago where Isadora was at that particular moment, and he gave him a thousand dollars to get out. Now, at that time, my mother was unaware of the situation and she was furious, furious with my grandfather for giving Augustin the thousand dollars and even more furious with Augustin for accepting it, because she did not know at that time what the reasons were.

Riess: What a story! Who knew at that time? Did your grandmother, do you think?

Judd B: My grandmother, I don't think--I never did talk with her about this. I really don't know how much she knew or how much she didn't know. She must have known something.

Riess: When did your mother learn what the relationship was?

Judd B: She probably learned shortly thereafter, because she ultimately became reconciled to that type of a situation.

Isadora's Return in 1917

Judd B: Now, the thing that ties this together in a most extraordinary way is that Isadora came out here to San Francisco about 1917, more or less, and she brought with her Paris Singer, who was my mother's cousin, as her lover, and she was very open about her concepts of free love.

Now, my mother was teaching dance, had built the Temple of the Winds, was teaching dance and, in that period of 1917 and earlier, free love was frowned upon if it were practiced openly. You had to be very discreet in this sort of thing. But to

Judd B: practice it openly was scandalous. You had to be very, very careful about this sort of thing. And here Isadora came out here, with her lover, unmarried, quite open about free love and her advocacy of it, and this brought about a tremendous struggle between my mother and Isadora. Here's where they had their great battle that split them. She more or less demanded that Isadora behave herself, that she use discretion, that she just could not, here in San Francisco, act this way. And Isadora Duncan told her to go to hell, that everybody knew that dance sprang from sex, that this was the mainspring of the dance. The whole feeling of sex was a very beautiful thing and the sooner that people woke up to it, the better it would be.

And my mother argued, "But look! If you're going to introduce people to new ideas, you have to do it gradually. You have to be very careful or the whole thing will explode and backfire on you." They fought this thing out and my mother said, "But look! I'm tied up with you. I'm associated with you so completely that if you don't, it's going to ruin me. I have to live in this community." And Isadora said, "Look! To hell with it! That's just too bad. You're going to have to accept it the way it is. And if you get torn to pieces, why, that's your fault, not mine. I'm not worried about it."

Well, with this, their both being very headstrong people, almost vicious in their ways of approaching certain aspects that they became determined about, my mother told her, "Look! Either you shape up, or you will not dance at the Greek Theatre!"

Riess: The Greek Theatre?

Judd B: The Greek Theatre here in Berkeley. Now, at that time, Isadora was planning a big extravaganza welcome-home in the Greek Theatre up in the Berkeley campus, and she was making enormous preparations for this. My mother was a very vindictive and vicious woman in certain circumstances, when she got her dander up, and she laid the law down to Isadora: "You are either going to behave yourself and cut down such an exposure of the idea of free love, or else you won't dance in the Greek Theatre." Now, Isadora said, "No. I'm going to just go ahead and do it the way I want."

Well, my mother had, in her earlier life, had a short engagement to be married to William Randolph Hearst. This was more or less an arrangement that had been set up by my grandmother and Phoebe Hearst, but it was short-lived. But regardless of that, there was a friendship that had been built up between my mother and Hearst. So, she went to Hearst and, in that Hearst had given this theatre to the University, he also had a certain amount of

Judd B: say in what was going to go on there, and Isadora never danced.

Now, in her book, My Life, she describes how she never knew why she was not allowed to dance in the Greek Theatre. Well, this is absolute nonsense. She knew damn good and well why she wasn't allowed to dance in the Greek Theatre and she knew it was my mother who had stopped her and she knew why my mother had stopped her.

Riess: At that time, your mother was an exponent of certain far-out things, but free love was just the outer limit of far-out, I guess.

Judd B: Well, I would say that this was an aspect of the hangover from my grandmother, who had been raised as a Puritan, and was a very rigid aspect in life. My mother had a certain number of these Puritan aspects and a certain amount of the other. In other words, she would swing in ambivalence between the two. And certainly, she had an admission that free love was essential, was a part of life, but the thing is that she also had this enormous guilt that was planted in her by my own grandmother, so that she had these ambivalences.

Now, the other fact was I think that my mother was extremely practical. She knew that she had to live in this community. She knew that the community was not ready for it, that she was far-out enough, that we were getting enormous criticism from the community, and she didn't want to bring down the wrath of the community on her, because many of her dancing students were daughters of good families. She was catering not to the lower classes, but to people who regarded themselves as very clean, proper families who did not believe in free love, or, at least, did not believe in it openly. So, in order to survive, she felt, at least, that she had to behave in a way, or create an image to the community, that she didn't believe in that. So, with Isadora coming out, it made it rather disastrous, or at least she imagined it was disastrous.

Now, the curious thing is that after Isadora left, my mother's notoriety increased. Her students became more in number. The number of people that would come to her festivals-- she had an outdoor theatre up behind the Temple and it would be packed, again and again, with people coming. So, I don't think that Isadora's advocacy of free love and so forth did anything to destroy my mother. In fact, it sort of increased the interest people had in her, so that it had exactly the opposite effect.

At Home on Sundays

Riess: When you say that her notoriety increased, that doesn't sound like something that she would like, but the attention, or the fame of the studio--

Judd B: Well, the attention, the number of people attending and so forth. And, in a way, it was notoriety. It wasn't necessarily the best of publicity, but people used to come up there in great droves. I remember on Sundays we used to have open house. In those days, the main transportation around the bay would be by ferry boat, train, and streetcar. So, the streetcar ran up Euclid Avenue and people would get off at what is now Hawthorne Terrace and walk up the steps and on up Buena Vista to the Temple. It would be like an endless stream of ants, of people coming and going all Sunday afternoon.

Now, many of these people came up more or less to gawk. They were curiosity seekers. They weren't necessarily admirers of the art. They were people, I'm sure, who were attracted more by notoriety than they were by the concept that the dance was an extraordinary, beautiful thing. They wanted to go up and look and see. So, there were literally thousands of people who would come in the course of these Sunday afternoons.

Riess: Did it make any difference to your mother what people's motivation was for coming up there? Did she react differently to people with different motives?

Judd B: Well, I think that the people were basically well-behaved when they were up there. There was no rioting or anything like that. They were just curiosity seekers and so forth. And then, of course, there always were a number who were sincerely interested and would ask intelligent questions. And my mother would be fascinated and would respond and entertain these people and my father, of course, also was rather delighted and he would explain various things--our mode of life, what was going on, how we lived. So, the people found this enormously unusual and they just seemed to respond with awe and respect and some bewilderment, I suppose.

Riess: When was this? Before the fire?

Judd B: I would say this was anywhere from about 1915 or '16 on up to the time of the fire. Finally, along about 1921, they became rather impatient with the numbers of people and decided instead

Judd B: of its being every Sunday, they would have it the first Sunday of every month and reduce the strain upon themselves so they could have more freedom to do other things, to have more private life. So, that took place about 1921, roughly, when they reduced it from every Sunday to the first Sunday of every month.

Riess: Was it just word-of-mouth that brought people up there, or was there any more concentrated publicity?

Judd B: Well, my mother was constantly getting in the newspapers. For example, take when Teddy Roosevelt was President of the United States. Along about 1907 or 1908, Isadora was in trouble on the east coast because some of the Protestant ministers were saying that her dance was rather obscene. And one day, Roosevelt appeared at the theatre in Washington in the presidential box. And in his comments in the newspapers afterwards, he said, "I don't see anything obscene. There's nothing obscene about this. This is rather a delightful young woman dancing. How beautiful it is." And with his words, he more or less swept aside all of the wagging of the tongues of the Protestant ministers. And I think he saved Isadora from the putting upon her of some of the lewd notions that more or less had been focused on her.

Now, Roosevelt came to the west coast after he was President. I don't know the exact year, but that's a matter of history. But the first person he interviewed was my mother. I think this was in the Palace Hotel, although I might be wrong. But he asked for my mother to come in for the first interview and then he interviewed the newspaper people. Well, I think that this all was a consequence of my mother's relationship with Isadora and so forth and his remembrance of having pulled Isadora out of the fire. And I think that it had something also to do, in that the two of them were associated.

Riess: He would have heard of your mother through--

Judd B: Well, along about the years of 1908, 1910--I don't know exactly the years--my father had several cases in the Supreme Court of the United States and, at the same time, my mother was back in the east. She was lecturing on her concepts of life, of dance, of diet, of food, of getting the corsets off of women to free their bodies, to free up their whole attitude towards life, to bring out the feminine qualities, not strap them in with all the absurdities of dress and so forth that they were then wearing. And she had a very successful lecture tour.

I remember my cousin Judd in New York, who was a first cousin of my mother, who then lived in New York, telling me

Judd B: how one day my mother was riding on the Third Avenue El, hanging on the strap, standing up, while all of the men who were seated were reading newspapers. And on the front page of the newspapers they were reading was my mother's picture, right on the front page. So, this was an example of how she became so heavily covered by the newspapers.

Riess: I see. So that's why Roosevelt would have called her to come and talk to him. I'm fascinated by all these curiosity seekers and how anyone could tolerate them. I guess it was because your mother believed enough in her ideas that she would really have wanted to share them and have everybody get the benefit of it.

Judd B: I think that my mother really did sincerely believe in what she was doing. She was fascinated by the dance. She got a tremendous amount of admiration from those who were sincerely interested in the dance and the arts. Her students were numerous, students from little children on up to fully matured women. And then there were artists from all over the world who used to come and visit and talk and listen.

Riess: Who?

Judd B: The names of the artists I do not remember.

Riess: But you mean painting artists?

Judd B: Painting artists, musician artists, dance artists, all sort of artists.

The thing is that I remember during the First World War the great numbers of artists from Europe who would be traveling over here, partially to escape the war in Europe and also to see America, in that it was more or less a safe place to travel and be. Many of them would come to San Francisco and they would, during their time, come and visit my mother. I remember time and again these various people, one by one, would be guests at the house and I, as a little boy, used to like to talk to them, talk to them about philosophical ideas, what they were thinking. And the thing, of course, always that would fascinate me, probably the most of that time, was their descriptions of the war in Europe. Some of my earliest memories of the descriptions of the guns that could be heard in Belgium and Liege and various places, the roaring of the cannon and so forth--it was a strange, haunting, fascinating, and yet terrifying world that they would describe.

But I was also enormously impressed at how open minded many of these people were. I'd ask them how this was or that

Judd B: was and they would give me rather honest answers, as compared to many of the people, say, the more or less proper people of Berkeley. If you'd ask them questions about how we came into being, many of the people would give you the stork story, where these people were quite honest and would explain how we were born and how certain things happened and so forth. They would answer my questions, or at least try to answer them, in a very sincere way, without putting a lot of fright or nonsense, or saying these were things you shouldn't talk about.

Riess: How about whatever the Bohemian society was in San Francisco at the time? Was that a group of people that would have come to see your mother, the artists?

Judd B: There were many artists in San Francisco who my mother associated with and many that she did not.

There was Charlie Keeler, here of Berkeley. He was a poet who had a theatre over at the other side of the Claremont Hotel, towards Oakland from the Claremont Hotel, up in the hills. He had an outdoor theatre where he used to read poetry and so forth.

Riess: But was there any coming together?

Judd B: There was a coming together. I remember hearing that my father became very upset because Charlie Keeler used to come up and visit my mother too frequently. I remember when I was courting Charlie Keeler's granddaughter--Roberta, who I later married--one time I picked up my father and mother and took them to church, taking Roberta with me. And then after church, I came and picked them up and took them out of church and we all went to have lunch at the Black Sheep and we talked a great deal and so forth. It became obvious to my father who she was, because we talked about history and so forth. Then I took them home and hardly had I gotten back to my own home, when my father phoned me and said, "Son, I want you to stay away from that Keeler girl." And I said, "What's the matter, Pop? Did you have a hard time with Charlie Keeler?" He said, "I certainly did. I had to tell him to stay away from here." So, there was a good deal of that sort of thing. It was a part of the life also around the Temple.

Riess: But you're saying that was really in your father's imaginings?

Judd B: Well, I don't know if that was really in my father's imaginings.

Some Differences of Opinion at Home

Judd B: Actually, my father and mother were very different, very, very different. My mother had a great deal of freedom. I remember he was a Republican. She was a Democrat. Their views were very, very diverse. During Prohibition, we had a Greek friend, a man who used to work for us landscaping. He had a chicken farm out in El Cerrito, underneath the old quarry there. He had several acres and he'd raise a crop of truck garden vegetables and so forth. Frequently my mother and I would go out there to some of these Greek festivals and dances where all of Pete's friends would be and they would have an abundance of wine, which was illegal in this country at that time.

Well, I remember one time my mother brought home a demijohn of wine with a wicker binding around the bottle. Well, this was marvelous, but when we got home, my father absolutely threw a forbidding note on this and said, "No wine!" And down the drain went the wine. But this was the difference between my mother and father. In other words, I think that there were many things where my father tried to keep my mother in control, to restrict her freedoms in a certain way, and I'm sure that she pursued many of these things, exactly how much, I don't know.

Riess: But you don't think of yourself as being brought up in a house of conflict over issues, or do you?

Judd B: The thing is there were conflicts. There's no doubt about it. I remember the battles that my mother and father would have and then they would calm down and get along again.

Riess: It wasn't hidden particularly then?

Judd B: Oh no, no! My mother was very explosive and they could battle it out. My father, in his effort to be understanding and patient and so forth, would try to argue it out and discuss it. My father would try to be more rational and my mother was very emotional. No, there were numerous conflicts, diverse opinions. My father actually tried to be and wanted to be a very reasonable person. He wanted to get along with the community. My mother would sometimes want to just go out and do battle with the community if they were conflicting with some of her ideas.

Actually, I think that they had probably what might be regarded as a good, healthy life. I mean, they'd fight it

Judd B: out and then they would be very close and loving. They weren't always in conflict, in other words. The majority of the time, they were getting along just fine. But when they would have their conflicts, there would be really storms. But then my father would usually calm this thing down within a half hour. The storms wouldn't last for days. They would be bursts of anger, volcanic, and then it would calm down and we'd get along fine for a number of days and there might be another storm a couple of weeks later, you see. But it was a healthy type of a battle, I think, to get the angers out and get them over with and live together.

You see, my father would go off to the office in San Francisco. My mother could have her day life, teaching dance and so forth, with her students, her pupils, her visitors, the artists, and so forth. And my father would come home in the evening and then they would have their family life together, so that my father had a totally different world in San Francisco and my mother would have a totally different world during the day in Berkeley at the Temple. And then, at nighttime, they would have their third type of life together.

To Be a Boynton Child

Riess: Yes, with all those children! Let's hear a little from the point of view of the children. You all seem so different. I don't know whether it's that you were born at different times in your family's life or what. How would you account for that?

Judd B: Well, I think the real problem of being raised like we were-- we lived in this Temple, where we lived, essentially, an indoor/outdoor type of life. The Temple had no walls, but it had curtains that came down to shut out the winds in stormy weather and these curtain were not excellent protectors against the wind. They would flap with enormous noise during the storms. We did have a heating system, a furnace deep underground in a basement, that heated the floors by running hot air through hollow tiles, so that we at least could walk barefoot on warm floors. During the nighttime, we would take a stack of mattresses and lay them down in the northern end of the Temple on the floor, and sleep on these mattresses. In the daytime, we would stack these mattresses up to the side, and then Mother would have her dancing classes in this huge area, so that it served a dual function.

Judd B: In contrast to the other children of the community, they all had a more conventional way of living, where they had walls to their houses. They had beds that remained permanently set up wherever they were in their bedrooms. And when they would come up and see the way we lived--children are very frank in the way they talk and ridicule you, or laugh at you, or something, and they'd go and tell their friends how these crazy people lived and so forth. And I would catch a lot of whispering of this sort of thing, or direct confrontation with it, as a child.

This was very difficult, because I think that one thing a child likes to do is to conform. He likes to be like the other children. And to be sent off to school and to be remarkably different--I mean, my mother, on my first day to school, sent me off in a Dutch cut, which was a cut of hair that little girls were then wearing, and sent me off in some clothes that she had designed, which were rather delightfully comfortable clothes, much more comfortable than the little boys were then wearing, but they were different. I wanted to be like the rest. I wanted to be able to conform to the rest and, because of this, I was not able to. I had to fight. I had to make my way as best I could. It's very difficult for a child to be ridiculed and to be made to feel he's unique and different, not different in a way to be admired, but different in a way that he is to be ridiculed, it's very uncomfortable.

Riess: All of your brothers were also sent off in similar fashion?

Judd B: Yes. Now, the problem is that all of us reacted in our own ways to offset this. You take my sister Rhea. She married and went down to the Los Angeles area. That was her escape.

The other thing that I think is important is that dance, in those days, was regarded more or less as a feminine thing. It was perfectly all right for a girl to dance, but for a boy to dance, that was considered odd. Boys just didn't dance. That was playing a role of being a girl. So, with my sisters, it was much easier. But for the boys, it was a dreadful thing to be ridiculed, to be called a girl, to have to struggle through this thing without any sense of privacy.

My brothers all met it in their own ways. In other words, they got out of the area, or, those who remained tried to adopt a life that was more or less obscure.

Riess: What did your parents do to help you through this? Certainly they knew what was happening and certainly they persisted, so how did they explain it?

Judd B: Actually, my mother and father did very, very little. They just let us grow, gave us almost no guidance. One of the things that I think was rather sad about this is that I think it would have been a marvelous idea had they inspired us in the sense of saying, "Now, here, in a practical way, is something you can do, if you want to go into medicine or if you want to go into science or you want to do this, want to do that," to explain to us what vistas these things would open. But we were just let grow.

Of course, my oldest brother, John, being closest to my father in age, being older, was more or less forced to go into the law, and he wanted to be a chemist, but he was more or less forced to be a lawyer by the dominance of my father. And then he became a rather dreadful lawyer and, finally, he left his law practice and went to close up his business in his own home and then practiced neighborhood law in an obscure part of San Francisco for the rest of his practicing years, until he finally retired. But he just practiced out of his own home, a sort of neighborhood type law for people who'd get arrested for drunk driving or various neighborhood problems and so forth. He'd take care of these things and that was the type of law he practiced.

Riess: I understand that Rhea was really a strong dancer. If she had wanted to go on with dance in a big way, would there have been any encouragement for that, or what?

Judd B: I think that Rhea could have been a great dancer. I mean, she certainly was a great dancer. She graduated from the University of California in 1923. She was in the Parthenia; I remember seeing her dance in that. She had a movement so vital, alive, swift and graceful. She was a great dancer. My sister Sülgywnn never did have the fire and the movement of my sister Rhea. My mother was a great dancer. She also could move with fantastic life and spirit.

Rhea did get married. They then moved to Los Angeles and it was down in that area that my brother-in-law, her husband, got tuberculosis and died. Then Rhea also came down with tuberculosis and very nearly died. So, it was an enormous struggle for her to raise her three children. One finally died of tuberculosis of the bone. And by the time she had raised her two sons, it was too late. So, because of that, I think that she left the dance.

Riess: Actually, when I asked you about what your parents did to help you and give you guidance, I meant in giving you some sort of attitude with which to confront the jeers.

Judd B: Actually, they did very little, almost nothing. I remember that we more or less had to face it ourselves. My biggest protection was through my older brothers. If I had battles that were too heavy, I could ask their help. But mostly, myself, I coped with it in my own way. I found my own solutions and my own solutions were basically to try and do things independently. In other words, I knew, for example, things that if I wanted to get done, I could go to my mother and she'd give me approval. I'd go to my father for other types of things and he'd give me approval. And then for those things that I couldn't get approval from either one, I also knew, by watching my older brothers, that I shouldn't go to either of them for any of these things, so that I would just go ahead and do them myself. And because of the number of brothers ahead of me, I was more or less obscure. They couldn't watch every movement I made, so I had a great deal of independence. For example, I had my first automobile when I was thirteen years old. I had the thing actually running when I was fourteen. Now, my father would never given approval to this sort of thing and I knew that, so I didn't tell him I had an automobile. I kept it somewhere else. And it was that sort of thing that I had to do and do imdependently.

Riess: I need to get some dates in here to glue things together. You were thirteen or so?

Judd B: That would be about 1925.

Introduction to Christian Science

Riess: Can we talk about how Christian Science enters onto the scene?

Judd B: Yes, the Christian Science is a most important aspect that had an enormous influence in my mother's life. Apparently, my mother must have been extremely neurotic in various ways. From what I understand from my father, the medical bills were rather staggering--large. And then my brother Caleb (who was some five years older than I), when he was a little boy, I suppose around three or four years of age, had a mastoid infection and was operated on. Apparently the methods of giving anesthesia, of giving gas or whatever they did to keep people asleep and perform the operation, were faulty. They must have had an imbalance, so that he did not get enough oxygen. So, after the operation, he did not come out or regain consciousness and apparently had rather massive brain damage.

Judd B: Now, the doctors were aware that this type of damage was usually fatal and they gave my mother very little encouragement. At the same time, my mother had been in communication with some Christian Science friend of hers, who became incensed over this nonsense about his being in a fatal condition. I shouldn't say nonsense--this idea that it would be fatal. But she regarded it as nonsense and said, "Take the child out of the hospital. Bring it home," which she did. She went in and took the child and, in a number of days, the child regained consciousness, but there was definite brain damage that remained the rest of his life.

Now, the idea of pulling this child back from death--my mother attributed that to Christian Science for having performed the act. So, she became very serious in her Christian Science.

A curious thing happened with this: all of the medical bills went down to zero! No drugs, no medicine, no doctors, nothing! My father, who paid these bills, was rather astonished. He thought there must be something to this religion if it could work such a remarkable change in my mother and drop all the medical bills of all the children, everything! Well, he didn't seem to realize that my mother was probably quite a neurotic woman, that a lot of these illnesses were psychosomatic, although this particular one was not. The mastoid was a very real illness.

So, he would take up the book of Mary Baker Eddy, the Science and Health, and, as he would describe to me, he'd read it and he would become so furious at such nonsense, he would take that book and throw it across the room. Absolutely absurd! But then he'd watch and a few weeks more would go by and no medical bills and so forth. And then he'd pick up the book and try and read it some more and he couldn't make it out and he'd throw it again as just crazy damn foolishness.

But the thing persisted. After about a year of no medical bills and so forth, my father concluded, well, he couldn't understand it, but it must be true, so he also became converted to Christian Science and he became a confirmed Christian Scientist for the rest of his life.

Now the great tragedy of this is that my father was basically a very healthy man. He did not smoke. He did not drink. He lived a very healthy sort of a life. Every morning, when he'd go to his office in San Francisco, he would trot down the hill for about seven or eight blocks. Then he would walk briskly the rest of the way to get the Red Train at Vine and Shattuck.

Judd B: This was the Red Southern Pacific train that would go down Shattuck Avenue, on down to the Oakland Mole, where he would take the ferry boat to San Francisco. And then in the evening, he would come back via ferry boat and take the Red Train up to Vine and Shattuck. Then he would hike all the way up the hill, so that he got rather a sufficient amount of exercise every day. On weekends, he would go out and chop wood. He would do brisk exercise and so forth, so that, being of fairly sound body anyway, he never had any illnesses to speak of, except a few colds and so forth, and those would go away of themselves. So, it never occurred to him that Christian Science wasn't also working for him, because he was always well anyway. He had no way to check it on himself, but he could see with his wife that his wife's illnesses all disappeared and so on.

Now, to show the great tragedy of this. When he was a very old man, he had been quite ill with a lung problem that caused difficulty in his breathing--I think it was an asthmatic type of problem--and he would struggle. I used to try to get him to have medical attention and, at first, he rejected it and, gradually, I got him to have more and more medical attention.

But I remember one time, after he had fallen and was in enormous pain, and he needed a great deal of attention. It was the night of my wedding to Roberta. I was also having to take care of him a great deal, as well as prepare for this wedding. I said, "Pop, let me give you an aspirin." And he'd never had an aspirin in his whole life. I wanted to kill the pain so that he could sleep and he wouldn't disturb me so much. So, he agreed that he would take an aspirin. Instead of giving him an aspirin, I gave him a codeine. Of course, the pain went away. It was delightful! And the next morning he asked my niece, Flossie, for another aspirin. She gave him an aspirin and afterwards he said, "Well, it just goes to show these medicines lose their power."

But it was a tragic sort of a thing as he gradually realized that his God had failed him, that the powers of prayer did not work the magic that they seemed to work on his wife in her earlier years.

Riess: Was this when she was still around and a practitioner? She lived longer than he did, didn't she?

Judd B: Yes. Now, actually, the work of practitioner came up much, much later, you see. My mother was still very much involved

Judd B: in dance at the time she came into Christian Science. So, her original Christian Science was not so intense, because she was enormously occupied with the dance. It was a way of meeting certain crises and so forth.

Riess: Did she do it all herself, or did she have practitioners?

Judd B: Oh, she would have practitioners who she would consult with and so forth, instead of doctors. And then they would go to church quite regularly.

Riess: All of you would? Sunday School?

Judd B: Well, they would send us all. I early became disillusioned with any type of religion. I remember, probably when I was around five or six, I became quite disillusioned with religion. So, as the years went by, I developed ways of avoiding going to Sunday School. Sometimes, when my mother and father would go to the First Church of Christian Science, I would get enrolled in the Sunday School at the Second Church. And then I would take my collection money and, instead of going to Sunday School, I would take off and have a holiday by myself or with my little sister. We'd go down and play tennis or something. But then, in about a year, they would come over to the Second Church and ask my Sunday School teacher how I was doing and so forth and discover I hadn't been there for a long time. So then they would raise hell with me and so forth. By that time, they would be settled in at the Second Church, so then I would transfer to Sunday School at the First Church and start this whole thing all over again.

Riess: I'm surprised to hear that there was as much poor health beforehand, because I thought that there was all this tremendous emphasis on fresh air and good food and all that. Wasn't that working?

Judd B: I think this, that the fresh air is very important. I know myself, that when I get shut up in a room, that my nasal passages shut up and close and that, when I am living out of doors with fresh air, or the windows open, that I have less trouble with sinus problems. Now this may be hereditary in my own self.

I know that my father was able to live much better in the open than he was in closed conditions. And, probably, that had a great deal of influence because my mother, at

Judd B: the time my father and mother were married, had the notion that the night air was dangerous. You had to just shut all of the windows and not have any of the night air in because you might get infected with whatever was in the air. That night air notion probably came from mosquitoes. If you let the mosquitoes in, you could get malaria and so forth. But in this region, Berkeley, we don't have that problem of malarial mosquitoes.

Riess: I was thinking of what I've heard about being up in the Napa Valley and leading a very outdoors life and eating good healthy food. In other words, your mother did have a belief in the efficacy of that.

Judd B: Yes. You see, they were married, I think, about 1898 or '99, so the change was that my father got my mother out into more fresh air, so this, I think, was more or less an influence of my father upon my mother, rather than my mother's original notions. The actual camping out and living out of doors was from that part.

You see, my father was born in the mining camp of Rough and Ready and there you had a great deal of outdoor living. In other words, it was the camp type of life. And then down in the San Joaquin Valley, you more or less had to have fresh air. Otherwise, in the summer time, you'd die of the suffocation.

Riess: I see. So that's as much his influence as her discovery.

Judd B: Yes.

Dealings with Maybeck

Judd B: Now, I think another thing that you might be interested in is the actual construction of the Temple. The way that my mother happened to come to Berkeley in the first place is a consequence of Bernard Maybeck. Bernard Maybeck, after his rather enormous success with Phoebe Hearst in setting up a competition for a master plan of the University of California, then started practicing a type of architecture that was enormously successful in the construction of single family homes, and he became rather prominent in the community. He had a dream of establishing an Athens of the West in Berkeley. In order to do this, you would bring various artists and

Judd B: intellectuals and so forth to the area and build houses for them and build rather an exciting community.

My mother was one of those he sought to induce to come to Berkeley, and the property where the Temple was built was Maybeck property. It was the southeast corner of a big chunk of property that they owned. This is a very curious thing that probably might, in a way, show how an architect should never sell a piece of his own property to his client, because if he has a conflict of interest, he may represent himself at the expense of his client. And in this particular case, Maybeck sold the property to my parents, outlining on the ground more or less where it should be, and then, when they surveyed it, they moved it forty feet to the east, forty feet up from the road at the lower edge, the old county road.

It turned out that what had happened was that on the survey of the end of the section at Arch Street in Berkeley, the surveyors had started on the wrong side of Arch, so they'd moved the whole section line forty feet to the east, which meant at the upper edge it would lap forty feet over into the next section. Well, the property they sold my parents was tied to the southeastern section corner, so it couldn't lap over. So, it went west from that line, which meant that the two overlapped. And the Maybecks, instead of facing up and saying, "Look, we sold you this land, such and such a way," just automatically--he being the architect--moved it forty feet to the east, which meant that the Temple was not built where it was originally planned to be built, which was down in that hollow below, along the edge of the old county road. In any event, this was not discovered until many years later.

The thing was that Maybeck designed and my parents built a number of smaller buildings that were called the "camp" to live in during the construction period of the Temple, and also to be maintained as a part of the buildings surrounding the Temple, because the Temple would be wide open and, essentially, not an excellent place to live. Then, Maybeck and my mother got into an argument over how many columns should be put on the side of the Temple. Maybeck said they had to be two, four, six, eight--always even numbers.

My mother said, "Look. The width of this Temple is such that we're going to have five." Maybeck said, "No! Four or six, but not five." And he said, "Look! It's classical. This is the way it's got to be." And my mother

Judd B: more or less argued with him and said, "Look. If I stuck to all of the nonsense of the rigidity and the dogma, I would still be doing ballet instead of the dance that Isadora and I are doing. You're supposed to be an artist. You're supposed to be original. Why do you have to stick to this dogma?" Maybeck said, "No! It's four, six, eight--even numbers, always in pairs. You can't do it!" So, they fought on this point, the number of columns, and my mother said to Maybeck, "You are not an artist and I fire you. I will design the Temple myself!" And she did.

So, she went down to the University and studied different things in the pictures of temples and so forth and she hired an Italian sculptor who had a new technique of sort of a glue mould so he could cast the Corinthian columns in this glue or soft, rubbery-like mould, and peel them off.

Details of the Construction of the Temple

Riess: Can you explain that in any kind of detail?

Judd B: It was a type of glue that this Italian had that was soft in texture, so that you could make the castings, but then you could peel this off, because the castings had indentations that, with a very rigid mould, you could never peel it off. You'd have to destroy the mould. So, he made the capital and then he made the mould to fit. Then they poured one capital after another, upside down--that's the top of the column--and then they'd peel this off and use the same mould on another and another and another. And that's all that this Italian did. He made the capitals for the columns and then he went back to Italy.

Riess: So he was just doing the capitals. And then how were the columns poured?

Judd B: The columns were poured in place. I think they have eight steel rods. Whether they're three-quarters of an inch in diameter or what, I don't know. But these old reinforcing rods were square rods that were twisted to give a helical twist and each of them was dug down to enormous depths, so they were in fairly solid ground. This was especially so on the western columns, where they had to go down through all of the fill.

Judd B: Then the columns were cast in place, with the fluting, which was more or less a series of boards that went in, with curves to give the fluting of the column. On the bottom, there was a little piece of board that picked up the fluting and then curved off. And the first two or three columns they cast were failures, so they had to knock them down and cast them over again. They mixed all of this concrete by hand, hauled it up above, and poured it by buckets down in. Actually, the gravel and the cement was hauled by the old type chain trucks up to the head of Cedar Street and unloaded there. Then they had to use a horse and freight wagon and reshovel all of that gravel and haul it on up and then mix the concrete up there.

So, these columns were cast one by one and then, afterwards, the capitals were lifted by block, tackle and pulley and let down on each column. Then the cement was poured in, allowing the reinforcing to go up through the capital and then to seal it by binding it with cement on the inside. So, that was how it was done.

Now, my mother more or less took charge of this whole thing. She built the Temple, as you see, with five columns on a side. Then she got Mork, who had a heating furnace shop--his son has a sheet metal shop currently down on University Avenue--to work out the heating of the floor by hollow tile on the floor. They had a big coal furnace in the basement, and with electric fans and vents and so forth, they blew the hot air through the hollow tile in the floor, then returned it and reheated it again. They got a fair circulation through the floor of the Temple. This was more or less to follow the old Roman technique of hollow tiles to heat the floors, like they did even up in the Roman Empire and the days of Britain and so forth. There are hollow tiles up there even.

I think that my mother, with her battling, more or less insulted Maybeck in the idea that he was incompetent and that he wasn't a good artist, because he took this challenge very seriously. Shortly thereafter, he got the commission to do the Palace of Fine Arts in San Francisco for the Panama World's Fair of 1915 and that he did with great imagination and it's a delightful piece of work. It's been subsequently made more permanent. It was built in a temporary way in those days.

Riess: Do you remember the camp buildings? Were they especially nicely designed?

Judd B: They were definitely a Maybeck type of construction--all wood, rather delightful, excellent to live in, to camp in, to cook in, and so forth. They were really wonderful places. They were all above the old Temple. There were two of them side by side.

Then there was what was called a washhouse, where the laundry was done. In those days, we'd have washer women who would come up and wash with scrubboards and so forth and that's where the washing was done and the canning of the fruit. My father would get enormous amounts of peaches and so forth, which we would can and put into Mason jars in that washhouse during the summer time.

A Family to Feed: Peanuts

Judd B: One thing that you might be interested in is that my father, when he married my mother, she more or less laid down a condition that there would be at least six children. She, being essentially an only child, decided she didn't want that. She wanted lots of children. My father, being raised on a farm, thought, "Well, children are very easy to raise. They're an asset on a farm. There's no great burden." So, he walked into this.

I was the seventh child in this family and I was actually born up in one of the camp buildings. My father and a nurse delivered me, so I had what is called natural childbirth. The woman physician who was supposed to attend the deliverance and the birth--I think her name was Dr. Fenton, but that may not be the name--had cut short her trip to Boston to return to deliver me. My father phoned her in her Oakland office and described the conditions. She seemed to think that she had plenty of time to come out in the morning and then, by that time, the birth had taken place. So, he phoned her and described what had happened and how things were and so forth, so that Dr. Fenton decided not to come out finally in the morning, and that's how it happened. At least in this sense, my father and mother did still cling to medicine and so forth when it came to the delivery of children. I mean, they weren't that rigid in their Christian Science that they decided to abandon everything.

Riess: They really were together on that birth thing too, weren't they?

Judd B: Oh, definitely, definitely. My father was very capable of handling situations like that. These things didn't bother him at all. He knew how to handle these things, having been raised on a farm and, of course, having been raised in a time in the western history where most children were delivered by midwives and this idea of having medical attention was a rather new thing. To him, it was no problem and, having a competent nurse, it was easy. And then, my mother having delivered so many children, it was just very easy anyway.

But the thing that I think would be interesting here is that my father, also having been raised on a farm--farming people were not rich in those days. They had to augment their income in all sorts of ways and one of the ways they augmented the income was by going out and peddling their produce. So, my father, as a very young man, learned how to hitch up a wagon and take the produce and go into various towns and bargain with the people to sell the produce to the non-farmers. So, when he came up to go to the Oakland High School --they didn't have an adequate high school down in the valley near Merced or Atwater--my grandfather, his father, used to send him produce on the train and then he would take that produce and sell it in order to help pay his expenses of going to school.

As a consequence, after he was married to my mother, with this enormous number of children, there was no point in going to the regular stores to buy the fresh fruit and vegetables. He would always go down to Commission Town, where the farmers brought their produce to sell, and he would buy it wholesale. Even when I was a little boy, he would always, on Saturdays, take his car and go down and buy as though he were stocking a grocery store. He'd go down and buy a big wheel of cheese. He'd buy a bunch of bananas, a box of oranges, a box of apples. He would buy all the fruits dried, like the figs dried, the prunes dried, and so forth. He would buy walnuts and almonds and so on by the hundred-pound sack. He would buy peanuts for roasting by the hundred-pound sack. And he'd buy all these things wholesale.

We'd have this great abundance of food, and my older brothers and sisters discovered that many of their childhood playmates did not have certain of these things, did not have an abundance of dried fruit, like figs and raisins and so forth. They did not have an abundance of peanuts and so forth. Those were things that were considered more like candy. But they had things that we were not allowed to have. My mother would not allow white bread in the house.

Judd B: My older brothers and sisters would like to get to eat white bread. That was considered marvelous! It was soft like cotton and so forth. So, they would roast up, in the oven, rather large batches of peanuts and they would take off to school and then they would use these as barter to trade for the food that we were not allowed to have, like the white bread and jam sandwiches and so forth. I also did the same thing when I went to school because it had really worked.

Now, the curious thing is that we became known as the people who ate nuts and things like that, but we had rather an abundance of food, not just nuts. This was only one of them. But because we had lots of this also, we could barter with it.

Riess: I'm fascinated with the picture that forms of your father. He seems very much his own special person.

Judd B: He was very much his own person. Through college, he worked supporting himself. He had to get jobs doing one thing and another. And in the summer time, he would go up to work in Sutro Tunnel in Virginia City. The Sutro Tunnel was a tunnel that was driven underneath the mines from way down in a valley below Mt. Davidson. They went in about seven or eight miles in order to drain off the waters, because to pump the water straight up would require enormous pumps and enormous power to operate those pumps. And in those days, they didn't have the pumps nor the power to do it, so they drained it off from the bottom. Well, he worked in that tunnel during the summer time and used to live with the Leonards, who were the large owners of the Sutro Tunnel. He became very close friends with them and then, with the Berkeley fire, I was sent up to live with one of the Leonard daughters in Virginia City for about six months. She had married a man named Clark, and the Leonard family felt that he was a little bit beneath their class. Still, he had married into the family, and, in that he was a journalist, they made him the editor of the local paper there and more or less kept that paper running, probably at a loss, in order to have the local paper say the right things that should be said, according to their concepts of how the town should be run.

So, I went to school in Virginia City, living with this Mrs. Clark and her family and watching this poor man, Mr. Lyman Clark, more or less be run by that Leonard family. But that's rather a long story that probably doesn't belong in here.

Explorations in the Past

Riess: When you talked to your parents when they were older, what were their attitudes about things? Did they talk about how they might have done it differently, or were they very satisfied?

Judd B: No, we never talked about how it would have been done differently. I was more or less fascinated by how they actually did what they did. When I was a child, I lived life more or less independent from my parents as best I could. In other words, it seemed the best way to destroy the identity of being a part of this family, and to avoid the ridicule, was to get as far away from it as possible. And I'm sure this is exactly what most of my older brothers and sisters did. They tried to get as far removed from it as possible, to bury the things that were embarrassing.

Now, in the later years, I wanted to find out what these things were, and so I proceeded to ask questions. "What about this? What about that?" It was more than just asking specifically about Isadora Duncan and about their family, but also many things about my own childhood, bringing up memories of what had happened to me as a little boy and so forth. You might even describe it as almost a psychoanalytic approach to my own early life, because I had a great many fears, memories that were vague that would come out in dreams and so forth, and I was able to go to my mother and ask her to describe to me certain things, and these pictures gradually came together of my earliest life.

But also out of it came all of the other things about her involvement with Isadora, her involvement with the various people of her life, and Roosevelt--that would be Theodore Roosevelt--her involvement with Raymond Duncan, with Augustin Duncan, who these people really were, why certain things happened and so forth, questions of a very personal nature--like: did my father ever have sexual relations with another woman before my mother?--and to actually drag it out of him that, indeed, he had had. These were rather interesting and exciting things to me because, watching my father, I had always believed that he was absolutely pure, that he had never slept with another woman other than my mother and so forth.

And the honesty that came in their later years, their ability to answer these questions! They were very honest

Judd B: when you'd really put the questions to them: "What about this? What about that?" and so on. And then I would go home. I would think of more things and then I'd come over and talk with them for another few hours, probing into things, hunting, memories coming up, and so forth, and gradually able to piece together where they were, what their early lives were like, what they did, how they arrived at certain things, their values.

More than that, I was more or less driven by the knowledge that they would be gone soon, that their minds would be like libraries destroyed, never again to be opened, never again questions to be asked and answered. I have subsequently, from time to time, come upon many questions that I had wished that I had asked, but I hadn't thought of them at the time, these questions having arisen later.

This was one of the reasons that I went for a long stay in Paris in 1965 and 1966, because I knew that Raymond Duncan was still alive and that he had some of the answers that were unanswered. I remember when I first visited Raymond at his Academy in the Sixth District in Paris that I'd ask him a question and he seemed senile. He'd say, "No. I don't know about this," or he would just act as though he would be completely baffled by a question. It just stirred up no memory. And then, maybe half an hour or an hour later, he would take me and he'd start showing me photographs pertinent to the question that I'd asked him. So, it was fascinating and frustrating to gradually get him to answer questions concerning his own past life, his association with my mother, his associations with other people.

I remember one time I asked him if the name of John Slade meant anything to him. And he said, "No. It doesn't mean anything." This was quite curious because, before going to Paris, I had spent, from time to time, considerable time with the great producer-director Jean Renoir, the son of the painter Renoir. And John Slade would come over again and again, whenever we'd be at Renoir's house in Beverly Hills, and be excited to talk to me and so forth. And I couldn't quite tie all of the relationships together. When I went to Paris, John Slade said for me to say hello to Raymond Duncan.

So, I asked him if John Slade meant anything to him and he said, "No." But an hour later, he was showing me pictures of La Belle--I forget her name now. She is constantly painted in Auguste Renoir's paintings--the old man, the great painter. Raymond Duncan then showed me these various pictures

Judd B: of this woman and said that she married John Slade. And this young man I knew was the son of that marriage. Now, this Slade was, at one time, a roommate, for several years at least, of Raymond Duncan in Paris. He was a sculptor, I think, from America. So, it was this type of restorative memory that would come as he would fill in how this happened, that happened, and so forth, to tie these things together.

I remember asking him if he could tell me more about why my grandfather gave his brother Augustin the thousand dollars, and this question drew a blank. Then, gradually, pieces came together to confirm the story that I had gotten from my mother about Augustin and then confirm things that my grandfather, my mother's father, had told me before he died. (I was a young man, I guess around eighteen or nineteen, at that time. And I was accepted by him, I think primarily because I never questioned him about his mistress. I accepted his mistress, Lily. She was nice to me, I was nice to her, and I think this had a great deal of influence on my grandfather paying me more attention, because some of the other members of my family used to raise fury with him because of his mistress, Lily.)

Riess: How old were you and what was going on with you that got you started on this probing of your family?

Judd B: I suppose the basic probing probably started around 1957, 1958. And it probably took place more because I knew they were going to die and I wanted to get as much of it together--so the intensive probing started taking place in through those years.

The Flames of 1923

Judd B: Now, to go back to another thing that I think is very important. After my mother had her fight with Isadora--this was a very serious battle--they never restored friendship. That battle was so serious that, although my mother attempted to re-establish a friendship with Isadora, she never responded. It had been a very deep friendship.

Riess: With letters back and forth?

Judd B: With letters, with enormous communication of enormous depth. I mean, they were probably the very best of friends through

Judd B: this childhood and so forth. And it was a very close friendship with enormous communication.

With the battle of 1917, where Isadora was denied the use of the Greek Theatre, Isadora never forgave her for that. Though my mother tried to re-establish this, she got nothing, just a complete rejection. Regardless of this, my mother's dance flourished. Her festivals that she gave at the Temple -- the paid admissions were full, the numbers of people were staggering, and the numbers of pupils, students-- it was really the height of my mother's triumph, you might say, in her world of dance. (And, as I mentioned earlier, probably Isadora's visit with her lover, Paris Singer, probably stirred up more interest.)

But throughout this, as my mother was riding in the greatest heights of her success . . . God, I remember those days! They were fabulous! I used to stand at the back gate. The delivery men would come, delivering various packages and so forth, and I remember listening to them as a little boy and they would remark to one another, "My God! How beautiful a woman!" and so forth. I would listen to these men talking among themselves. They'd be looking at my mother teaching the dancing students and I'd say, "That's my mama!" [Laughter]

In any event, the Berkeley fire, perhaps, in a certain way, almost was a symbolic sort of a thing, at least as far as my mother was concerned. It was almost as though the wrath of Isadora came across those hills, leaping in flames, like in dance, taking out all of Maybeck's Athens of the West. I remember that fire. I went up to the top of the hill immediately behind the Temple where I could stand and watch the fire cross the ridge out of what was then known as Wildcat Canyon. It's now known as Tilden Park. And the flames crossed the ridge at what is now Shasta and Grizzly Peak, in that area. I ran straight down the hill, a distance of maybe three or four blocks, and, in the mean time, the fire had come a distance of maybe twenty blocks and was already in the fields across the street from the Temple.

It was paralyzing, not knowing what to do. My mother was there. There was some man who was trying to negotiate doing something with reference to her work in the dance and so forth. She was trying to phone the Berkeley Fire Department. They would tell her that it was out of their jurisdiction, that they couldn't send any fire equipment up there because it was out of their jurisdiction. And she was

Judd B: complaining that it was getting closer. It was almost as though she was oblivious that it was, in a very short time, going to take everything that we had out.

So, she finally became aware that they'd have to leave, so they grabbed a few things, and one of the things that they grabbed was the canary and so forth and threw it into the old Franklin car and drove out. But I went to get the cow. I remember going up to get the cow and I grabbed her by the chain and led her down the hill. Now, what had happened is some people down in La Vereda had decided the best way to stop a fire was to set a backfire, so they set a backfire that came up from below, towards the Temple. And I led that cow down through that backfire and on down. I had to go down La Vereda, down Virginia, and twisting around some of those high-walled streets and then on down Virginia. But as I got to Virginia and La Loma, the flames from the real fire were already in some of those houses. Then, as I led that cow westward, the fire leapt from house to house, from rooftop to rooftop, fanned by the enormous winds.

I remember when I was down just a half a block up from Euclid, the cow let loose--cows are not housebroken--on the sidewalk. I had to be on the sidewalk because of too much traffic. And the woman in the house came out with her broom and started beating the cow with the broom and scolding and screaming at me. I looked up at her with tears in my eyes and I said, "My God, woman! Why are you worried about this when your house is going to burn in a few moments?" which it did.

So, I went on and on, further west, towards the bay, and finally my sister Rhea joined me and we took that cow way down, more or less into the open farm lands, down near San Pablo, and left it with a farmer down there who took care of the cow. But the fire just swept that whole country, taking everything out.

Now, this was a great tragedy for my mother, because it was more or less the end of her days of the dance. I mean, she was now reaching an age where she could no longer physically carry on. And in her arguments with Isadora about this concept, this approach of life when you could no longer physically carry on, Isadora had more or less said that she didn't give a damn about living beyond that time when the youth would be done. And my mother said, "But your children! A woman has all aspects of life. She can have her own childhood, her own youth, her dance, her children. In later years, she also has a richness of life with her children and grandchildren and so forth."

Judd B: Isadora's attitude towards that was, "To hell with that!" That was worthless. According to my mother, she also said that this was cruel to talk about it because she'd lost her own three children--Deirdre and Patrick, who were drowned in the Seine River, and the third child, who was born on the same day that the First World War started, I think it was August fourth of 1914, and who died within an hour after birth.

But with the destruction of the Temple, my mother and father proceeded to rebuild. They had rebuilt a camp, a temporary camp where we lived, and then, afterwards, they rebuilt the Temple in the way it's currently built. Before, it was all open. Now it's built with this building inside the columns in a more conventional way. The thing that I think is important here is that after rebuilding of the Temple, it was built in this much more conventional way. It was no longer as exciting. It certainly wasn't built for dancing. There was nothing about it so that my mother could continue her former life of having great numbers of students, because it was now enclosed. It was not open. It was not a dancing area any more. And my mother was growing older so that she couldn't very well continue this type of life. So, a very terrifying thing happened.

Unresolved Conflicts with Isadora

Judd B: Shortly after the reconstruction of the Temple, Isadora came out with her book called My Life. This book was probably the most severe blow that my mother ever had, because there were several things about that book. One of them was that it was more or less a denunciation of my mother, because there are fragments in that book where it describes the imitators of the dance during Isadora's visit to San Francisco. Isadora, in describing the imitators, uses language of the same nature, or the same words, the same phrases, that were my mother's method of talking. So, I could spot immediately she was referring to my mother as the imitator.

Also, Isadora goes on to describe, in the most open sort of a way, the beauties of free love. I forget the exact passages in there, but she more or less says that a man who has only known one woman is just like a musician who has only known one instrument and so forth. She goes on, for a woman,

Judd B: and describes the beauty and the excitement of having known many men sexually. She openly comes out for free love. So, here you have this book. As my mother saw it, it described her as a phony, as an imitator, and so forth.

Yet, because the whole community had identified her with Isadora, when Isadora comes out for free love, then my mother automatically becomes an advocate of free love. And this was a tremendous blow to my mother, because she was separated from Isadora and yet identified with Isadora by her past identification with Isadora, but as an advocate of free love. This was a hell of a time for me, too, because I remember in the community, in the years that followed, it was very difficult for me to get a date with some of the better girls in the community, because the parents looked upon us as advocates of free love. So, it was a tremendously awkward period for all of us.

Well, my mother took it most seriously and she proceeded to try to write a book describing Isadora to thwart all of this, to tell about the real Isadora. But this book in itself was tragic, because she couldn't face up to the reality that Isadora indeed really was an advocate of free love. She couldn't really come out and say, "Look. Here is what really happened. We had this battle over what Isadora was doing," and state openly that she had caused the denial of the Greek Theatre to Isadora. She couldn't come out and say these things, so that what she ended up with doing was writing pure fantasy, which was more or less trying to show Isadora as a child of God in the Christian Science sort of a way.

Riess: To show Isadora, or to show herself?

Judd B: To show Isadora as being perfect and pure and so forth and that she couldn't possibly have been involved in this free love. In other words, it's an utter denial of the reality. It's a retreat into fantasy, into Christian Science. And she spent years writing and rewriting this book. It's like in prayer, you deny things. One of the notions of Christian Science is that if you know the truth, you will change things. They say, "You know the truth. It will make you free." Well, their notion is more or less that if you repeat a thing and focus upon it, it will happen and turn out to be that way. So, this was my mother's retreat from reality and I think that this was probably the blow that broke my mother, that just destroyed her spirit, her energy, everything.

Judd B: I think there is another thing that's very important to mention. When the book first came out, my mother was terrified at the other thing that might happen, that Isadora would let all the rest out, would bring all of the skeletons out of the closet. How to cope with this, how to handle it? Well, shortly thereafter, Isadora died in this accident. According to my mother, this accident was no accident, Isadora had no intention of living beyond a certain point, and that, with her dramatic way, this would be typical, to have that long shawl dragging in the wind and purposely have it caught in such a way so it could be caught in the wheel, and [snaps fingers] to go out of life in a dramatic way.

To my mother, this was suicide and this was a terrible thing, because she felt, in a way, that she had pushed Isadora into this suicide. I think the book, and never having had a chance to make up after the writing of the book, and the feeling that she'd pushed her into suicide--all of these things were the blows that my mother had a hell of a time getting through.

Then on top of it came, later, the Depression. I think Isadora's death was 1927, the Depression was 1929. My father entered the Depression some \$70,000 in debt, which meant that he was in a dreadful condition and had to just struggle through that Depression. So my mother then became involved in becoming a Christian Science practitioner herself, where she could bring in a certain amount of money. Then they rented out rooms in the Temple to help pay for things. And my father, by various legal maneuvers, would forestall foreclosure and gradually, over time, he paid off all of his debts. He had the notion that debts always had to be paid. He never tried bankruptcy or any of these other methods. Finally, in another ten years, he had paid off all of his debts and started pulling through.

But I think that the crushing blow and then the Depression was a very deep and terrible struggle for my mother and I don't think she ever did recover from any of that.

The Now and Future Temple

- Riess: By that time, none of the children were at home either, were they?
- Judd B: Well, actually, this isn't true. Every single one of my brothers and sisters, with the exception of Rhea, at one time or another came home. Sülgywnn came home much later. But they all would live off my parents, who were struggling, and I'm the only one who just finally got out and stayed out. And the only time I ever came back was when my father was so ill that I had to take care of him and then I did stay in the Temple, during some of his illnesses, to take care of him. But almost without exception, my various brothers and sisters came back, from time to time, during the Depression, for my parents to carry them. It was a very terrifying load that they were burdened under.
- Riess: Was the rebuilding of the Temple a sort of happy, optimistic time?
- Judd B: That was rather an exciting time, the rebuilding of the Temple, but it was an entirely different sort of a place. I think this was more or less the influence of my father. He was tired of the old Temple. He wanted a more conventional life. As he spoke to my sister Rhea, years later, he preferred to forget about those years of the old Temple and the new one was the place that he preferred.
- Riess: I notice that you refer to it as the Temple of the Winds, not the Wings. How come?
- Judd B: Well, the conflict there is that my mother's original notions were that the shape of the roof of the old Temple would be like the wings. But in that it was open, with the canvases, when they would be up, open to the winds, it soon became known and spoken of as the Temple of the Winds. Now, I think that what my sister Sülgywnn's trying to do is to take it back to the very beginning, when the concept was the design of the roof of it shaped like wings, which it never was. And that was the original inspiration, to call it the Wings. But it did become the Temple of the Winds and that name stuck. And as far as I'm concerned, that became its name and I shall always refer to it as the Temple of the Winds. I think it is the proper name. It has far more to do with the realities of the Temple itself as it really was and as we lived in it. So, that's how the name is.

Riess: What about the future of the Temple of the Winds? Where do you think it should go, or what do you think it should be for Berkeley?

Judd B: I really don't know. My sister Sülgwynn has a daughter and a son. They both are in the dance. My nephew Vol has been director of the Folklorica in Guatemala, I think some four times. He's left, for political reasons, Guatemala four times and, ultimately, they've gotten him to come back and reassume the position. Whether he'll go down there or not, or whether he'll stay here--currently, he's here and trying to build a dance group. He's married to one of the girls he met in the Folklorica in Guatemala. He has a daughter who probably will grow up into the dance. My niece OElöel has a daughter who is in the dance. So, as long as there are those who are teaching the dance, I think it's a fabulous idea that it should continue.

I do think that the old theatre, out to the south of the Temple, should be reactivated. It should have the old seats put back in it, which were more or less logs going up the hillside and the amphitheatre natural curvature of the hill, because when my sister puts on her little dance shows or pageants--whatever you want to call them--once each spring, it's hardly large enough to get the number of people who should be there.

Riess: How would the seating be?

Judd B: There's an amphitheatre. The slope of the hills goes up and my mother used to have logs on terraces that people--

Riess: You mean up to the east?

Judd B: No, to the south, going out past the Temple and the driveway. And then it goes up the hill to the east. You see, my parents sold off the property to the south during the Depression to this English professor named MacKenzie. The division was more or less right down the center of the theatre. Well, my sister Sülgwynn used to continue to have the festivals there afterwards, until the MacKenzies finally built their house, about 1950 or '51. Then the MacKenzies shut off the use of the theatre.

Now, the agreement, which was a verbal agreement, was that they would allow that the theatre would be maintained. But in that it wasn't in writing, MacKenzie then took the

Judd B: stringent legal view that he owned it and that it would not be available any more. I confronted him once on this and he denied it. I told him he was a liar and this did not enhance our friendship at all. He, I think, is now dead.

But I would like to see that theatre returned and I think it should be re-established, so that the festivals could be much larger than they are now. When you try and pack that whole group of people inside that little place among the columns, it is rather crowded. People can hardly see. And how nice that would be to restore that section.

Good Years in Berkeley

Riess: Have you been in Berkeley all of these years?

Judd B: No, I haven't been in Berkeley all of the time. I left Berkeley in the early Depression. I went away to school in the South, in Ontario, and then I came back briefly to do some work at the University here. Then I went off to China and South America.

Riess: What did you study?

Judd B: Well, my main studies, in the earlier days, were more or less directed towards anthropology. And then, after the war, I did some work in physics. I came back on the GI Bill. I was in the Navy during the war, so that I spent a great deal of time away. Now, the fifties, I was here, throughout the entire fifties, with the few exceptions of trips to Mexico and so forth.

Riess: What was the most exciting period to be here in Berkeley?

Judd B: I think that probably the most exciting period in Berkeley was--well, it's hard to say. They were all different. I certainly had tremendous excitement in the early thirties at the University. To me, those were fascinating times. I mean, here was the time when our economy had broken down, the period of Roosevelt and the great struggles of whether or not communism was the answer, many debates over how to go forward--Roosevelt wasn't solving the problem of getting rid of the Depression--tremendous strikes along the waterfront, and the big general strike of 1934, I think it was. These were very exciting days.

Judd B: I remember walking, through these periods, along the waterfront, looking at the ships, dreaming about the faraway places, dreaming about South America, China, the Far East, the world. I finally went out to China in 1935. That period in the Far East at that time was tremendously exciting. Here was a period of peace, a brief sort of peace, with Japan straining to have another go at China. They had already chopped off Manchuria earlier. To be out in China at that time, to see the fantastic developments that were being carried on underneath Chiang Kai Shek, the building of roads and railroads--the saying was then that Japan would have to strike soon or it would be too late, if they intended to conquer China, because China was growing too rapidly, industrializing.

Then to come back, from time to time, to Berkeley and then off to South America and so forth--I mean these were exciting times. There were times of enormous depression, too. Then, of course, the war years were exciting. I didn't spend many of them here. I spent most of them away in the Navy. But then, following the war, you take the return of the GIs at the University. It was an exciting period, for, suddenly, the professors had students who had matured, who wanted to learn, who demanded answers. And concurrently, you had the enormous breakdown in the Far East, the falling of the national government to the communists in China. You had the diverse opinions. You had the loyalty oath in Berkeley.

I remember that period of the loyalty oath very distinctly, the enormous struggles.

Riess: Because it touched everybody, not just the University? Do you think everybody was aware in Berkeley?

Judd B: Well, I think that it did touch everybody in a way. And the professors were keenly aware because it impinged so stringently, so heavily, on academic freedom. How could you talk about things or be denied to talk about things if you were going to have a world that was going to be insulated from the University, or the University was going to lose its ability to explore into the areas that were the untouchables, as far as the outside world was concerned? Are you going to deny academic freedoms, the right to probe, to ask questions?

One of the great differences that I noted, for instance, in the thirties, was that many of the professors would advance an argument this way and another argument that way and another argument this way. They might one day discuss

Judd B: communism. Another day they might discuss another thing and so forth. You'd go up and try and find out what they were. You couldn't get many of them to answer what they were. They would take the attitude that, "We must discuss these things. We don't have to advocate them. We must discuss them. You are the ones who have to arrive at your own conclusions."

One of the great tragedies I found, what seemed to me, was some of our professors, in more recent years, actually got into the point of advocating certain things. I felt that was a tremendous disintegration from the University life of the freedom of exploration. So, it's very difficult to know how one year was better than another. They were different.

Some Other Residents of the Athens of the West

Riess: About the idea of the Athens of the West that Maybeck and your mother wanted, do you think there's ever been anything that got close to what they were aiming for?

Judd B: Well, I think that the so-called Athens of the West had a great deal of freedom and yet it had a tremendous amount of restriction. In other words, there was a Puritanism that dominated. The people, though they thought they were having freedoms, were not that free.

I remember, as a child, there was the new freedom that seemed to be that a modern and well-educated family would only have two or three children. Anyone who had more children than that, they were not controlling themselves, and so forth. It was almost as though it was immoral. And, of course, I being the seventh, that sort of hit upon me, because I was raised in that so-called Athens of the West where that attitude sort of prevailed. These people were not that liberal. They weren't that broadminded. There were some who were, but there were an awful lot who were very rigid in their thinking.

Riess: What were the other manifestations of the Athens of the West besides your mother and Maybeck's concept?

Judd B: Well, I think that Maybeck started a club. I think it's called the Hillside Club. Now, you'll have to go to the

- Judd B: Hillside Club itself to get its history. But as I vaguely put this together, Maybeck more or less started this. That history you'll have to get from somebody else, because I do not know it.
- Riess: But you would say that there hasn't been any period, then, that's been similar to that, or a resurrection of that, or a revival?
- Judd B: No. Probably, of that particular period of the Athens of the West, men like Jaime d'Angulo were perhaps of the freest of the thinkers.
- Riess: Who is he? I've never heard his name before today. What did he do?
- Judd B: Well, there's a book that he wrote called Indian Tales.^{*} He was born in Paris, son of a Spanish grandée. He was an anthropologist, a medical doctor, a psychiatrist. He lived among the Indians, collected all sorts of Indian tales, and became very much of a wild man. He lived at the head of Buena Vista, which was, at that time, only a block further up from the Temple.

Then there was another man up there, Ben Wilson. His brother, Stitt Wilson, was the mayor of Berkeley, the only socialist mayor Berkeley ever had, to my memory. He was a labor man, very influential in labor movements in the teens and twenties. I think he went over to England, shortly after the First World War, to campaign for one of the labor leaders in England of international fame.

Then, down below, there was a man named Max Radin, who was a lawyer, very advanced in his legal thinking. Max was an extraordinary man, a part of the Athens of the West. Paul Radin, his brother, was a famous anthropologist. I believe that he was also a communist, or very left wing in his leanings and so forth.

There was a man named Kaun who lived down at Buena Vista and Greenwood Terrace. I don't know whether he was a teacher of Russian or what, but I remember during the time of the

* The Turtle Island Foundation, 2907 Bush St., San Francisco, was, in 1973, publishing d'Angulo's works.

Judd B: Bolshevik revolution, he was an open advocate of the revolution and this made him very unwelcome among some people and other people admired him. I used to go to his house and sit there and he would talk to me. Both he and his wife were marvelous when I was just a little boy.

So, all of these people--they are numerous. But they, to me, were the richer ones, the ones with ideas. Then you had many who were supposed to be free in their ideas, but who weren't particularly free. They just lived here. They were people who were professors at the University, or who were associated with one thing and another and so forth, but they were just what I would call upper middle class and had all of their conventional restrictions and Puritanism and so forth. [Pause]

Riess: We have talked for three hours, and I think we might stop now.

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