

Harvard²

Cambridge, Boston, and beyond



I2L Retreat and Recreate: Peddocks Island
Hike, bike, boat, and camp at this Boston Harbor Island

JUSTIN KNIGHT/BOSTON HARBOR ISLANDS ALLIANCE



I2B Extracurriculars
Events on and off campus through the summer



I2F Funkin' It Up
New Orleans-style street jazz comes to Cambridge



I2H Lives in Art
Americana in situ at Cogswell's Grant



I2M Food Fiesta
Pupusas, flan, arepas—and more—in East Boston



I2N Nepal in Pictures
An evolution on display at Harvard's Asia Center



Extracurriculars

Events on and off campus during July and August

SEASONAL

The Farmers' Market at Harvard
www.dining.harvard.edu/flp/ag_market.html

Organized by Harvard University Dining

Services, this outdoor market offers local goods—fresh produce, breads and baked sweets, herbs, seafood, pasta, chocolates, jams, and cheeses—along with cooking demonstrations, guest chefs, and children's

activities. (Tuesdays in Cambridge and Fridays in Allston through October)

Bastille Day

www.harvardsquare.com

Celebrate at this annual Harvard Square party with food from Sandrine's and other local restaurants, music, and dancing into the night on Holyoke Street. (July 13)

THEATER

American Repertory Theater

www.americanrepertorytheater.org

(From left) Detail of a nineteenth-century North American Indian totem pole at the Peabody Museum; Jamie Wyeth's *Kleberg* (1984) at the Museum of Fine Arts; an oaten pipes hydroid from *Sea Creatures in Glass* at the Harvard Museum of Natural History

Announcing: Harvard²

Harvard Magazine is excited to launch Harvard², the newly redesigned regional section for alumni living in New England. It explores local history, architecture, travel destinations, arts and cultural happenings, and the multifaceted culinary scene—and the ways they inspire and enrich daily life in Cambridge, Boston—and beyond.

What's NEW: new layout; expanded calendar; enhanced culinary-arts section; faculty, staff, and student Harvard picks; New England day trips; and more...



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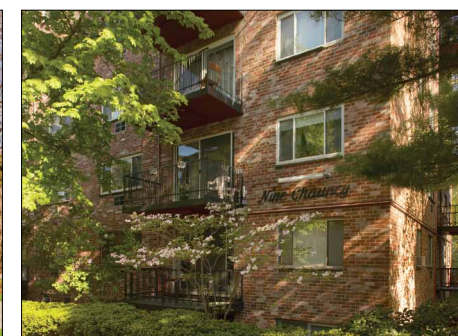
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Delectables at the Harvard Farmers' Market, in Cambridge

The world premiere of *Finding Neverland*, portraying the relationship between the Llewelyn Davies family and James Matthew Barrie as he writes *Peter Pan*, is staged by ART artistic director Diane Paulus. (July 23-September 28)

RECREATION

Charles River Canoe and Kayak

www.paddleboston.com/boston.php

Take a leisurely paddle (no current) and learn more about the birds, fish, and other wildlife that inhabit this increasingly clean urban waterway. (Until mid October)

Sunday Parkland Games

www.thecharles.org/projects-and-programs/parklandgames

From bocce and badminton to soccer and hula-hooping, adults and children can meet at the Weeks Bridge for fun and/or lessons co-sponsored by the Charles River Conservancy. (Sundays through September 28)

EXHIBITIONS & EVENTS

Harvard Museums of Science and Culture

<http://hmsc.harvard.edu/>

The HMSC is a consortium of the Collection of Historical Scientific Instruments, the Harvard Semitic Museum, the Peabody Museum of Archaeology and Ethnology, and the Harvard Museum of Natural History.

Spotlight



Fritz Lang's science-fiction dystopia *Metropolis*, filmed in Germany in 1925, will be screened, along with other early works, such as *The Spiders* and *Dr. Mabuse, the Gambler*, and Lang's later American hits *Fury* and *The Big Heat*. "Lang is—with Hitchcock and Eisenstein—one of the most influential filmmakers ever, especially in his pioneering use of morally ambiguous protagonists and his fascination with technology and striking visual effects," says David W. Pendleton, the Harvard Film Archive programmer. "His silent films, especially *Die Nibelungen*, *Metropolis*, and *Spies*, helped establish conventions and expectations...still visible in Hollywood blockbusters today."

Harvard Film Archive

<http://hcl.harvard.edu/hfa>

July 18 - September 8

Collection of Historical Scientific Instruments

http://chsi.harvard.edu/chsi_specex.html

Body of Knowledge offers a close look at skulls, spines, and other skeletal remains while explaining the history of anatomical studies and practices.

Peabody Museum of Archaeology and Ethnology

www.peabody.harvard.edu

Change and Continuity: Hall of the North American Indian. Objects produced by the diverse cultures of indigenous peoples highlight historic interactions with Europeans during a time of profound cultural change.

Harvard Museum of Natural History

www.hmn.harvard.edu

Sea Creatures in Glass. Hand-crafted models of jellyfish, anemones, sea slugs, and the like by Leopold and Rudolf Blaschka (who also created the museum's glass flowers) are newly restored and on display.

Museum of Fine Arts

www.mfa.org

Jamie Wyeth looks at the artist's approach to realism, his career, and his role in a famous family of creators. The more than 100 works on display include portraits of his wife, Phyllis Wyeth, and of Andy Warhol, Rudolph Nureyev, and John F. Kennedy. (Opening July 16)

Isabella Stewart Gardner Museum

www.gardnermuseum.org

Carla Fernández: The Barefoot Designer: Passion for Radical Design and Community. The multifaceted exhibit examines the artist's work to explore, preserve, and integrate the rich heritage of Mexican textiles and indigenous artisans by using "clothing as canvas." (Through September 1)

MUSIC

Harvard Summer Pops Band

www.hcs.harvard.edu/~hub/events/summerband.shtml

The 130-member ensemble performs highlights from the Disney film *Frozen*, the music of Gustav Holst, and other martial and melodious works. (July 24 at 4 P.M. in Harvard Yard; July 27 at 3 P.M. at the Hatch Shell in Boston)

Sanders Theatre

www.boxoffice.harvard.edu

The Harvard Summer School Chorus performs a program of "Copland and Foss: Great American Choral Music." (August 1)
The Harvard Summer School Orchestra presents its annual concert. (August 2)

The Institute for Contemporary Art

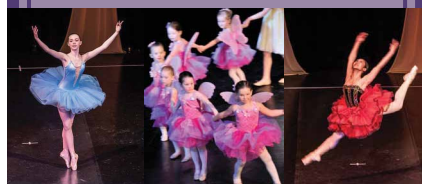
www.icaboston.org

In addition to art exhibits, the ICA hosts two new summer concert series on the waterfront. The line-up for **Wavelengths** includes the radical performance artist Peaches and the synthetic pop sounds of



Centre Street Gate by Kathy Rubado, on display at the Arnold Arboretum

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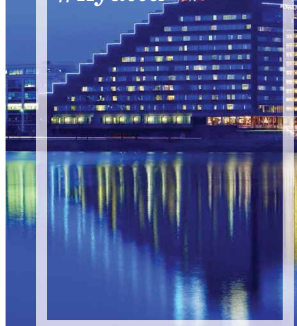
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STAFF PICK: Funkin' It Up

The Grammy Award-winning, New Orleans-based Rebirth Brass Band brings its unique blend of heavy funk with a hip-hop edge and horn-blasting street jazz to Cambridge this summer. The two shows offer Northeasterners the rare chance to really let go—sing, shout, and dance “second-line” parade-style—without traveling to the South’s musical wellspring. “Rebirth...is more like a party than a machine,” according to *The New York Times*. “It’s a working model of the New Orleans musical ethos: as long as everybody knows what they’re doing, anyone can cut loose.” Founded in 1983 by high-school friends in the city’s Tremé neighborhood—tuba and sousaphone player Philip Frazier, his brother, bass drummer Keith Frazier, and trumpeter Kermit Ruffins—the group played on the streets of the French Quarter, reviving that tradition, and soon recorded hits like “Do Watcha Wanna,” and later played another, “Feel Like Funkin’ It Up,” in the opening scene of *Tremé*, the HBO series about post-Katrina spiritual recovery. The band now performs all over the world and will no doubt be trumpeting their newest release, *Move Your Body*, which features the infectious “Rebirth Groove.”

July 26, The Middle East, Cambridge
August 14, The Sinclair, Cambridge
www.rebirthbrassband.com



Rebirth Brass Band

Hooray for Earth. (Fridays, July 11-August 29) **Harborwalk Sounds** offers free concerts by Berklee College of Music students, performing bluegrass, funk, Cuban jazz, and more. (Thursdays, July 10-August 28)

NATURE AND SCIENCE

The Arnold Arboretum

www.arboretum.harvard.edu

A magnificent link in Boston’s Emerald Necklace, the arboretum is a treasure trove of native plants, old-growth trees, flowers, rare specimens, and walking trails. The current exhibit **Arnold Arboretum in Plein Air** features paintings by Kathy Rubado and Carol Schweigert that capture the landscapes of this urban sanctuary through the seasons.

Events listings are also accessible at www.harvardmagazine.com.

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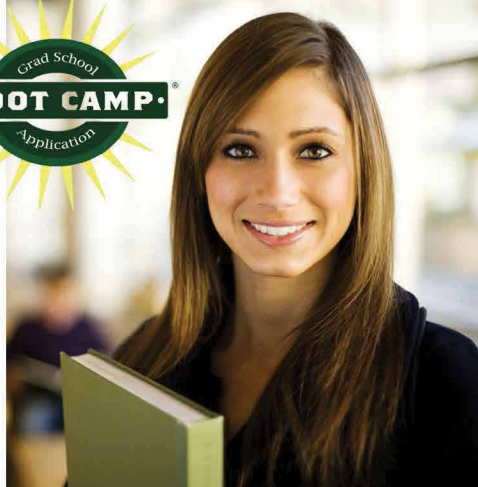


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Lives in Art

Early American artifacts help animate history

by NELL PORTER BROWN

THEY WERE CALLED to meals by a Grand Banks schooner's foghorn, and then ate from Staffordshire plates. Leather fire-buckets served as wastebaskets. And some light could be had from an early colonial device: a bulrush stalk soaked in tallow and "burned at both ends."

"It never occurred to us that other people didn't have a house like this," said Warren "Renny" Little '55 during a recent tour of his family's summer retreat, an eighteenth-century farmhouse known as Cogswell's Grant. "I knew nothing about the stuff," he said—his parents' pioneering collection of American folk art and antiques that still crowd the interior—although he and siblings Jack and Selina were warned not to lean too far back in the stiff wooden chairs. When something did break, he added, "Mother was very good about not yelling."

Their parents, Bertram K. Little '23, Div

'26, and Nina Fletcher Little, spent summers at the farm from 1938 until they died in 1993. The property, which also includes a historic salt-hay barn and pastoral acres along the Essex River, is now a museum owned and operated by Historic New England.

For 60 years, the senior Littles collected Americana they found beautiful and curious. In researching items, they recorded stories about their owners and makers; now each piece in its own small way illuminates the historic narrative of early America. "You don't need to be an art historian to be a collector. The desire to collect things that have an emotional connection to us is almost universal," says Historic New England site manager Kristen Weiss, A.M.-CMS '98, who gives tours



(Top) The bucolic Essex River property Cogswell's Grant, named for the 1636 royal grant given to John Cogswell, is now a house museum open to the public. (Above) American artifacts fill the home; a bedroom highlights the birds especially loved by pioneering collector Nina Little.

and runs events—such as the open-air painting workshops and a talk on folk-art portraits this summer. "People come here to learn about the family, what they were so passionate about, and about the history they wanted to share."

Tours cover the beehive oven (uncovered during the Littles' painstaking house-



In the hallway, an 1814 oil painting depicts the launching of the U.S. frigate *Washington* at the Portsmouth, New Hampshire, Navy Yard. In the rear stands an ingenious 1907 carved crane decoy that folds up to fit into a hunter's pack.

"The desire to collect things that have an emotional connection to us is almost universal."

restoration project) and a rare tape loom (circa 1668-1700) used to weave fabric edging, along with one of the few surviving pre-Revolutionary wood carvings of the royal coat of arms. There are also boxes—wooden, tin, and Shaker-made—and evidence of Nina Little's particular affection for birds and eggs: clay and wooden statues and decoys of sandpipers, terns, ducks, and cranes fill shelves and nooks. And of Bertram Little's penchant for early lamps and candle holders, and depictions of architectural structures. Among the more than 2,500 objects in the 10-room house, visitors will also find weathervanes, hooked rugs, farm tools, lanterns, clocks, redware pottery, painted folk art and furnishings—and plenty of portraits of not-so-prominent people by little-known New England artists.

"What's interesting about folk-art por-

traits," Weiss explains, "is that by the nineteenth century, a boom in itinerant painters and more people having money meant that average, middle-class people could now also have their portraits done." Of special note are the McArthur family portraits by Royal Brewster Smith—among the many subjects and artists Nina Little traced, identified, and wrote about in more than 150 articles, five books, and several museum catalogs that fostered wider scholarship about, and appreciation for, these artifacts.

The unsmiling McArthurs hang together in the room Little used growing up, which was later reserved for the grandchildren. "The way the people stare down at you from every point in the room!" exclaimed Little, with a laugh. "Those paintings gave my little nephew nightmares." But as a child himself, Little was intrigued by much of what his parents brought

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“They went for what appealed to them visually, and for the stories they could learn.”

home, especially the painting and collage (circa 1850) by his bed. It depicts the ocean-bound ship that brought the first Odd Fellow, Thomas Wildey, to America in 1817. Across the bottom of the painting, the history of the fraternal order is written on yellowed sheets of paper and five carved wooden figures represent the original members.

“There are a lot of quirky things here,” said Little, who spent much of his own career leading museums, such as the former Higgins Armory in Worcester, and other educational and cultural programs. His parents, he points out, were drawn to objects that others wouldn’t have noticed, or might even have trashed. “They were not snobs,” adds Weiss. “They went for what appealed to them visually, and for the stories they could learn. Nina Little’s *Neat and Tidy* is a whole book on the history of boxes and how they were made and used and decorated. It’s wonderfully strange and

very interesting.”

Influenced by Bertram Little’s cousin, Edna Greenwood, whose own Americana collection is at the Smithsonian, the couple began acquiring pieces in the 1920s, and ultimately filled Cogswell’s Grant and their year-round home in Brookline, Massachusetts. By the 1960s, they had decided to donate the property, bound by conservation restrictions, to Historic New England, of which Bertram Little had been director from 1947 to 1970.



According to Little, when Richard Nylander, their family friend and then-curator with the organization, came to inventory the house in the early 1990s, he planned to spend a few weeks. It took more like two years. Every antique was photographed, numbered, and catalogued, and noted, too, were the hundreds of other more “modern” objects, such as an old glass jar of Bactine in the medicine chest; the family’s

(Clockwise from top left) A child’s room includes imposing family portraits and a nineteenth-century hooked rug with an unusual leopard design; Nina Little’s study, preserved just as she left it; Nina and Bertram Little in the garden, 1973

extant wine and whiskey bottles and fruit preserves in the cellar; Nina Little’s flower-print purse that still hangs on the back of her study chair, near her manual Smith-Corona typewriter (on which she wrote dates and notes on jelly-jar labels that she then affixed to their objects), a 1920s phone (it still has a dial tone); and, on a closet shelf, her husband’s straw hat, banded by a sage-green silk necktie. “People ask why the roof isn’t wood-shingled,” reported Little. “Well, because it’s not a historic museum, per se. It’s a house and we lived in it just the way it is now.”

Walking through the preserved rooms is like seeing a series of nesting boxes being slowly unpacked to reveal layers of American lives through history, all made tangibly real through ordinary objects



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both artful and personal. In her later years, Nina Little slept on the first floor in a rope bed, using a green-and-gold, yarn-sewn bed rug from 1821 made with hand-spun yarn and natural dyes. Lying there, she looked up at a gracefully carved flying goose hung from the ceiling; to her left was a box from a dry-goods store with compartments meant for spools of thread that instead held part of her beloved egg collection.

In the upstairs hallway, a wooden wind

harp set in a window plays when river breezes blow in. On a table are two hinge-boxed slates that children once used to learn their school lessons. Little opens them and reads out the names of his and his brother's children, with the dates they had visited their grandparents. All were

written in white chalk by Jack Little, along with a request: "Please don't erase."

Cogswell's Grant
June 1 through October 15
Essex, Massachusetts
www.historicnewengland.org/historic-properties/homes/cogswells-grant

ALL IN A DAY: Retreat and Recreate: Peddocks Island

Skip the clogged commute to the Cape and start your vacation right now by riding the ferry to Peddocks Island in Boston. At 184 acres, Peddocks is the largest of the Harbor Islands and offers the most diverse terrain—woodlands, fields, and beaches—along with perfect views of the sun, both rising and setting, *and* the Boston skyline. "It's big enough so you can lose yourself for a day," notes Mike Dyer, vice president of development and external affairs at the Boston Harbor Alliance, "but has enough mystery to captivate you for the weekend."

Where Georges Island's Civil War-era Fort Warren attracts umpteen visiting school children a year and

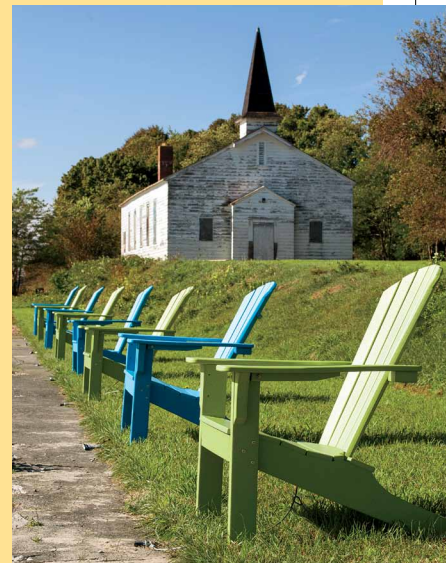
Spectacle Island's Cinderella tale proves that landfills can become stunning urban parks, Peddocks, alone, offers yurt camping. Stay in one of the luxurious canvas-sided yurts just built this year, or go more rustic at a traditional tent site. Then spend the rest of the time exploring the island's own military history, its summer-cottage colony, or go bird-watching, hiking, fishing, or swimming at sandy Petty Cove.

The island is divided by hills, or headlands: East, Middle, and West. The ferry docks at East Head, where the camping is located, and where visitors can walk among the remaining World War I-era brick buildings of Fort Andrews, including the newly renovated chapel (now open for public and private events), and learn some island history. Native Americans used Peddocks, says Dyer, before European farmers arrived in 1634. By 1776, more than 600 militiamen were stationed there to guard against British troops; the fort itself was active from 1904 through the end of World War II.

Hiking trails run throughout the island. The quarter-mile loops are good for smaller legs; for tougher types, a 2.5-mile route extends into the uninhabited West End. Hilly, tree-lined trails, rolling grasslands, and native roses and hedgerows abound. It may not be "wilderness," but as a haven in a major American city, Peddocks gets wondrously close to unspoiled nature. And any time spent there is far more rejuvenating than hours spent sitting in a hot car on Route 3.

Peddocks Island/National Park Service
Ferry runs from June 20 through September 1
www.bostonharborislands.org/passenger-ferry
For camping, www.reserveamerica.com

(Clockwise from top left) An island overview; visitors can take a seat after touring the historic Fort Andrews chapel; evidence of the still-active summer-cottage community; and one of many First World War-era buildings at Fort Andrews



CLOCKWISE FROM TOP LEFT: DOC SEARLS; JUSTIN KNIGHT; BOSTON HARBOR ISLANDS ALLIANCE; AND LIZ COOK/BOSTON HARBOR ISLANDS ALLIANCE (2)



Food Fiesta

Latin American culinary heritage thrives in East Boston.

MOST New Englanders know East Boston only as the home of Logan Airport. But a recent tour of the wide range of Latin American restaurants and bakeries there proves that the community is a gastronomic destination on its own.

Food adventurers can walk or bike the streets and stop in for sweets like Mexican *pastel tres leches* (cake infused with sweet milk) or Peruvian-style *alfajores* (powdered cookies sandwiching *dulce de leche*), grab a savory Salvadorean *pupusa* (a thick corn tortilla stuffed with cheese or finely ground pork) to go, or settle down for a plate of Bolivian *silpancho* (potatoes or rice covered by *schnitzel*-style beef topped by a fried egg and cilantro or *pico de gallo*).

The affordable food is fresh and home-made, typically by the owners, their family members, or another local business.

"East Boston has the most diverse Hispanic population in the city," says Merry "Corky" White '63, Ph.D. '80, a cook, food writer, and Boston University anthropology professor. That blending of cultures and chefs produces both "a mixing across ethnic foodways *and* a preservation of foods within each group," she explains, "because everyone now lives in the same neighborhood and



Que Padre owner Victor Duran (top) serves Mexican and Bolivian specialties: beef *saltenas* and the "Sonora hotdog"—with bacon, beans, and jalapeño sauce. (Above) La Sultana Bakery sells cakes and pastries and has a savory breakfast and lunch buffet as well. Saleswoman Marleny Carmona proffers a plate of rice, stewed yuccas, shredded pork, and a beet salad with eggs, peas, and carrots.

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because all the older generation still want, and are making, their own dishes the way they always ate them.”

White teaches a course called “Boston: An

Ethnographic Study” that gets undergraduates out of the classroom and into the city’s diverse communities to learn about politics, history, architecture, urban economics—

CURIOSITIES: Nepal in Pictures

In thousands of photographs taken between 1975 and 2011, Kevin Bubriski has helped document the dramatic evolution of daily life in Nepal, from its years as a Hindu kingdom to what he calls “the current precarious peace.”

The artist’s latest book, *Nepal: 1975-2011* (published in May by Peabody Museum Press and Radius Books), reveals his favorite prints, 30 of which are on display for the first time in *Shadows of Shangri La: Nepal in Photographs*, at the Harvard University Asia Center. Ranging from black-and-white portraits of villagers in the 1970s and 1980s to scenes with soldiers during the country’s civil war (1996-2006) and colorful depictions of commercialism and poverty in modern-day Kathmandu, the photographs are not politically driven. Rather, they aim to show “only one person’s experience, not a culture, historic period, ethnographic group, or complex social or economic condition,” he writes. “They are selected moments within the edges of a framed world.”

Bubriski first took pictures in Nepal while surveying and building water systems as a 20-year-old Peace Corps volunteer, adopting the street artist’s approach: “letting people present themselves as they are,” he said in a recent interview from his home in Vermont. One shot taken during the king and queen’s 1978 visit to Jumla (a remote northwestern mountain town that at the time was more than ten days’ walk from the closest road), he caught the awed expressions of residents who, he reports, “revered the king as the reincarnation of the Hindu god Vishnu.”

By 2010, Nepal had become a republic and the royal palace in Kathmandu was a public museum. Checking his camera at the gates, as required, Bubriski toured the monarch’s former bedroom, bathroom, and rear gardens. Markers showed where nine family members were killed in 2001, allegedly by the crown prince. That, he adds, juxtaposed with an image he took outside the palace gates of teenaged Nepalese tourists standing around with their cell phones and cameras, “shows the incredible transformation that has occurred within this country.”

When last in Nepal in 2011, on the Tibetan New Year, Bubriski saw other signs of change while visiting the Boudhanath Stupa, a pilgrimage site for Tibetan Buddhists living in Kathmandu. In the past, people gathered there, perhaps to “throw roasted barley flour in the air and cheer for the new year and the long life of the Dalai Lama,” he explains, but “any political expressions at the Stupa are forbidden now.” He was moved to see one elderly woman in a soft pink hat circumambulating the monument, holding a prayer wheel and rosary beads (above), and framed the moment she passed Nepali policemen in full riot gear waiting, he says, “for a call to action.”

—N.P.B.



KEVIN BUBRISKI

“Shadows of Shangri La: Nepal in Photographs”
Harvard University Asia Center, through September
<http://asiacenter.harvard.edu>; 617-496-6273

and food. In East Boston, she starts the tour at the MBTA Blue Line’s Maverick Station, named, she says, for Samuel Maverick, who farmed the area in the 1630s with the help of slaves—“a fact that always surprises my students.”

Comprised of five islands linked by land-fill over time, East Boston by the mid 1800s was an industrial and shipbuilding center and a main port for ships, such as Cunard Line vessels, that brought the first waves of Irish immigrants. (Joseph P. Kennedy was born there in 1888.) Italians, Russians, Poles, Jews, and others followed. Some of their descendants still live in East Boston, reports White, among both waterfront gentrifiers and the newer immigrants, who are primarily from El Salvador, Guatemala, the Dominican Republic, and Colombia. Italian landmarks—Santarpio’s, Jeveli’s, and Spinelli’s bakery—are still there, as are bars like Kelley’s Square Pub. “Barney’s Grill is left over from the Irish, then it was Italian,” White adds. “Now the TVs only play *fútbol* and they serve Corona” instead of Guinness.

White shops at the many family-owned markets for ingredients such as *panela* (brown-sugar loaves), fresh *arepas* (hefty corn-flour pancakes, good topped with fried cheese, meat, or jam), and jars of *panca* pepper paste. Following are some more of her favorite places to shop or eat.

La Sultana Bakery (www.lasultanabakery.com). Simple breads and frosting-heavy Colombian cakes of all colors, along with

The Many Faces of Boston

The ancestors of most Bostonians may have hailed from Ireland and Italy, but the current top two immigrant groups are from China and the Dominican Republic, according to *City of Neighborhoods: The Changing Face of Boston*, an exhibit at the Boston Public Library. Overall, about 27 percent of city residents were born abroad, a quarter of them in Asia. Nearly half of East Boston’s inhabitants are foreign-born, the majority from Latin and South America. Boston also has the third-largest Haitian population in the country (after New York City and Florida), and a growing Cape Verdean community. These dramatic trends are illustrated through maps, U.S. Census data, photographs, and drawings that make clear that this ever-changing population influences the city’s physical landscapes and culture in countless ways—and always has.

Advertising trade cards from the 1850s to the 1910s depict Irish immigrants’ social and economic climb from the laboring classes to civil-service jobs.



COURTESY OF THE BOSTON PUBLIC LIBRARY

Boston Public Library | Through August 22
www.bpl.org/exhibitions/current-exhibitions/city-of-neighborhoods

hot buffets that include the ubiquitous *chicharrón* (deep-fried chunks of pork and skins).

La Topacio (no website; 617-567-9523). Try the Salvadorean *pupusas* with pickled slaw, or the *picado*—chunks of chicken, beef, *chicharrón*, and sausage served over French fries, often in a sauce with peppers and onions.

Rincon Limeño (www.rinconlimeno.com). The Peruvian *alfajores* can be bought at the register, or dine in on shrimp *ceviche*, grilled steak with fried plantains, or the Colombian *montañero* (flank steak, fried pork rinds, and runny eggs over rice).

Lolly’s Bakery (www.lollysbakery.com). Dense, warm bread puddings (a Colombi-

an favorite), Dominican cake dribbled with *dulce de leche*, rice pudding with a cinnamon kick, and yellow cake filled with flan.

Que Padre (www.quepadretraqueria.com). The Mexican and Bolivian specialties include *silpancho* and *saltenas* (pastry pockets filled with a juicy blend of chicken or beef, with potatoes, eggs, and peas).

—N.P.B.

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