

# Harvard<sup>2</sup>

Cambridge, Boston, and beyond



**I6H Preserving A Muse**  
*Nathaniel Hawthorne's debt to Caroline Emmerton*



**I6B Extracurriculars**  
*Events on and off campus through June*



**I6F Color on Film**  
*Race and romance at a Boston film festival*



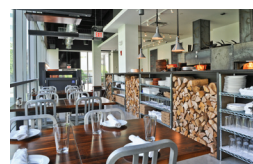
**I6J River Runs**  
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COURTESY OF FRANK C. GRACE, TRIG PHOTOGRAPHY

*Plus Harvard Commencement & Reunion Guide*





# Extracurriculars

Events on and off campus during May and June

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to dozens of sites in Greater Boston—such as the Strand Theatre, Vilna Shul, and Ayer Mansion—that may be hidden, typically closed to the public, or otherwise overlooked. The focus is on culture, history, and

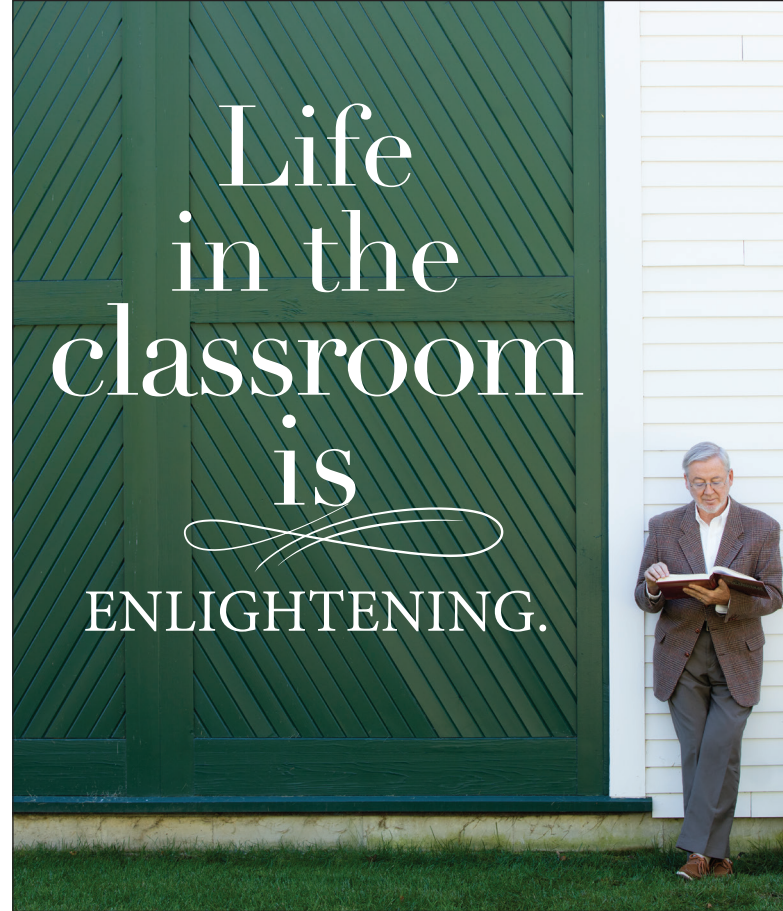
From left: Rosalyn Drexler's *The Winner* (1965), at The Rose Art Museum; from works by Matika Wilbur, at the Johnson-Kulukundis Family Gallery; and a model of the gold-foiled throne of Egyptian Queen Hetepheres, at the Harvard Semitic Museum

architecture, and the important role design plays in communities. (June 3-5)

**Make Music Harvard Square**  
[www.harvardsquare.com](http://www.harvardsquare.com)  
Bands play everything, from children's songs, Celtic tunes, and opera to rap, rock, and folk, on outdoor stages. (June 18)

**THEATER**  
**American Repertory Theater**  
[www.americanrepertorytheater.org](http://www.americanrepertorytheater.org)  
The TEAM, a Brooklyn-based troupe that

FROM LEFT: COURTESY OF THE ROSE ART MUSEUM; MATIKA WILBUR/COURTESY OF RADCLIFFE INSTITUTE FOR ADVANCED STUDY; COURTESY OF THE HARVARD SEMITIC MUSEUM



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creates new works about American life, performs its **RoosevElvis**. (Through May 29)

This retrospective of the Japanese director, known for infusing his films with absurdist elements, is presented in partnership with the Brattle Theatre. (May 13-June 2)

"The New Cosmos: Answering Astronomy's Biggest Questions," with author and *Astronomy* magazine editor David J. Eicher. (May 19)

Graphite works by Kyle Browne, on display in **TimeLine(s): Drawing Nature**, capture incremental changes in plants over time. (Through July 3)

**On June 11**, the Eighth Annual Dance for World Community Festival in Cambridge will feature more than 80 troupes from Greater Boston, as well as 30 drop-in public classes. “This is an opportunity to see and try something new,” says Julie Yen ’14, associate director of community programs at José Mateo Ballet Theatre, which organizes the event. “Dance is a force that brings people together. Everyone can dance—and it’s a ton of fun.” The performance roster includes Origination (hip-hop and modern), Chhandika/Chhandam Institute of Kathak Dance, Salsa y Control Dance Company, Kinetic Synergy, Boston Swing Central, and the Hip Hop Mamas. All of the classes are geared for beginners, Yen adds: “You don’t need to have any experience, or have the right clothes, and it’s all free.” The events take place from noon to 6 P.M. on stages and floors both inside and outside the Mateo company’s home at Old Cambridge Baptist Church on Massachusetts Avenue at the edge of Harvard Square; the festival culmi-



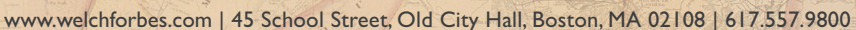
nates in a popular public dance party (until 8 P.M.) with a live band.

The week also includes a panel discussion and workshops with local dance leaders and advocates, followed by the “Dance on Film Series” at the Brattle Theatre. Dance for World Community, a project created by company founder José Mateo, aims to direct the “underutilized power” of the art form “to improve the social and environmental health of our communities, locally and beyond.” As Yen puts it: “The festival celebrates dance and how it can be used as a force for change.” ~N.P.B.

~N.P.B.

[www.ballettheatre.org/dance-for-world-community](http://www.ballettheatre.org/dance-for-world-community)

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## HARVARD SQUARED

### EXHIBITIONS & EVENTS

**The Harvard Semitic Museum**  
www.semiticmuseum.fas.harvard.edu  
**Recreating the Throne of Egyptian Queen Hetepheres** highlights the reproduction of a circa 2550 B.C. chair, based on fragments discovered in an underground chamber at the site of the Giza pyramids in 1925 by the Harvard University-Boston Museum of Fine Arts Expedition.

**Harvard Museum of Natural History**  
www.hmn.harvard.edu  
**"Are We Smart Enough to Know How Smart Animals Are?"** A discussion with primatologist Frans de Waal, Candler professor of psychology and director of the Living Links Center at the Yerkes National Primate Center, Emory University, and Vicki Croke, author of *Elephant Company*. (May 12)

### STAFF PICK: The Roxbury International Film Festival

**Soul On Ice, Past, Present, and Future**, by Canadian filmmaker Damon Kwame Mason, explores the history of black hockey athletes, from the Coloured Hockey League in the Canadian Maritimes in the 1800s, to centerman Herb Carnegie, commonly called "the best black player never to play in the NHL," and Willie O'Ree, who debuted with the Boston Bruins in 1958.

The film won the People's Choice Award for best feature at the Edmonton International Film Festival, and should be a top draw during the eighteenth annual Roxbury International Film Festival in Boston (June 22-30). Held at the Museum of Fine Arts, the event highlights works by emerging and established independent filmmakers of color, particularly those based in New England, and includes Q & A sessions, panel discussions, workshops, and parties with the filmmakers and other guest artists.

Also on this year's lineup is the 12-minute short film *Gracie*, by the young London writer and director Matthew Jacobs Morgan, and *A Ferguson Story*, directed by award-winning filmmaker Lonnie Edwards. *Gracie* is based partly on autobiographical events and tenderly reflects on the nature of memory and reality through a boy's efforts to help his mentally impaired grandmother get "back" to her native Jamaica. *A Ferguson Story* offers "a unique perspective on police aggression and the events following the tragic death of Mike Brown," says festival director Lisa Simmons, who is also president of the nonprofit Color of Film Collaborative that runs the festival.

Roxbury International Film Festival  
www.roxburyinternationalfilmfestival.com  
June 22-30



because it's taken that much time (if not longer) for them to be made. "Interestingly," she adds, given the cultural and political climate and movements, such as Black Lives Matter, "this year there are a number of romantic comedies and relationship films, as well as films that deal with race, culture, identity, and education." ~N.P.B.



Stills from *Gracie* (above), *Soul on Ice, Past, Present, and Future*, and *A Ferguson Story*—all are playing at the Boston event

COURTESY OF THE ROXBURY INTERNATIONAL FILM FESTIVAL

## HARVARD SQUARED

**Glass Flowers Soirée.** Celebrate the opening of the refurbished gallery that holds the Ware Collection of Blaschka Glass Models of Plants with an evening of cocktails, music, and strolls through the museum's 16 exhibitions. Must be age 21 and older to attend. (June 22)

### The Collection of Historical Scientific Instruments

www.chsi.harvard.edu  
**Radio Contact: Tuning In to Politics, Technology, and Culture** examines U.S. broadcast communications, from ham radios and underground networks to the reports of Edward R. Murrow and the advent of podcasts (see page 84).

### Harvard Art Museums

www.harvardartmuseums.org  
**Beyond Bosch: The Afterlife of a Renaissance Master in Print** offers works by artists influenced by the Netherlandish fantasist. (Through May 8)

### Johnson-Kulukundis Family Gallery

www.radcliffe.harvard.edu/event/2016-matika-wilbur-exhibition  
**Exhibition by Photographer Matika Wilbur** explores historic and contemporary experiences of Native American women through images and oral narratives. Byerly Hall, Radcliffe Yard. (Through May 28)

### Schlesinger Library

www.radcliffe.harvard.edu/schlesinger-library/exhibit/language-hear-myself-feminist-poets-speak  
**"A Language to Hear Myself": Feminist Poets Speak** looks at links between political action and poetry of the women's movement in the 1960s and 1970s through works by June Jordan, Eve Merriam, Honor Moore '67, Adrienne Rich '51, Litt.D. '90, and Jean Valentine '56, B.I. '68. (Through June 17)

### The Rose Art Museum

www.brandeis.edu/rose/onview/spring2016/rosalyn-drexler.html  
**Rosalyn Drexler: Who Does She Think She Is?** A retrospective of the Pop artist includes major paintings and collages, as well as early sculptures, photographs, videos, and samples of her novels and plays. (Through June 5)

Events listings are also found at [www.harvardmagazine.com](http://www.harvardmagazine.com).

## Harvard Art Museums

Fogg Museum  
Busch-Reisinger Museum  
Arthur M. Sackler Museum

# Everywhen: The Eternal Present in Indigenous Art from Australia

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[harvardartmuseums.org](http://harvardartmuseums.org)

#Everywhen



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# Preserving a Muse

Nathaniel Hawthorne's debt to Caroline Emmerton

by NELL PORTER BROWN



Clockwise, from top left: Gardens soften the stark look of the Colonial-era House of the Seven Gables; the restored parlor with period furnishings, c. 1820, and the "great chamber," c. 1720; a sketch of Caroline Emmerton in her later years, by an unknown artist; the attic, where the bones of the house reveal its age

cles of *Three Old Houses* (1935), "must surely help in making American citizens of our boys and girls."

Today's visitors to the site can learn not only about Hawthorne's provocative perspective on American history and an emerging national character, but also about the social changes wrought by industrial

Notably, they also created the fictional Hepzibah Pyncheon's Cent Shop on the first floor, which never existed outside Hawthorne's imagination.

The house museum opened for public tours in 1910, and Emmerton funneled the admissions fees into a settlement house, offering educational and social services, inspired by those established decades earlier in Chicago and London. "The historical and literary associations of the old houses," she wrote in her one published work, *The Chroni-*

THE HOUSE of the Seven Gables, in Salem, Massachusetts, would not be the popular incarnation of Nathaniel Hawthorne's 1851 gothic tale of inherited sins if not for philanthropist Caroline Osgood Emmerton. In 1908 she bought the harbor-side property to shrewdly combine her two principal causes: historic preservation and social welfare.

She hired Colonial Revivalist architect Joseph Everett Chandler, fresh from his work on the Paul Revere House in Boston, to help her save the 1668 timber-frame structure, then known as the Turner-Ingersoll Mansion, from being demolished. They restored it—replacing four gables, the central chimney, and added the "secret staircase"—to reflect some features described by the Salem-born author, who had presumably visited the house when it was owned by his relatives, the Ingersolls.

Photographs courtesy of Frank C. Grace, Trig Photography  
Portrait courtesy of The House of the Seven Gables



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HARVARD SQUARED

forces in the early twentieth century.

Now owned by the nonprofit House of Seven Gables Settlement Association, the trust Emmerton set up before she died in 1942, the two-and-a-half-acre property has expansive views of the harbor and is open year-round. The Gables house itself represents more than three centuries of architectural styles and history, and six other buildings on the grounds date from 1655 to roughly 1830.

The Hooper-Hathaway House (1682) and Retire Beckett House (1655), now used as



Emmerton (standing, at left) during a needlework class at the Seamen's Bethel; the Gables' Cent Shop (above) around 1910, when the museum opened

COURTESY OF THE HOUSE OF THE SEVEN GABLES



free to roam the birthplace, which features the only extant portrait of Hawthorne's father (a sea captain who died when the au-

a gift shop, were moved there and restored by Emmerton. The Nathaniel Hawthorne Birth Home (c. 1750), where he lived until 1808, was added in 1958. There is a 45-minute guided tour of the Gables, and visitors are

CURIOSITIES: River Runs

**Gundalows** are wide, flat-bottomed, wooden boats that first appeared in the mid 1600s on the Piscataqua River, which separates Portsmouth, New Hampshire, from Maine. Settlers built them to transport harvested crops, furs, dried fish, and lumber to the Atlantic Ocean, following the rhythm of the tides. (Fed by six other rivers that run through inland towns such as Exeter, Durham, and Dover, the Piscataqua is the second-fastest-flowing navigable waterway in the country after the Columbia River in the Pacific Northwest.)

For more than 250 years, until supplanted by the more reliable, year-round capability of trains, these handcrafted, barge-like boats were unique to the region—and instrumental in its growth, says Molly Bolster, executive director of the Gundalow Company.

The nonprofit organization offers educational and recreational river tours from Prescott Park in downtown Portsmouth on the *Piscataqua*, the gundalow replica it launched in 2012. Most of the trips last 90 minutes and run down to the mouth of the river, past the Portsmouth Naval Shipyard and the long-vacant federal prison known as "the castle," to just beyond the U.S. Coast Guard station at the tip of New Castle, New Hampshire—"within sight of the Isles of Shoals," Bolster says, "at least on a clear day."

There are sunset sails with wine and cheese; cruises featuring shanty singers and lectures on maritime and natural history; and

field trips for students learning about ecology. An occasional inland foray heads upriver into Great Bay, a national estuarine research reserve that is home to flora and fauna partial to brackishness. "The *Piscataqua* is a platform, literally and fig-

**Scenic trips along the Piscataqua River highlight the region's ecology and maritime history—along with the beauty of sailing.**

uratively, for thinking about the human impact on the estuary and how we can be stewards of the land and the river," says Bolster. "The idea is that if people experience it, they will take care of it."

The early gundalows (possibly named for the Venetian "gondola," Bolster says) were powered by poles and long sweeps (oars), but by the 1800s the boats resembled the *Piscataqua*, which has a full deck, a cabin, and a lateen sail easily lowered to pass under bridges. By then, too, they were carrying commercial loads of up to 50 tons: raw cotton and spices were brought in, while fresh produce, fish, oysters, salt-marsh hay, coal, and "finished goods," such as bricks, granite, and cordwood, Bolster says, were transferred out to ocean-worthy schooners bound for burgeoning metropolises like Boston.

The last known commercial gundalow was the *Fanny M*, built and captained by Edward H. Adams and launched in 1886. Riding on the *Piscataqua*, it's easy to see why Adams, who died in 1950, was a pioneering proponent of environmental health even decades after the *Fanny M* was beached, around 1910. The boat sits low in the water, offering little to buffer passengers from freewheeling currents, the wind and sun, fresh salt spray, and, Bolster says, a sense of never-ending sky as they travel on "gundalow time."

The Gundalow Company  
www.gundalow.org  
Memorial Day weekend  
through late October  
~N.P.B.



DAVID MURRAY, CLEAR EYE PHOTO/COURTESY OF THE GUNDALOW COMPANY



RALPH MORANG/COURTESY OF THE GUNDALOW COMPANY

HARVARD SQUARED

thor was three), first editions of his books and pages from a few manuscripts, artwork by his wife, Sophia Peabody, and the desk on which he wrote *The Scarlet Letter* and *The House of the Seven Gables*. Staff are on hand to talk about Hawthorne, his life and literary legacy—and about Salem's multifarious past. The seaside lawn and abundant historic gardens include the central Jacobean-knot-style planted beds, designed and laid out by Chandler in 1909, and a wisteria arbor added in the 1920s.

Built by Captain John Turner in 1668, the Gables was soon expanded to 14 rooms—thus becoming one of the grandest homes in the region at the time. It is now the only wooden house of its size and age to survive in the United States. (The association is raising funds to refurbish two long-unused rooms on the second floor that feature the original wide-pine-plank floors, hand-forged nails, and an exposed gunstock post.)

THIS YEAR also marks Emmerton's 150th birthday. A special exhibit of photographs and artifacts, "Caroline Emmerton: An Unbounded Vision," is on display through August 31; a series of lectures, concerts, and performances is also planned. "She was truly a visionary," says Emmerton researcher David Moffat, a lead tour guide at the Gables. "She best embraced the progressive spirit of the early twentieth century because she was looking at the problems of industrialization and immigration and came to the unique, two-fold mission for the House of the Seven Gables."

Born in 1866 to a wealthy, civic-minded family, Emmerton counted among her ancestors John Bertram, who sponsored Salem's first hospital, and whose Essex Street home ultimately became the public library. Her mother, Jennie Bertram Emmerton, was also a force, especially with the Old Ladies' Home and the Salem Society for Higher Education for Women. The city Emmerton grew up in, however, was transitioning from a shipping stronghold to a manufacturing center, Moffat says; she would have witnessed the evolving industrialization, and the second wave of immigrants who moved to the city seeking jobs in the textile, leather, and other factories.

By 28, Emmerton was holding her own as an elected board member of the Salem Seamen's Orphan and Children's Fund Society. In the years leading to her purchase

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## ALL IN A DAY: Art and Nature in Andover

**Two exhibits** at the Addison Gallery of American Art at Phillips Academy, in Andover, explore quintessential popular interests: real estate and television.

“Walls and Beams, Rooms and Dreams: Images of Home” features modern and contemporary photographs, such as the stunning, surreal images of “dispirited domesticity” in Gregory Crewdson’s 2002 Dream House series, and several sculptures and paintings, including Sam Cady’s *Moved House Being Rebuilt* (1983). “Revolution of the Eye: Modern Art and the Birth of American Television” looks at how art and design trends shaped the medium’s formative decades, the 1940s through the 1970s.

The concurrent shows also inform each other, elucidating Americans’ evolving experiences of art and architecture in daily life. “In many ways, the television became a twentieth-century hearth around which families gathered to learn, laugh, mourn, and debate, creating the many associations and emotions that we connect to home,” says Addison director Judith F. Dolkart ’93. “And in the context of a museum with such rich American collections, I am glad that we can examine television and the ways in which the most innovative art of the day influenced and responded to this alluring medium.”

Housed in a red-brick building on the prep school’s campus, the Addison was opened in 1931. More than 17,000 works are in the permanent collection; artists range from John Singleton Copley and Georgia O’Keeffe to Frank Stella, Kara Walker, and Kerry James Marshall. Admission is free. And the 2008 addition, named for Andover (and Harvard) alumnus Sidney R. Knafel ’52, M.B.A. ’54, has comfortable chairs and sunny places to sit while perusing books from the museum’s library.

Less than a mile’s walk down Bartlett Street (lined with antique homes) is the center of town. Eat lunch at The Lantern Brunch (89 Main Street; 978-475-6191), a traditional coffee shop with vintage décor, or

at LaRosa’s (7 Barnard Street; 978-475-1777), a gourmet deli with Italian fare. Afterward, drive seven minutes into North Andover and stop in to smell the roses (and meander through the perennial gardens designed in the early twentieth century) at the Stevens-Coolidge Place ([www.thetrustees.org](http://www.thetrustees.org)), or go a little farther to walk at Weir Hill ([www.thetrustees.org](http://www.thetrustees.org)); the reservation has four miles of trails with views of Lake Cochichewick and the Merrimack Valley. —N.P.B.



From the top: the Addison Gallery’s staid façade; promoting the *Electrohome Courier* portable television set (late 1950s); Francesca Woodman’s haunting *House #4*, from the series *Abandoned House #1* (1976); a scene from *Weir Hill*’s walking trails

IMAGES COURTESY OF THE ADDISON GALLERY OF AMERICAN ART AT PHILLIPS ACADEMY

of the Turner-Ingersoll Mansion, she was also involved with the Seamen’s Bethel House. (She eventually bought that “ugly” building, which blocked the mansion’s harbor views, and moved it down the street to use for settlement house “dramatics, athletics, dances, concerts, fairs, etc.”) In 1910, while at work on transform-

ing the Gables, she and her friend Aroline Gove (daughter of another strong woman, the entrepreneurial manufacturer of women’s herbal remedies Lydia Pinkham) made history as the first women appointed as trustees of Salem’s Plummer Home for Boys, reports former Gables researcher Irene Axelrod, who has studied Emmerton.

“I have a great deal of admiration for her,” Axelrod says. “There’s also a bit of a mystery”—surprising for someone so accomplished. Emmerton left no known personal papers—journals, letters, or notes—nor any business-related records, she explains; only a few images of her exist, and “there are also

no romantic relationships I’ve ever seen any sign of, and no children. She was educated, but we don’t know where or how exactly.” *The Chronicles* details only her conservation efforts at the Gables complex. The association’s archives do hold a few scripts for plays and pageants that she wrote for settlement productions—she was a talented writer, fundraiser, and delegator, according to Axelrod—along with several handwritten speeches and essays.

One text from 1919 focuses on social reform and reveals a progressive’s viewpoint in typically “stark, moral terms,” asserts Moffat. “Life in America had been shamefully materialized before the war,” Emmerton wrote. “The passion for money-getting in men which had numbed other spiritual fibre, had permeated the whole nation and had ensured widespread industrial discontent and jealousy.” Some of her views “are antiquated in terms of the Americanization of immigrants,” Moffat acknowledges. “But I do think that she did have the best interest, or what she thought was the best interest, of people in Salem at heart. She was interested in improving their lives and this was foremost in her whole life.”

By 1910 Emmerton was a leader of a group of women who had already begun offering classes in handicrafts, danc-



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Hawthorne's birth home, built in 1750. He lived there until 1808, when his father, a sea captain, died of yellow fever in Suriname. The open-hearth fireplace was restored to reflect the original kitchen.

ing, and "gymnasium work" at the Salem YMCA to serve the city's eastern European immigrants. She would greatly expand those programs in the re-sited Seamen's Bethel building and in the Hooper-Hathaway House, a bakery she moved to the Gables site, restored, and rechristened in 1911.

Within two years, Axelrod notes, the settlement house's annual report listed "eight clubs for boys, three for girls, a mother's group, a men's club, as well as classes in cooking, housekeeping, dress-making, dancing, dramatics, nursing, sewing, embroidery, laundry work, as well as manual training for boys. Storytelling and gymnastics, a small library, a garden club and summer camp were also available." The settlement workers, who lived primarily on the second floor of the Gables, were among the new crop of college-educated women for whom Emmerton conscientiously provided jobs.

Axelrod interviewed some of the last people to know Emmerton, including the last settlement worker to live at the Gables. (Settlement work persisted in varying forms, first on the site and then

in a building across the street, now called Emmerton Hall, until 2010, and is now conducted through partnerships with local nonprofit service organizations.) From these oral histories, the philanthropist emerges as a tall, fleshy woman (she had a customized bath tub) with a commanding personality, both exacting and generous. On her daily visits to the Gables, she was known to correct the tour guides, even mid-spiel, if they made mistakes. "Mrs. Emmerton...did like things done as she directed," Mary Burke, who worked at the Gables from 1937 to 1985, told Axelrod, but she "was quite approachable. She also noticed when anything in the house or the grounds had been moved or changed... and would immediately put things back in their original places."

If reports that small children were intimidated by her size (and perhaps by the ornate hats she favored) are true, Axelrod says their mothers probably were not. They were treated to rides in Emmerton's limousine.

Her circle of friends included pioneering New England preservationists such as William Sumner Appleton, A.B. 1892, who



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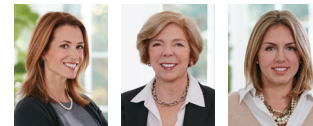
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## HARVARD SQUARED

founded the Society for the Preservation of New England Antiquities (now Historic New England) in 1910. He recruited her as a board member, and also prompted her to safeguard the Hooper-Hathaway House. *The Chronicles of Three Houses* recounts Emmerton’s own careful research into the histories of that house and of the Retire Beckett House (named for a prominent early Salem shipbuilder, and moved to the site in 1924), and details her use of Hawthorne’s novel as a guide to restoring the Gables.

THE “ORIGINAL” HOUSE, according to the novel, was a “family-mansion, spacious, ponderously framed of oaken timber, and calculated to endure for many generations of his posterity: a rusty wooden house, with seven acutely peaked gables facing towards various points of the compass, and a huge, clustered chimney in the midst.” In fact, Turner could exit the front door and walk to the sea wall to view his wharf and five-ship fleet that contributed to the Caribbean trade in sugar and molasses and his role in the distillation of “strong waters.” He died 12 years after building the house, leaving his widow, Elizabeth Turner, pregnant with their fifth child and four others under the age of 10; she raised the children and ran the household and the shipping business until remarrying.

By 1782, Turner’s grandson had lost the family fortune and the mansion was bought at auction by sea captain Samuel Ingersoll, a merchant in the burgeoning spice trade with Indonesia and southern China. He modernized it, removing four gables to better conform to the boxier, Federal-style architecture of the day, and updated the interior, although he kept the high-style Georgian wood-paneled walls in the parlor and “Great Chamber.”

His daughter, Susanna Hathorne Ingersoll, was Nathaniel Hawthorne’s second cousin (the author added the “w” after publishing his early stories). Inheriting the property in 1811, she fought relatives to keep it, barricading herself inside and ultimately taking legal action. She also refused four marriage proposals and became a wealthy real-estate agent. According to Emmerton’s book, she “was a tall, stately young woman, fond of society, so it is said, until an unfortunate love affair with a naval officer, who sailed away, turned her into a recluse and more or less of a man hater.”

Despite gossip that Ingersoll refused to

allow a man on the premises, Emmerton surmises that she entertained Hawthorne, 20 years her junior, and relayed the home’s history. He could have visited as a child and after graduating from Bowdoin College, and then again when he moved back to Salem in 1847 with his wife and son.

The moody and reflective Hawthorne had always been troubled by Salem’s dark history and his ancestors’ roles in it, beginning with William Hathorne, a magistrate who sentenced a Quaker to a whipping, and whose son, John, was among the nine judges who presided over the town’s 1692 witch trials. Both *The Scarlet Letter* (set in Boston) and *The House of the Seven Gables* grapple with ancestral ghosts and the effects of Puritanical zeal; they were written and published, back-to-back, during a furious bout of creativity spurred by Hawthorne’s return to Salem in 1847 and the loss of his job and his mother in the summer of 1849. Not surprisingly, perhaps, neither book was well received in his hometown. The Hawthornes moved to Lenox, Massachusetts, soon after *The Scarlet Letter* was published in March 1850, and

never lived in Salem again.

When Susanna Ingersoll died, the Gables passed to her foster son, Horace Lorenzo Conolly, who lost it to creditors in 1879. The theatrical Upton family then owned it for decades. They put on plays and dances and even opened a few rooms as a “museum.” (It might have included the “secret staircase” they reportedly told Emmerton they had discovered when they removed the central chimney, but Moffat says no structural evidence proves it was ever there, and Hawthorne doesn’t refer to it in his novel.) Emmerton had always been intrigued by the home’s colorful past, and visited the Uptons, probably going to or from her volunteer work at the Seamen’s Bethel.

She wrote that she first visited the mansion “with a party of young people” soon after Conolly had moved out: “I well remember the thrill the gaunt old house gave me.” The rooms were empty, the walls stark, and walking into the attic (where indentured servants and then slaves had

**A “secret staircase” leads to the attic at the House of the Seven Gables, in Salem, Massachusetts.**

lived in earlier days), she saw “sketchy outlines of two vanished gables on the sloping walls...like shadowy ghosts haunting the scene of their past life.” Consciously or not, she echoes one of Hawthorne’s opening passages describing what amounts to his muse: “The aspect of the venerable mansion has always affected me like a human countenance, bearing the traces not merely of outward storm and sunshine, but expressive also of the long lapse of mortal life, and accompanying vicissitudes that have passed within.”







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# The Week's Events



**C**OMMENCEMENT WEEK includes addresses by Harvard president Drew Gilpin Faust and director, screenwriter, and producer Steven Spielberg. For details and updates on event speakers, visit [harvardmagazine.com/commencement](http://harvardmagazine.com/commencement)

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## TUESDAY, MAY 24

Phi Beta Kappa Exercises, at 11, with poet Robyn Schiff and orator Stephen Greenblatt, Cogan University Professor and Shakespeare scholar, Sanders Theatre.

Baccalaureate Service for the Class of 2016, at 2, Memorial Church, followed by class photo, Widener steps.

Class of 2016 Family Reception, at 5. Tickets required. Science Center plaza.

Harvard Extension School Annual Commencement Banquet, at 6. Tickets required. Annenberg Hall.

## WEDNESDAY, MAY 25

ROTC Commissioning Ceremony, at 11:30, with President Faust and a guest speaker. Tercentenary Theatre.

Harvard Kennedy School Commencement Address, at 2, by former U.S. secretary of state Madeleine Albright, LL.D. '97. JFK Park.

Senior Class Day Picnic, at noon. Tickets required. The Old Yard.

Senior Class Day Exercises, at 2, with the Harvard and Ivy Orations, remarks by incoming Harvard Alumni Association president Martin J. Grasso Jr. '78, and actress, writer, and producer Rashida Jones

'97. Tickets required. Tercentenary Theatre. Law School Class Day, 2:30, with featured speaker Sarah Jessica Parker, actor,

producer, businesswoman, and philanthropist. Holmes Field.

Business School Class Day Ceremony,

## A Special Notice Regarding Commencement Day

Thursday, May 26, 2016

### Morning Exercises

TO ACCOMMODATE the increasing number of people wishing to attend Harvard's Commencement Exercises, the following guidelines are provided to facilitate admission into Tercentenary Theatre on Commencement Morning:

- Degree candidates will receive a limited number of tickets to Commencement. Their parents and guests must have tickets, which must be shown at the gates in order to enter Tercentenary Theatre. Seating capacity is limited; there is standing room on the Widener steps and at the rear and sides of the Theatre. For details, visit the Commencement office website (<http://commencement.harvard.edu>).

Note: A ticket allows admission, but does not guarantee a seat. Seats are on a first-come basis and can not be reserved. The sale of Commencement tickets is prohibited.

- A very limited supply of tickets is available to alumni and alumnae on a first-come, first-served basis through the Harvard Alumni Association (<http://alumni.harvard.edu/annualmeeting>). Alumni/ae and guests may view the Morning Exercises over large-screen televisions in the Science Center and at most of the undergraduate Houses and graduate and professional schools. These locations provide ample seating, and tickets are *not* required.

- College Alumni/ae attending their twenty-fifth, thirty-fifth, and fiftieth reunions will receive tickets at their reunions.

### Afternoon Program

THE HARVARD Alumni Association's Annual Meeting, which includes remarks by its president, Overseer and HAA election results, the presentation of the Harvard Medals, and remarks by President Drew Gilpin Faust and the Commencement Speaker, convenes in Tercentenary Theatre on Commencement afternoon. For tickets (which are required, but free) visit the HAA website or call 617-496-7001.

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2:30, with Thomas J. Tierney, M.B.A. '80, chairman and co-founder of The Bridge-span Group. Baker Lawn.

Graduate School of Design Class Day, at 4, with a guest speaker. Gund Hall lawn.

Harvard T.H. Chan School of Public Health Award Presentation and Celebration, 4-7. Kresge Courtyard.

Graduate School of Education Convocation, 3-5, with a guest speaker. Radcliffe Yard.

Divinity School Multireligious Commencement Service, at 4. Memorial Church.

Graduate School of Arts and Sciences Dudley House Faculty Dean's Reception, 4-6.

Faculty Deans' Receptions for seniors and guests, at 5. The Undergraduate Houses.

Harvard University Band, Harvard Glee Club, and Radcliffe Choral Society Concert, at 8. Tercentenary Theatre.

## THURSDAY, MAY 26

Commencement Day. Gates open at 6:45.

Academic Procession, 8:50. The Old Yard.

The 365th Commencement Exercises, 9:45 (concluding at 11:45). Tickets required.

Tercentenary Theatre.

All Alumni Spread, 11:30. Tickets required. The Old Yard.

The Tree Spread, for the College classes through 1965, 11:30. Tickets required. Holden Quadrangle.

Graduate School Diploma Ceremonies, from 11:30 (time varies by school).

GSAS Luncheon and Reception, 11:30 to 3. Tickets required. Behind Perkins Hall.

College Diploma Presentation Ceremonies and Luncheons, at noon. The Undergraduate Houses.

Alumni Procession, 1:45. The Old Yard.

The Annual Meeting of the Harvard Alumni Association (HAA), 2:30, includes remarks by HAA president Paul L. Choi '86, J.D. '89, President Faust, and Commencement speaker Steven Spielberg; Overseer and HAA director election results; and Harvard Medal presentations. Tercentenary Theatre.

Harvard T.H. Chan School of Public Health Diploma Ceremony at 2, with guest speaker Donna Shalala, president of the Clin-

ton Foundation, and former U.S. secretary for health and human services and president of the University of Miami. Kresge Courtyard.

Medical and Dental Schools Class Day Ceremony. Ticketed luncheon at noon, followed by a speech, at 2, by Jeffrey S. Flier, retiring dean of the faculty of medicine and Walker professor of medicine.

## FRIDAY, MAY 27

Radcliffe Day, celebrating the institution's past, present, and future, includes a morn-



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ing panel discussion followed by a luncheon honoring the 2015 Radcliffe Medal recipient, Janet L. Yellen, chair of the board of governors of the Federal Reserve System.

The discussion, “Building an Economy for Prosperity and Equality” (10:30 A.M.-noon), is moderated by Cecelia Rouse '86, Ph.D. '92, dean, Katzman and Ernst professor in the economics of education and professor of economics and public affairs at Princeton's Woodrow Wilson School of Public and International Affairs. Panelists include: David Autor, Ph.D. '99, professor of economics at MIT; Douglas W. Elmendorf, dean and Price professor of public policy at the Kennedy School; Claudia Goldin, Lee professor of economics and director of the Development of the American Economy Program at the National Bureau of Economic Research; and Louise Sheiner '82, Ph.D. '93, senior fellow in economic studies and policy director for the Hutchins Center on Fiscal and Monetary Policy at the Brookings Institution.



The luncheon, 12:30-2, will feature remarks by former chairman of the Federal Reserve Ben S. Bernanke '75, now a distinguished fellow in residence in the economic studies program at the Brookings Institution; economics professor Gregory Mankiw will then talk with Yellen about her life and career.

Tickets are required to attend the day's events in person, and have already been distributed. The events will be web-cast live at [www.rad-](http://www.radcliffe.harvard.edu)



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cliffe.harvard.edu. For questions, contact [events@radcliffe.harvard.edu](mailto:events@radcliffe.harvard.edu).

For updates on Commencement week and related activities, visit [alumni.harvard.edu/annualmeeting](http://alumni.harvard.edu/annualmeeting) or [commencement.harvard.edu/morning-exercises](http://commencement.harvard.edu/morning-exercises).

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TASTES & TABLES

# Kendall Square Eats

Restaurants that cater to Cambridge's technology epicenter



ONCE A CLUSTER of electric power plants, factories, and other “dirty” industries, the Kendall

Square area in Cambridge has been masterfully re-developed since the 1990s. Powerful economic and academic interests, such as MIT, have transformed the roughly 10-acre zone into a global hub of innovation and technology. More than 200 companies—hi-tech, bio-tech, info-tech, pharmaceutical, and promising start-ups—are housed in sleek office towers, while sleek apartment towers house many of their employees. That commercial mix, complemented by two and a half acres of landscaped open space and plazas, is calculated by planners to yield a thriving community of successful professionals bent on enjoying urban luxuries—and a range of restaurants has sprung up to serve the “hubbers,” and everyone else who cares to join them.

Study ([www.studyrestaurant.com](http://www.studyrestaurant.com)), run by the owners of Journeyman and the hip Backbar in Union Square, serves small plates of exquisite fare that *does* ask



Study's simple décor (above) and its cheerful sunchoke dish; Café ArtScience's chic interior (left) and its version of beef carpaccio

something that I saw at work today,” our

friend the anesthesiologist said. Nobody asked what. But any awkward thoughts vanished at the first bite of the salty, chewy fowl, which merged with earthy soft pasta and a smack of turmeric in the mouth. A crinkled bit of charred turnip lent bitterness.

More “outdoorsy” was the dish of lion's mane mushrooms (\$9). Crumbly and almost black, they resembled humus, yet

for a degree of devotional analysis. What chef Nick Anichini is doing with food is boundary bending, an art form, and therefore exciting to fanatical foodies. Mainstream diners might see it differently.

The duck prosciutto (\$14) arrived, and we all gazed at the plate: dark red curls of flesh were nestled beside a cocoon-like mound of rye spaghetti drenched in a glistening brown liquid. “That looks like

tasted meaty. On top were delicately fried kale and squirts of loose-bubbled green foam. The last looked suspicious, but tasted complex: of juicy green apple, kale, and a hint of jalapeño. As the anomalous meal progressed, we adjusted to more such surprises: a cube of tofu in a crunchy, caramelized coating that came with the slow-roasted cauliflower coated in black-garlic yogurt (\$17); mussels in a parsley and pumpkin-seed sauce (\$11); smoked chicken with leeks, spicy fermented cabbage, and cabbage cream (\$28); and rounds of venison served with paper-thin slices of green

bacon crumble (\$21), the grilled Spanish octopus (\$32) with burnt onion, sweet potato, and Calabrian chili (\$32), or the beef pot-au-feu, featuring an oxtail broth (\$30).

Nearly as pricey is Fuji at Kendall ([www.fujiatkendall.com](http://www.fujiatkendall.com)), although it was jammed at lunchtime recently (reservations seemed required). Try to avoid seats at the sushi bar: watching workers toil in tight quarters as the lunch-hour clock ticks away is not relaxing. The deluxe bento box (\$20) holds an impressive volume of food: shumai, pork gyoza, California maki,

vegetable tempura, white rice, and a slab of salmon teriyaki. All were respectably tasty except for the dried-out, overcooked gyoza. Fresher overall was the vegetarian bento box (\$16) with a house salad and tender edamame dumplings. Fuji's décor is fairly generic (the predominant chrome and glass persist), although wooden tables add warmth.

Wood-oven fires, meanwhile, foster the gregarious vibe at Area Four ([areafour.com](http://areafour.com)) while cooking up lush pizzas. (The “carnivore” has *sopressata*, sausage, and ba-



Area Four specializes in novel pairings, like its clam and bacon pizza.

grapes (like dabs of watercolor painted on the plate), endive—some grilled, some turned into chips—and an almond-milk concoction (\$17). We thoroughly enjoyed the experience.

Café ArtScience ([www.cafeartscience.com](http://www.cafeartscience.com)) also has experimental origins; it is the brainchild of biomedical engineer and McKay professor of the practice of idea translation David Edwards, founder of Le Laboratoire (an art, design, and science center that fosters interdisciplinary innovation). Despite bright lights and too much white, we liked the interior's spare, airy feel (and the abundance of plate glass and metal jibes with Kendall Square's motif). The food is beautiful, refined, and Parisian. Try the nuanced roasted turnip potage with smoked scallops, Meyer lemon, and

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## HARVARD SQUARED

con, \$17.50/\$26.50; the caramelized onion and Gorgonzola pie is spiced with green onions, \$15/\$22.50.) The restaurant caters to all ages and tastes, and has non-pizza entrées such as roasted trout in brown butter (\$24) and “mac and cheese” topped with focaccia crumbs (\$12), along with thoughtfully combined salads (namely the arugula tossed with fennel, radish, apple, carrot, almonds, flecks of Manchego cheese in exactly the right amount of lemon vinaigrette, \$10). Fresh, high-quality ingredients are generously served without hype

**State Park's inner rooms foster the sense of imbibing in a rural watering hole.**

by a naturally engaging wait staff. The rectangular dining room is noisier in the front (especially by the bar) than at the back, where seats by the floor-to-ceiling windows overlook a grassy courtyard perfect for children who eat fast and



COURTESY OF STATE PARK

want to play outside while their parents linger over another glass of wine.

People can also get loud and happy inside State Park ([www.statepark.is](http://www.statepark.is)). The place has jukeboxes, shuffleboard, darts, and a pool table, and does a fair job of emulating a 1950s dive bar on a lonely country road. Comfort food with a Southern feel is served—fried deviled eggs (\$6), pork sausage and shrimp paella with green beans (\$16), Brussels sprouts with horseradish and pomegranate syrup (\$10), and “Nashville hot” fried chicken (\$19)—yet a zany array of drinks dominates the menu. Tom Collins and Pimm’s Cup come in pitchers, or choose individual shots and beer (“The Woody” is a Budweiser and a fireball, \$11.25), or try one of the rotating drafts or craft beers. (The team behind State Park expects to open a Jewish deli, Mamaleh, a few doors down, where West Bridge was. And a new barbecue place, The Smoke Shop, is set to open across the courtyard this spring.)

**Commonwealth Cambridge** ([www.commonwealthcambridge.com](http://www.commonwealthcambridge.com)) is a hybrid business—market and restaurant—that also evokes what it’s not: an olde-tyme general-store-cum-farm stand. But that’s okay because the simple food is excellent, largely because it changes with the seasons (and often daily), thanks to the owners’ allegiance to local goods. Recently, the menu offered oysters (from Massachusetts and Canada, \$3 each), heirloom beet salad (\$13), and braised lamb tagine (\$26). For dessert, there are custom-made sundaes (about \$9), with a choice of fun ice-cream flavors like cinnamon honey, double chocolate cherry, and “birthday cake,” plus syrups and toppings. Or pair the whole shebang with sticky toffee pudding or a Belgian waffle for an extra \$4.50. In warm weather, patrons can dine outside, and then take their desserts and walk along the Broad Canal, marveling at all the tall gleaming buildings and the old Boston skyline across the river.

—NELL PORTER BROWN

MIKKO NISSINEN'S

# SWAN LAKE

“Luminous” —*The Wall Street Journal*

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BOSTON OPERA HOUSE

[www.bostonballet.org](http://www.bostonballet.org)

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