

# Harvard<sup>2</sup>

Cambridge, Boston, and beyond



## I2H The Animals' Kingdom

*One woman's drive to build a piece of "heaven" on earth*

STU ROSNER



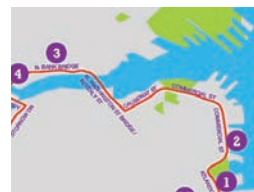
## I2B Extracurriculars

*Events on and off campus this summer*



## I2J Sweet Sweat

*The joys of a traditional Finnish sauna*



## I2L Sights by Cycles

*A Boston/Cambridge loop*



## I2N Homer House

*Languid afternoons*



## I2P In with the New

*Harvard Square's Parsnip should ripen over time*





# Extracurriculars

Events on and off campus during July and August

SEASONAL

**The Farmers' Market at Harvard**  
www.dining.harvard.edu/food-literacy-project/farmers-market-harvard  
The market at the Science Center plaza

offers fish, meats, produce, breads and pastries, herbs, pasta, chocolates, and cheeses—along with guest chefs and cooking demonstrations. (noon to 6 P.M.; Tuesdays through November 22)

From left: *Clark's Point Light, New Bedford* (1854), by William Bradford, at the New Bedford Whaling Museum; Anna Deavere Smith's one-woman show *Notes from the Field: Doing Time in Education*, at the American Repertory Theater; and *Extraordinary Playscapes*, at the Boston Society of Architects

MUSIC

**Harvard Summer Pops Band**  
www.hcs.harvard.edu/~hub/events/summerband  
The ensemble performs its popular annual concerts; program details appear online. (July 28 at 4 P.M. in Harvard Yard; July 31 at 3 P.M. at the Hatch Shell in Boston)

**The Harvard Summer School Chorus**  
www.boxoffice.harvard.edu  
The programs includes *Pilgrim Psalms*, by Ross Lee Finney, and the world premiere

FROM LEFT: COURTESY OF THE NEW BEDFORD WHALING MUSEUM; COURTESY OF THE A.R.T.; COURTESY OF THE BOSTON SOCIETY OF ARCHITECTS

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## HARVARD SQUARED

of *Rain Songs*, by Memorial Church composer-in-residence Carson Cooman. Sanders Theatre. (July 29)

### The 30th Annual Lowell Folk Festival

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

Three days of music with hundreds of performers, including headliners King Sunny Adé & His African Beats, Natalie MacMaster and Donnell Leahy, rockabilly artist Jason D. Williams, and Deacon John Moore from New Orleans. (July 29-31)

### Summer Gospel Festival

[www.spirituallyfabulous.com/summer-gospel-fest](http://www.spirituallyfabulous.com/summer-gospel-fest)  
A celebration of this musical tradition, from classic to contemporary artists, with food vendors and children's activities. Institute Park, Worcester, Mass. (August 6)

## FILM

### Harvard Film Archive

[www.hcl.harvard.edu/hfa](http://www.hcl.harvard.edu/hfa)  
A retrospective on filmmaker **Theo Angelopoulos** highlights his poetic take on contemporary Greek life. Screenings include

*Ulysses' Gaze*, *Landscape of the Mist*, and *The Traveling Players*. (July 15-August 22)

**The Complete Rouben Mamoulian** looks at the Armenian American's long Hollywood career through his classic films, such as *Dr. Jekyll and Mr. Hyde*, *Silk Stockings*, and *The Mark of Zorro*. (Through August 30)

## THEATER

### American Repertory Theater

[www.americanrepertorytheater.org](http://www.americanrepertorytheater.org)  
Created and performed by Anna Deavere Smith, BI '92, **Notes from the Field: Doing Time in Education** explores the origins and consequences of the school-to-prison pipeline. (August 20-September 17)

## NATURE AND SCIENCE

### The Arnold Arboretum

[www.arboretum.harvard.edu](http://www.arboretum.harvard.edu)  
The arboretum (see page 37) offers weekend walking tours throughout the summer, along with family-focused outings (on July 16 and August 20), and an exhibit, **New England Society of Botanical Artists: The Art of the Woody Plant**. (July 8-September 11)

## RECREATION

### Tree Canopy Walkway

[www.ecotarium.org](http://www.ecotarium.org)  
Kids and parents can swing from the trees (harnessed and helmeted) at Worcester's EcoTarium. There are also exhibits on nature, science, and animal life, and visitors can roam the 55-acre reserve in search of real-life signs of creatures' habitats.

## EXHIBITIONS & EVENTS

### Schlesinger Library

[www.radcliffe.harvard.edu](http://www.radcliffe.harvard.edu)  
**Women of the Blackwell Family: Resilience and Change** focuses on seven members of this illustrious, influential family who were particularly active between 1830 and 1850. (Opens July 5)

### Carpenter Center for the Visual Arts

[www.ccva.fas.harvard.edu](http://www.ccva.fas.harvard.edu)  
Artist Martin Beck's two-year exhibition **Program** has mined the center's history of academic pursuits, pedagogical mission, and gallery shows through what he calls "episodes." The tenth (and final) project reflects on a 1963 display, originally titled



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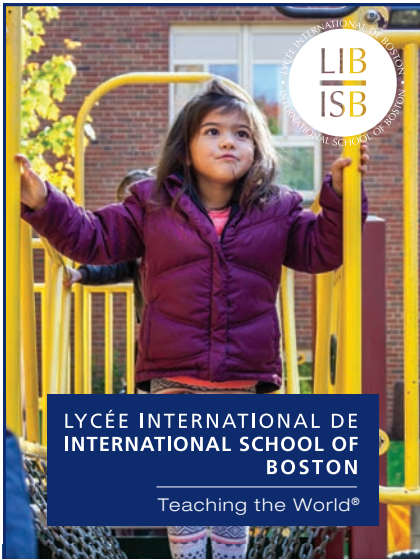


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## HARVARD SQUARED

*Fifty Photographs at Harvard: 1844-1966.*  
(July 6-August 7)

### Harvard Art Museums

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

***Drawings from the Age of Bruegel, Rubens, and Rembrandt*** offers about 40 works from the museums' collection of Netherlandish, Dutch, and Flemish drawings from the fifteenth to the eighteenth centuries. (Through August 14)

### New Bedford Whaling Museum

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

***Inner Light: The World of William Bradford***. A comprehensive look at this nineteenth-century painter best known for his depictions of ships and the Arctic, who also captured dramatic scenes of coastal New England. (Opens July 1)

### Peabody Essex Museum

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

More than 40 oil paintings and watercolors created between the late 1880s and 1912 are on display in ***American Impressionism: Childe Hassam and the Isles of Shoals***, revealing inspiring views of these beautiful and historic islands six miles off the coast of Portsmouth, New Hampshire. (Opens July 16)

### Boston Society of Architects

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

Curated by the Design Museum Boston, ***Extraordinary Playscapes*** explores the role of play, and designers' and architects' innovative efforts to spur children's healthy emotional, social, and physical growth. The show includes "Playground Passports" that promote some of Boston's most intriguing spaces, including PlayCubes, a new installation at Chinatown Park and PlayForm 7, a "playscape" added to City Hall Plaza in June. (Through September 5)

### DeCordova Sculpture Park and Museum

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

***Lotte Jacobi, Lisette Model: Urban Camera***. A series of portraits, abstractions, and stirring street scenes lend insight into the sensitive, but also bold and versatile, work of these two twentieth-century artists. (Through September 18)

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

## Spotlight



HARVARD MAGAZINE/UC

**Check out** 12 newly painted utility boxes throughout Harvard Square. Images of unicorns, pandas, and a wolf howling at the moon join rollicking abstractions, tranquil scenes of nature, and decoratively framed poetic texts. This form of public art, a trend evident in cities across the country, celebrates local artists, enhances public space, and deters vandalism. "The utility boxes were an eyesore," says Denise Jillson, executive director of the Harvard Square Business Association, which organized and financed the just over \$1,000 project, working in collaboration with the city and a host of volunteers. "This is a fun and powerful statement about how the whole community can work together to make everything more beautiful."

Artists represented include Harvard students—Grace Chen '19 (a rendition of Vincent van Gogh's *The Starry Night* across the street from the First Parish in Cambridge), Julia Grotto '17 (a somber portrait of a woman at 10 Eliot Street), and Nicole Flett '18 and Montita Sowapark '18 (scenes of trees and birds perched over a stormy sea at Winthrop Park)—alongside the Square's popular spray-paint artist and vendor Antonio Maycott, local painter Dennis Smith, and grade-schoolers at the nonprofit Community Art Center.

**Harvard Square Business Association**  
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# The Animals' Kingdom

One woman's drive to build a piece of "heaven" on earth

by NELL PORTER BROWN



A WHITE CAT named Fluffy lounges beside a campfire, licking herself on a nippy spring day. Wizard, a black pug, trots into view, barking at his constant companion, an old beagle called Freedom. The two paw playfully at each other, flop over, and are rolling around in the dirt just as Debra White appears to greet visitors to her Winslow Farm Animal Sanctuary, in Norton, Massachusetts. "Now, come on," she tells the dogs, bending to stroke them, and they cheerfully move along. "The farm goes around in a circle," White says, turning to her human guests. "You can touch the animals, if they want you to. But not the pot-bellied pigs. Go up in the back under the pine trees to see the donkeys, they're out with the alpacas. Please make sure you close the gates behind you."

With these simple rules, visitors are unleashed to explore the 16.5-acre site that

is a "home for life" for 132 abused or abandoned animals. White founded the farm 20 years ago and depends on a crew of devoted volunteers, adults and teenagers, to keep it open to the public year-round. "There's no other reserve around like this, where the animals are so free," says volunteer Ron Mollins, who has been helping out since 1998. "We don't have lions or tigers, but if you really want to get to know animals, this is the place to do it."

Dozens of cats roam the grounds, while goats, mini-horses, rabbits, and emus peaceably share a corral. Harmony tends to prevail; their needs are met, White suggests, and there's nothing to fear. Nine separate feeding stations mitigate competition for food, newcomers are thought-

fully integrated, and their living quarters, cleaned daily, are rotated over time, "so they don't get bored." Many of the cats, like black, amber-eyed Velcro asleep by the aviary, have been thrown over the farm's roadside fence at night. "That happens," White reports, wearily. "We find them in carriers in the morning. No notes, nothing telling me anything about them.



**Opposite: Beyond the farm entrance, goats roam the barnyard, peafowl commune at the aviary, and donkeys greet visitors. Above: Founder Debra White and Belle, a Haflinger saved from slaughter**

One time we had 23 rabbits dumped over—it took us days to catch them all and then they all had to be spayed and neutered so they wouldn't reproduce."

White took in Athena, the black-nosed sheep, after the Animal Rescue League of Boston found her living on a median strip off Route 495. An Indian indigo peacock, now at least 30 years old, has been at Winslow Farm for more than half his life. During a recent visit, he was in full wooing form, fanning and quivering his six-foot spread of iridescent blue and green feathers at potential mates. White says that when she first saw him, he was living in a four-by-four-foot cage with "feces caked on his plumage." Every day White gets calls about animals in trouble or in need of a home. It's wrenching to turn any creature away, but the farm runs on a \$200,000 annual budget dependent on visitor admission fees, fundraising, donations, and grants, and is at capacity. "I try to teach people—and they should teach their children that responsibility—that when you get an animal, it is

By The Sea

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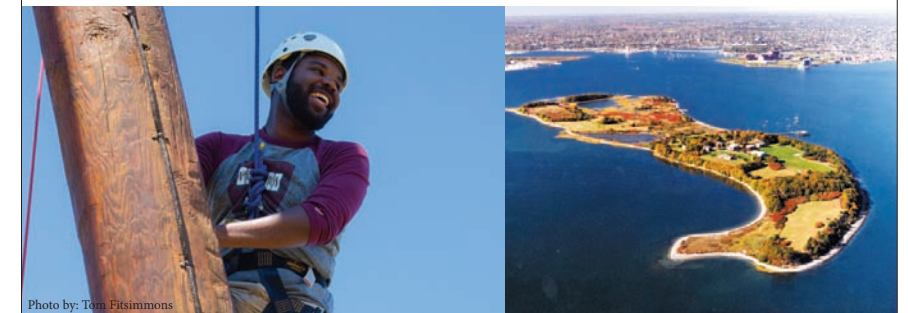


Photo by: Tom Fitzsimmons



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## HARVARD SQUARED

yours to care for. The way you treat it at first, when it's a baby, should be the way you always treat it throughout its life," White explains. "These are not little pieces of disposable trash."

THE FARM LIES between a country road and Meadowbrook Pond. An old pine grove shades the chunk of land where the donkeys and alpacas were hanging out recently

while a farrier cleaned and trimmed their hooves. Visitors are free to watch, ask questions, and learn. A few slowly approached the three donkeys and laid hands on their manes, smoothing down the fur. The four alpacas have big, liquid eyes, but are skittish; a calm approach occasionally yields a silky touch of their chocolate-colored fur.

The horses and mini-horses are in paddocks, where volunteers accompany visi-

tors, but rabbits are out and about, and doves fly in and around the aviary, where Jin (a red, blue, and yellow pheasant found in the parking lot of the Toys "R" Us in North Attleboro) lives with the peafowl. Chickens peck and squawk here and there, often congregating with the roosters, Harry and Larry, at the far end of the property, on the porch of the David Sheldon White Resource Center, which houses events,

## ALL IN A DAY: Sweet Sweat

**Public baths** are an ancient tradition. Turks have the *hammam*, Russians have *banyas*, and Japanese, their *onsen*. For Finns and Swedes, it's the sauna: people happily clustered in a closed room heated to a toasty 220 degrees.

For devotees, it is a ritual, a spiritual and bodily cleansing, says David Straus, a regular at the region's traditional Finnish sauna, which has been run in rural Pembroke, Massachusetts, by the Uljas Koitto Temperance Society (UKTS) since 1927. For others, like Straus and his wife, Irina, from Latvia, who come weekly with their three young children, the experience is simply and deeply relaxing. Once hot enough, sauna-takers leave the cedar-paneled sweat dens, walk 10 feet, and dive into Furnace Pond. In the winter, a hole is cut into the ice for dunking. "You sweat out all the impurities of the work week, you open and shut your pores; it just feels good," says Straus, also the society's treasurer. "We spend the whole day together. And you disconnect from the rest of the world."

The Uljas Koitto Temperance Society  
www.uktshome.com  
Open year round; May through October,  
Saturdays, 3 P.M. to 9 P.M.

The property sits at the end of Suomi ("Finnish") Road, a dirt drive leading into a pine-tree glade. It includes a lodge built around 1900, where coffee, tea, and snacks are served on a screened porch. UKTS is run by a core group of about 45 volunteers who have cared enough over the years to keep it alive.

A good number are descended from Finnish immigrants who first arrived in Quincy in the 1880s to work in the quarries; by 1920, that community had grown to more than

The saunas (below right) are steps from Furnace Pond (above), where a raft beckons swimmers. Old pines shade the rustic lodge (below left); guests are encouraged to enjoy its cozy living room.

1,000 people, enough to support saunas, churches, and social clubs. The Uljas Koitto ("Noble Endeavor") was a religious group founded in 1892 to stem drunkenness among fellow Finns—and liquor is still prohibited on the property.

Newcomers are warmly welcomed—and given tips: eat a solid meal about 90 minutes before entering the heat, drink lots of water, and take it slowly. The temperature changes can be a shock, literally.

There are two wood-fired saunas, one for each gender; both have attached rooms for changing and showering. Guests should bring toiletries, a water bottle, and towels along with a bathing suit, although many people choose to go nude in the sauna itself. The place draws a mix of long-term South Shore-dwellers and more recent immigrants, mainly from Europe; everyone tends to sit outside on benches and talk in between sweats and swims. Guests can also gather in the lodge's living room, which has a fireplace, books, and toys.

It's not a spa or a nudist colony, although it's been mistaken for both. People seem to love it, or leave it. Straus has had friends visit "and never come back," he says, laughing. "They can't get used to so many people sitting in a small room barely clothed, or it's just too hot."

It's also not a place to be loud or flashy, take selfies, blab on smart phones, or commune with laptops. People mostly sit quietly, and enjoy the natural setting. "You can go in and out of the sauna, you rest in between, out in the open air," Straus says. "You can take the kayak out. You eat, you swim, you meet people. People just enjoy talking to each other. It's just so unique."

—N.P.B.



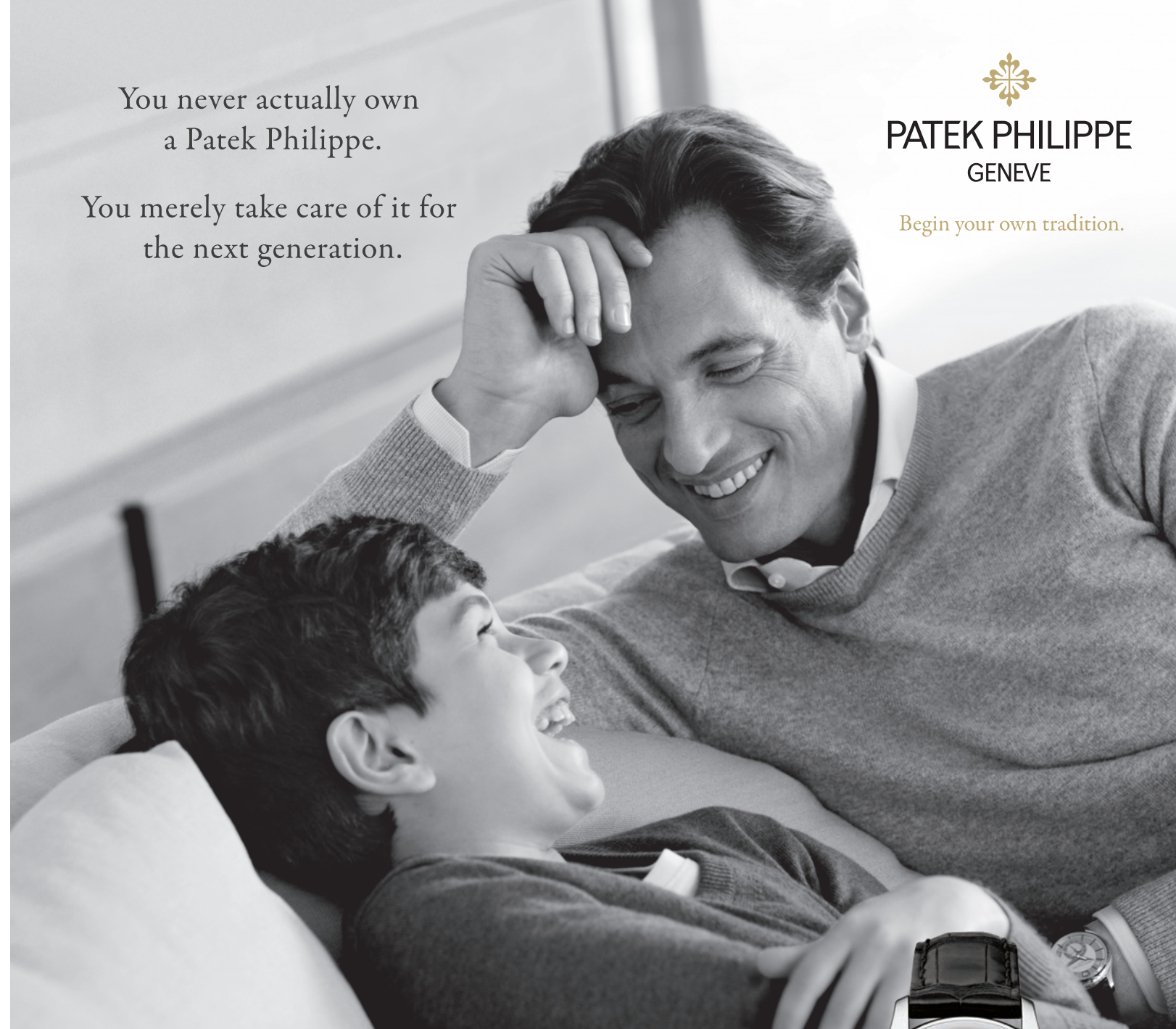
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HARVARD SQUARED

educational programs, and even beds for volunteers who travel from afar.

White built it, as well as her own wood-framed house, and other beguiling structures scattered around the landscape. Sheds, cabins, chicken-wire enclosures, and even a tiny chapel to commemorate residents who have died, are often flanked by wildflower and herb gardens, or shrouded by wisteria. The handsome, hexagonal stone barn with round windows, a skylight, and a shingled roof, was constructed this past winter for the donkeys. Visitors also gather at play zones, picnic tables, or around a fire pit.

The place has a storybook feel. Visitors sit on bentwood furniture to watch the paddock, or wait for animals to wander by. Geese favor the hand-dug pool, banked by rocks. Dozens of stone animal statues are tucked into nooks or stand on pedestals in the gardens, offering the makings for an impromptu treasure hunt. Children are encouraged to explore and simply spend time with the animals, without any agenda. And unlike at petting zoos, no attempts are made to hide the evidence that this is a farm—ma-



Residents include alpacas, freshly sheared for summer; peacocks, free to spread their tail feathers; and this pig and sheep enjoying the sun.



nure and mud, dust, dirt, loose feathers and fur, food scraps, hay, grain, tractors, hoses, ropes, shovels, and sludge buckets—or the endless labor required to run it.

Since 1996, White says, she has taken only five days off. Three were spent in the hospital undergoing knee surgery, a break that “felt like a European vacation,” she says, laughing. Yet the farm offers a familiar routine. White grew up in a nearby log cabin, and helped care for her father, David Sheldon White, who had been a “genius inventor for Texas Instruments in the 1950s,” she says, but was diagnosed with Parkinson’s disease by the time she was three. “The way I had to communicate with him

was to be very quiet and observant. We didn’t talk very much,” she explains; often, she was her father’s hands, building what he could not. She also spent significant time outside, playing in the woods by herself, or in the company of her pets. “They were my happiness, they were always there

STAFF PICK: Cycling Sightseers

**The Landscape Architect’s** Guide to Boston is an online collection of tours through 26 neighborhoods, including South Boston, Jamaica Plain, and a few in Cambridge, many off the tourist track. The point is to give Boston’s 12 million-plus annual visitors *and* its residents a richer understanding, from a topographical perspective, of how and why the city has evolved.

One ideal half-day trip is a 10-mile loop called The Boston/Cambridge Bike Network, incorporating long stretches of car-

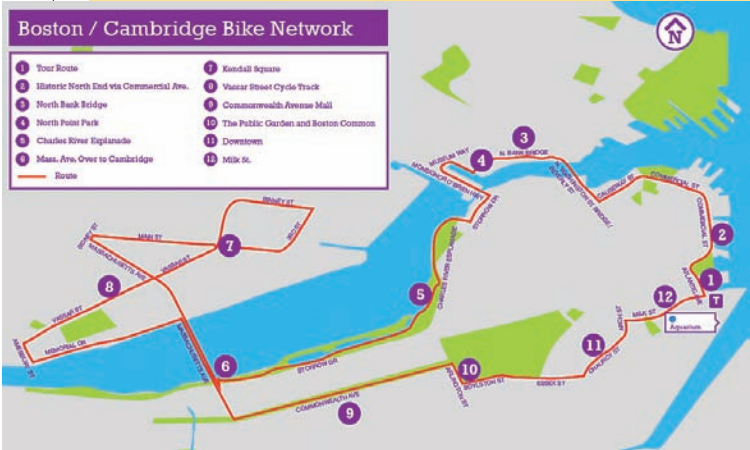
free pathways. The guide suggests starting at the New England Aquarium; bring along a bike on the MBTA, or rent one from the adjacent kiosk for Hubway, the city’s bike-share program. Ride along Commercial Street toward the North End, the traditional Italian neighborhood (an ideal stop for lunch, gelato, or pastries), then head onto Causeway Street, taking a sharp right just before North Station/TD Garden, to access one of the city’s most ingenious additions to cycling infrastructure: the 690-foot North Bank Bridge that curves under the Zakim Bunker Hill Bridge, through the Charles River Locks, and into Paul Revere and North Point Parks, which offer picnicking and sunbathing. Past those is the Museum of Science.

Then the tour U-turns back to Boston, picking up the Storrow Drive/Esplanade bike path. Take that to the Harvard Bridge, which returns riders to Cambridge, at the edge of MIT. Follow the guide’s map along Memorial Drive, taking a right just before the Hyatt Regency, then another onto the Vassar Street cycle track, which runs into a transformed Kendall Square (stop for a meal at Area Four, or ice cream at Toscanini’s). Then wind back to the Aquarium through the historic Back Bay (via Commonwealth Avenue) and the Downtown Crossing shopping district. At a leisurely pace, with

no stops, the trip would likely take two hours.

The Landscape Architect’s Guide to Boston  
Boston/Cambridge Bike Network  
www.asla.org/Boston

—N.P.B.



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**HARVARD SQUARED**

for me and brought me through a lot,” she says, as did the sights and sounds of nature and its animals. “To this day, I feel I am in heaven on earth to be here,” she adds. “I think a lot of people are just missing out on the simple things that are offered to us.”

Winslow Farm is located on property that was owned by her father’s family until it “was lost due to his illness,” she says. In her twenties, White, who attended college for a year before choosing to stay home and care for her father full time, decided to buy back a portion of the land and build a sanctuary. Working at three jobs (including as a veterinary assistant), she eventually saved enough money to do just that.

“I call her the ‘Jane Goodall of Norton,’” Ron Mollins says while tending the campfire behind White’s house. He comes every day for at least three hours to chop wood, rake, clean up—whatever “she asks me to do.” Still, “I get more out of this place than

### CURIOSITIES: Winslow Homer’s Early Days

**On Sunday afternoons** through September, The 1853 Homer House, an Italianate mansion that dominates a hill just above Belmont town center, is open for tours. Visitors are also welcome to lounge outside, drink punch, and play croquet on the home’s expansive front lawn. “We want it to feel like it is summer in the Victorian 1800s,” says the site’s volunteer curator, Susan Smart ’71, CMS ’01. She is a member of the non-profit Belmont Woman’s Club, which saved the house—built by wealthy Boston merchant William Flagg Homer and his wife, Adeline Wellington—from demolition in 1927, and still owns it.

Guided tours highlight the largely untouched original interior architecture, along with the life and early work of the couple’s nephew, Winslow Homer. A small exhibit includes “The War—Making Havelocks for the Volunteers” (the cover of an 1861 *Harper’s Weekly*), which is set in the mansion’s parlor, Smart says, and “The Robin’s Note” (below, from an 1870 issue of *Every Saturday*) which “may have been set on the porch.” Smart adds that a number of Homer’s early illustrations and paintings, especially his rural landscapes, “contain Belmont scenes.” The young artist spent much of his first two decades in West Cambridge, parts of which, including his relatives’ homesite, became Belmont when that town was established in 1859.

He and his family lived nearby, but in a modest farmhouse (still standing and privately owned) because his father was a “get rich quick sort of fellow” and lost a bundle in the California gold rush, Smart explains. Homer spent time at the mansion, however, even after he moved to New York City in 1859 and began to emerge as one of the century’s finest painters. Most people associate Homer with Maine, where from 1884 until his death in 1910 he lived and worked in his Prouts Neck studio, now owned, and opened for limited tours, by the Portland Museum of Art. “There, you learn about the last years of his life,” Smart notes. “Here, you come for the young, romantic Winslow just starting out.”

—N.P.B.

**Early illustrations by Winslow Homer are on display in Belmont.**

The 1853 Homer House  
 www.1853homerhouse.org  
 “Summer Sundays with Winslow Homer,” through September

I put into it,” he adds. “It’s magical—the way life should be, and could be. It’s a nourishing place, nourishing to the spirit.” White has never strayed from her initial, core mission: to rescue and care for maltreated animals. She also promotes animal welfare and the conservation of natural habitats, offering barnyard tours, educational programs, and a partnership with nearby Wheaton College. Students, she says, “come to observe alternative lifestyle living” as part of courses on religion and philosophy, to study animal psychology and training techniques, or sometimes to do empirical research. (They have worked with the farm’s miniature horses, assessing their cortisone levels, heart rates, and behaviors.)

When networking with other animal-rights and rescue organizations, White is happy to share information, but her daily duties are too demanding for much formal political activism. Even adopting out animals she rescues—which she used to do, especially when she had about 300 animals on site—takes too much time and effort; too often adopters “did not realize what they were getting themselves into” and returned the animals.

At one time she dreamed of expanding the farm to include a charter school, trails and campsites, and an on-site holistic veterinarian. Now, she says, “my goals are completed. We are running as is.”

It’s enough. Recently a visitor sat down by the aviary and watched the peacock strut and call. A brindle cat came over and curled up in the sun. White doves flew by. A llama loped up. “The animals read each

**Play areas for all ages blend in with the “storyland” ambiance.**

other and if they don’t see any fear, then they are all just cool and they’re laying around together,” White says. “I constantly know exactly what everybody needs here, without a hesitation, on a daily basis, even when they are sick, because I am quiet and always watching.” People, she adds, “don’t really stop and observe and experience what’s going on around them. If humans didn’t have voices, I think we’d all be better off.”

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**HARVARD**  
MAGAZINE



# In with the New

*Harvard Square's Parsnip should ripen over time.*

by NELL PORTER BROWN



**From left: The dining room, although refined and calm, could use a splash of warmth from the upstairs lounge.**

was the filet of sole in a quintessentially French *sauce américaine* (\$30), accompanied by lobster-filled tortellini that were, unfortunately, a bit too tough and chewy.

The desserts are especially memorable. The lemon-balm sorbet paired with chunks of golden cake and a pool of buttermilk mousse (\$11) “eats like a strawberry short-

cake,” noted the affable waiter, “but much better.” Slices of faintly ripe strawberries added a pleasing herbaceous note. The poached pears, tasting faintly of anise and bergamot, lay on a plump bed of ricotta cream tweaked with honey and plenty of zested lemon (\$11).

Parsonip’s third-floor lounge is a warm counterpart to the dining room’s cool affect. Low lights, velvety seating, and small tables offer intimacy. Behind the bar, alluring liquor bottles cluster along shelves backed by a dramatically lit red wall. Food is served: a fine mix of lamb or fish in the form of sandwiches and salads, along with small plates of snacks that seem to change frequently.

The lounge’s porthole-style windows remain from the Upstairs days. They offer a bird’s-eye view of the continually morphing Square, epitomized by Parsnip itself. ~N.P.B.

**P**ARSNIP, which replaced the venerated Upstairs on the Square last fall, lacks the sassy whimsicality of its predecessor. Gone are the fuchsia-colored walls adorned with leaping zebras, the gilded chairs, mirrors, and the sense of participating in an *Alice in Wonderland* moment that charmed diners for years. Parsnip is more buttoned-down: an affluent Brit in a flannel suit to Upstairs’s can-can girl.

The dining room still has its soaring ceiling and the large windows overlooking Winthrop Park. But the interior is now ruled by warm gray tones, a shining parquet floor, and 1950s-style, space-age chandeliers. The look-alike Jackson Pollock painting that looms over the tasteful, if generic, décor prompts the question: can Parsnip develop a character of its own?

The food tries to answer that. Continental fare with a French base, it’s the essence of “fine dining,” and therefore justifiably rich. The meal began with excellent home-

made rolls—potato, wheat, and oatmeal—and a dish of sweet butter. We recommend the appetizer of hand-plucked heads of carefully roasted baby cauliflower, purple and yellow, that arrived with a subtle apple purée and a slab of novel, cumin-spiced crème brûlée (\$14): rough crunch meets silky loaf, with a touch of burnt sugar. The fresh seared scallops in a truffle butter sauce came with poached baby gem lettuce, strips of prosciutto, and a generous clump of sweet pea tendrils that stitched the dish together (\$17).

An entrée of handmade cavatelli, small blobs of dough tenderly rolled in on themselves, was awash in whipped, melting, goat cheese (\$24). The creamy mass nearly obscured oyster mushrooms and the earthy, bitterish bite of fiddlehead fern fronds, and overwhelmed a sprinkling of pine nuts. Yet the lusty dish was tasty and filling. Lighter

## PARSNIP

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