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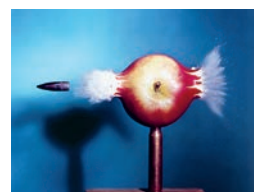
Cambridge, Boston, and beyond



I2B Extracurriculars
*Events on and off campus
through October*



I2F A trip to the bog
*Harvesting New England's
iconic berries*



**I2L Science, art, and
nature converge**
The Bruce Museum



I2P Sparking interest
*Heartfelt artifacts at the
Boston Fire Museum*



I2R Ethnic Markets
*Asian, Armenian, Indian,
African....and more*

I2J Innovation—Colonial Style
The Saugus Iron Works reveals roots of American industrialization

PHOTOGRAPH BY THE NATIONAL PARK SERVICE



Extracurriculars

Events on and off campus during September and October

SEASONAL
Jack-O-Lantern Spectacular

www.rwpzoo.org
The nighttime festival at Roger Williams Park Zoo in Providence features 5,000 illuminated

pumpkins. Carved by artists using the “American Treasures” theme, these gourds depict events, places, and cultural icons that have appeared on commemorative U.S. postage stamps. (October 6-November 6)

From left: Downy woodpeckers could appear during fall bird walks at the Arnold Arboretum; a 1931 scene at the Boston Light on display at the Hull Lifesaving Museum; the A.R.T. commemorates Ireland’s Easter Rising centennial through *The Plough and Stars*

Autumn Hills Orchard
www.autumnhillsorchard.com
Forget noisy hayrides and fall-foliage gewgaws and head instead to this real, 84-acre hilltop farm to wander trails, pick apples, and picnic on the ridge with views of Mount Wachusett and Mount Monadnock. (Through October)

NATURE AND SCIENCE
The Arnold Arboretum
www.arboretum.harvard.edu
Fall programs include: a discussion with jour-

FROM LEFT: COURTESY OF THE ARNOLD ARBORETUM; COURTESY OF THE HULL LIFESAVING MUSEUM; COURTESY OF ART

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HARVARD SQUARED

nalist Judith D. Schwartz, author of the new *Water in Plain Sight: Hope for a Thirsty World* (September 19); guided explorations, like the fall bird walks (September 24 and October 8); and “Wild By Design,” a lecture by Margie Ruddick, M.L.A. ’88.

FILM

Harvard Film Archive

www.hcl.harvard.edu/hfa

Oliver Stone is scheduled to be on hand for a preview of his new film *Snowden*, part of a series on the politically minded director that also includes screenings of *JFK* and *Nixon*. (September 9-12)

Pam Grier! The 1970s star of blaxploitation and prison films, like *Foxy Brown*, will appear at Harvard to accept the Hutchins Center’s W.E.B. Du Bois Medal, and to discuss her influential roles as strong-willed black women. (September 23-October 8)

MUSIC

Blodgett Chamber Music Series

www.boxoffice.harvard.edu

Harvard’s music department offers an eve-

Spotlight

Paddling on the water at night is among this season’s purest aesthetic pleasures. The sounds of birds, frogs, and crickets are magnified (because there is less to see) and shorelines, rocks, and trees morph into strange silhouettes. Perspectives on familiar landscapes, even within an urban environment, are thus gently refreshed during Charles River Canoe and Kayak’s guided Moonlight Canoe Tours, which leave from a boat ramp on Moody Street in Waltham. (Advance reservations are required.)

The rides, lasting from dusk through dark, are “relaxing group paddles suitable for folks” of all abilities. The pace also offers the best chance of spotting herons and river otters, along with other creatures that appear as the sunlight fades. A trip leader talks about regional history and efforts to keep the waterway clean and hospitable to wildlife. Light fare and soft



CHARLES RIVER CANOE AND KAYAK

drinks are served; paddlers should bring warm clothing in case it gets chilly.

Established in 1973, the boating organization still adheres to its original mission, helping Greater Boston’s residents get outside and on the water at affordable prices. Its rented boats are available at four locations through Columbus Day; the newest, a launch at Newton’s Nahanton Park, offers access to one of the longest untamed stretches of flatwater on the 80-mile river.

Charles River Canoe and Kayak

www.paddleboston.com

September 16 and 17



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STAFF PICK: Cranberry Harvest Celebration

Long before cranberries were corralled and canned to zest up roasted turkeys, Native Americans used the indigenous North American fruit for food, medicine, and dyes. European settlers followed suit, yet it was not until 1816 that wild cranberries were cultivated with an eye toward commercial use by Captain Henry Hall, of Dennis, Massachusetts. Today, the fruit is the state's top agricultural food product. Some 13,500 acres of bogs in the southeast region and on Cape Cod produced about 2.2 million barrels of berries in 2015—roughly 22 percent of the world's supply.

The kid-friendly Cranberry Harvest Celebration (October 8-9) honors this edible symbol of regional pride, and the pains taken to grow and harvest it locally. The finicky vines like careful shielding from extreme temperatures, acidic peat soil, and plenty of fresh water (at just the right moments), along with a homey mix of clay, sand, and gravel—conditions that originally developed naturally in “bogs” produced by glaciers 10,000 years ago. Once ripe, about 10 percent of the local berries are plucked mechanically from dry vines; the rest are “wet-harvested” from flooded



Visitors to the Wareham, Massachusetts, cranberry bog watch workers wade into a “red sea” of berries (some of which will likely end up on a family dining table some November).

bogs. Festival-goers gather at scenic Tihonet Pond, then walk or ride a hay wagon to the bogs of the A.D. Makepeace Company to watch machines whisk the water to loosen berries, which then float to the surface, creating massive pools of bobbing red balls.

There are also paddleboat and pony rides back by the pond, along with plenty of craft-making booths, live music, cooking demonstrations, and food vendors.

Cranberry Harvest Celebration
Wareham, Massachusetts
October 8-9
www.cranberryharvest.org

ANDREW W. GRIFFITH/AD. MAKEPEACE COMPANY

ning with the Grammy Award-winning **Parker Quartet**. John Knowles Paine Concert Hall. (September 30)

Montage Concert

www.boxoffice.harvard.edu
The **Harvard Wind Ensemble**, **Monday Jazz Band**, and **Harvard University Band** gather for a lively performance at Sanders Theatre. (October 14)

Bands of the Beanpot

www.boxoffice.harvard.edu
The **Harvard Wind Ensemble** joins those of neighboring institutions for the annual friendly jamboree. Boston University. (October 16)



BRAD GODA

LECTURES

Mahindra Humanities Center
www.mahindrahumanities.fas.harvard.edu
The Hauser Forum for the Arts hosts Anna Deavere Smith, University Professor at NYU's Tisch School for the Arts and creator and star of **Notes from the Field: Doing Time in Education**, playing through September 17 at the A.R.T. (October 5)

THEATER

American Repertory Theater
www.americanrepertorytheater.org
Sean O'Casey's play, **The Plough and Stars**, first performed in Dublin in 1926, reflects idealism and ordinariness among residents of a Dublin tenement amid independence tumult and the Easter Rising of 1916. (September 29-October 9)

EXHIBITIONS & EVENTS

Harvard Museum of Natural History
www.hmn.harvard.edu
Films focus on conservation efforts across the globe: **Saving Eden** (September 22) is followed by a discussion with Pellegrino University Professor emeritus E.O. Wilson;

From Strata (2016), by Jacqueline Rush Lee, at the Fuller Craft Museum's exhibit on sculptures made of “altered books”

and **Sharing the Rough** (October 13), about the mining, use, and beauty of colored gemstones, includes a talk by its director Orin Mazzani. A lecture by Carl Jones, chief scientist of the Durrell Wildlife Conservation Trust and author of *Lessons from the Dodo: Saving Species and Rebuilding Ecosystems in Mauritius*, sheds light on his various endeavors. (October 20).

Carpenter Center for the Visual Arts
www.ccva.fas.harvard.edu

Visiting Faculty 2016-17 highlights works by Lucas Blalock, Jennifer Bornstein, Paul Bush, Dru Donovan, Guy Maddin, and Kinja Strobert. (Through October 1)

Embodied Absence: Chilean Art of the 1970s Now reflects images and reactions related to the coup d'état and its aftermath. (Through October 27)

Peabody Museum of Archaeology & Ethnology
www.peabody.harvard.edu
The museum kicks off its 150th anniversary celebration with an exhibit on **Nasca Ceramics: Ancient Art from Peru's South Coast**. The vibrant, intricate objects provide insight into a culture that flourished 2,000 years ago. (Opens October 1)



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HARVARD SQUARED

Harvard Art Museums

www.harvardartmuseums.org

Vision and Justice explores art, justice, and African-American culture through works by Gordon Parks, Kara Walker, and Bruce Davidson, among others.

Tangled Up in Words. Conceptual artist Mel Bochner talks about his move beyond abstract expressionism. (October 19)

Hull Lifesaving Museum

www.lifesavingmuseum.org

Shining Beacon, Island Home: Boston Light, 1716-2016 celebrates the local icon

through photographs, remembrances, and artifacts. (Through September 30)

The Clark Art Institute

www.clarkart.edu

Splendor, Myth, and Vision: Nudes from the Prado offers 28 masterworks by the likes of Diego Velázquez, Peter Paul Rubens, and Jan Brueghel the Elder. (Through October 10)

The Museum of Russian Icons

www.museumofrussianicons.org

In Company with Angels: Seven Rediscovered Tiffany Windows. The 1902 stained-glass panels were saved from a Swedenborgian church in Cincinnati that was razed in 1964 to make room for a highway. (Through October 16)

The Institute of Contemporary Art

www.ica.org

Nalini Malani: In Search of Vanished Blood. A multimedia installation (from

Venus with an Organist and Cupid (c.1550-1555), by Titian (Tiziano Vecelli), at The Clark Art Institute

2012) by the Mumbai-based artist and women's-rights activist. (Through October 16)

Fuller Craft Museum

www.fullercraft.org

Metamorphosis: The Art of Altered Books. Ingenious sculptures composed of existing tomes, encyclopedias, paperbacks, and other bound texts.

RISD Museum

www.risdmuseum.org

Elaborate, handmade regalia from West Africa are on display in **Whirling Return of the Ancestors: Egungun Masquerade Ensembles of the Yoruba.**

Events listings are also available at www.harvardmagazine.edu.



Contemporary and vintage West African garb at the RISD Museum

COURTESY OF RISD MUSEUM



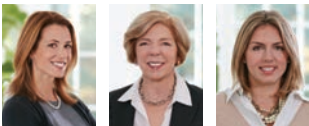
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HARVARD
MAGAZINE

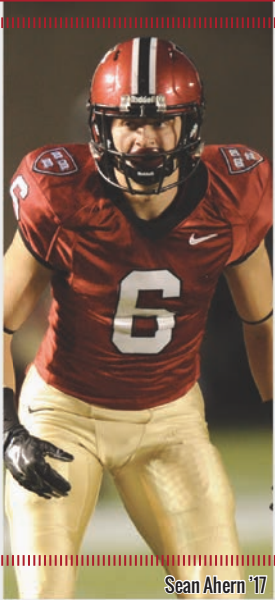
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Innovation—Colonial Style

The Saugus Iron Works reveals roots of American industrialization

by NELL PORTER BROWN



The historic site, a 10-minute drive off Interstate 95, features a tidal basin (left), along with a giant waterwheel and bellows (above), open space for walks and picnics, and blacksmithing demonstrations (right).

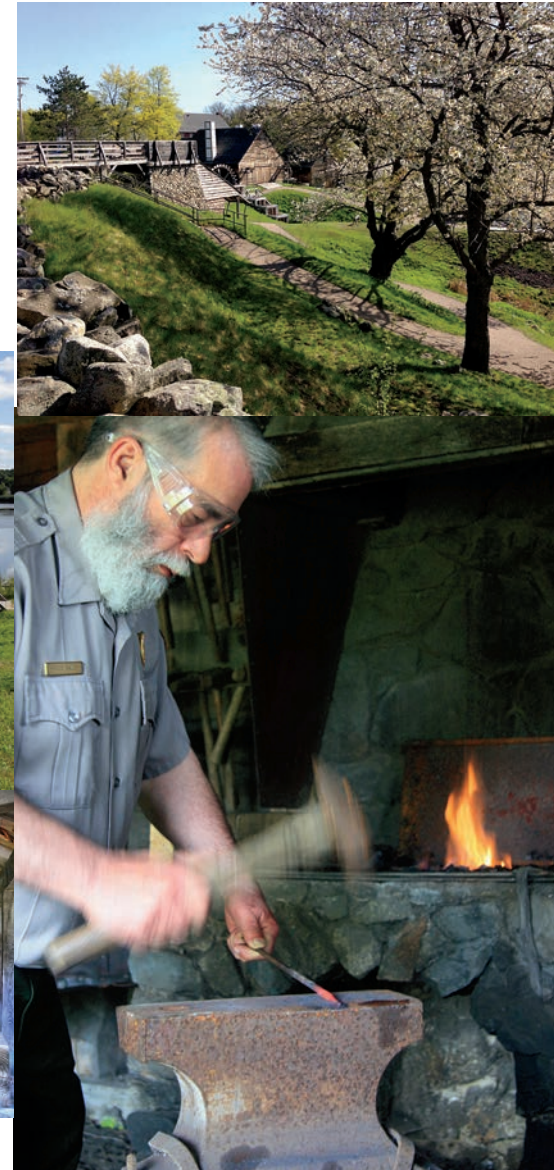
LONG BEFORE Home Depot, Target, and pizza places arrived on Route 1, the land was submerged under a 230-acre waterway that powered the Saugus Iron Works. That testament to early American ingenuity and hard labor opened in 1647, and throughout the next two decades produced pots and kettles, fire backs, salt pans, and all sorts of hardware—for ships, farms, and the military—that was crucial to the Massachusetts Bay Colony's early survival and success, and even to the future industrialization of the entire region.

Today, a meticulous recreation of the original buildings and ironworks, based

on an archaeological dig begun in the late 1940s, sits along a bucolic stretch of the Saugus River. Visitors can roam the nine-acre national historic site and explore the blast furnace, which has two leather-and-wood bellows, each the size of an SUV, powered by a 16-foot waterwheel. There's also a forge with three hearths, where cast iron was refined and shaped, along with a rolling and slitting mill that produced iron bars used by local blacksmiths. "The industries we know New England for, fishing, timbering, shipbuilding," supervisory park ranger Curtis White said, "were all possible because of the ability to make iron."

A museum explains the ironworks' history, displays artifacts, and highlights the 1948-1953 excavation by a private group that ran the site as a museum until it became a national park in 1968.

At its peak, the ironworks utilized at least 600 acres, including dammed sections of the Saugus River, which runs 13 miles from Lake Quannapowitt in Wakefield, Massachusetts, out to Broad Bay and Lynn, not far from Nahant. Critical was a large holding pond above the works, from which water was funneled by gravity to propel as many as 10 waterwheels working simultaneously.



"This was a massive undertaking," ranger Paul Kenworthy noted during a recent tour. About 100 people worked there; most were non-Puritans and lived in nearby Hammersmith village, which was developed by the ironworks' owners, making it perhaps the first "factory town" in the country. Skilled ironworkers recruited from England eventually started families in the community; by 1651, they'd been joined by about 35 indentured servants: Scottish soldiers defeated and captured during the Battle of Dunbar in the English Civil War, who were sent to the new colony to work as wood-cutters, colliers, and general laborers.

Iron-making was, and still is, a dangerous, dirty, and grueling process. The first step was to gather tons of raw materials



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ALL IN A DAY: The Bruce Museum

Science and art collide in photographs by Harold “Doc” Edgerton, on display this fall in an exhibit at the Bruce Museum in Greenwich, Connecticut. In the 1930s, Edgerton, an MIT professor of electrical engineering, developed technology that used strobe lights to capture images of moving objects, like the blades of a fan and a bullet striking an apple. The Bruce exhibition, “Science in Motion” (through October 16), features images taken by Edgerton and two artists: Eadweard Muybridge, who used stop-motion photography to create a sort of early “motion picture” for Leland Stanford (founder of Stanford University) in the 1870s, and Berenice Abbott, a photography editor for *Science Illustrated*.



Clockwise from above: the Bruce Museum in Greenwich, shops on Greenwich Avenue, and photographs by Eadweard Muybridge (below) and Harold Edgerton



The Bruce opened in 1912, in what was once the mansion of merchant Robert Bruce, with a unique mission: to serve as an all-in-one natural-history, historical, and art museum. Its permanent collection consists primarily of natural-history dioramas, but its galleries have recently featured paintings and drawings by the likes of Edgar Degas and Mary Cassatt. Also on display this fall are exquisite pen-and-ink illustrations in “Flora and Fauna: Drawings by Francesca Anderson” (through October 30), and a kid-friendly, interactive exhibit on electricity developed by the Franklin Institute in Philadelphia (through November 6).

The museum is a five-minute walk from the Greenwich Metro-North station and the town center, where shops range from local boutiques to Brooks Brothers and Hermès. Grab lunch at Meli Melo, a crêperie and juice bar, or stop at the Elm Street Oyster House for some of its celebrated seafood.

Or, if the weather permits, enjoy a picnic just down the street from the Bruce Museum at Roger Sherman Baldwin Park, which has views of Greenwich Harbor and the Long Island Sound. The park also hosts special events throughout the year, from the Greenwich Wine and Food Festival, featuring celebrity chefs and gourmet meals (September 23-24), to the Puttin’ on the Dog fundraiser for Adopt-A-Dog (September 18), which includes canine competitions like “best tail wagger,” along with music and food for the human attendees.

VAIDAN LANGSTON

Bruce Museum
www.brucemuseum.org



from around the region—charcoal, bog iron, and gabbro (igneous rock used as flux, a material that separates impurities from the ore)—and transport them to the works by horse-drawn carts and boats. Then, Kenworthy explained, the furnace would run “24 hours a day, seven days a week, for 30 or 40 weeks, at 3,000 degrees Fahrenheit, from the spring through the fall, until the stone lining of the furnace would just crumble from being burned. Then they’d build it all back up again and start over in the spring.”

The charcoal came from virgin timber that was slow-burned by colliers for up to two weeks before it was ready. The bog-iron ore was hand-dug from marshes and pond-bottoms in Saugus, Lynn, and the South Shore towns of Weymouth and Hingham. The gabbro, a local improvement over the limestone used in England, came from the Nahant coastline. Once the furnace, oxygenated by the huge bellows, was hot enough, all three materials were dumped into the “charge hole”—the opening at the top of a stack over the furnace.

“Everything melted together, and then separated into layers at the bottom of the furnace,” according to White. The impurities, or slag, once coalesced by the gabbro, floated on top of the molten iron and were tapped off. The slag was thrown into a pile still visible to visitors, even though it’s overgrown with grass. The molten iron was tapped and cast into molds to make usable objects and “pigs,” ingots of a high-carbon, intermediate form of iron.

At the forge, the pigs were further refined into wrought iron, and turned into “merchant bars” that were cut at the mill and shipped to blacksmiths to shape and use as needed. Credible figures of the Saugus works’ volume do not exist, White said, although a 1640s document notes that it was a ton of iron a day, and a 1653 document reports 250 tons a year. “But it’s very possible that those books were cooked,” he added, “and a lot of the payments and products were made under the table.”

At the site, visitors take stairs to and from the charge hole to the pear-shaped furnace that housed the primary fire; the site was built into a hillside not only to facilitate the use of water power but also to accommodate the height of the stack and better insulate the fiery process re-



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quired to melt the raw materials. The park rangers do not fire the blast furnace, but frequent blacksmithing demonstrations show how the fires and iron-making process worked, and what was produced.

For those interested in other seventeenth-century sites, the nearby Boardman House, built in 1692, owned by Historic New England, is remarkably intact and open only on September 3 and October 1, before it closes for the season. But the Saugus Iron Works site is also simply

a beautiful place to see. The river basin is a refuge for birds—great blue herons, egrets, and barn swallows—while picnic tables and benches are scattered around, shaded by old trees, for visitors. There's even enough open space for Frisbee, White acknowledged—if not played anywhere near the buildings, especially The Iron Works House. (Built from timber felled in 1687 and 1688, the structure was at some point owned by Massachusetts Bay Colony military and government leader Samuel Apple-

The idyllic scene (above) belies the dirty, dangerous work of iron-making, which began with pouring raw materials into the “charge hole” (left).

ton Jr., who also owned the ironworks site through 1690. But the house was later altered, even before it was bought by preservationist Wallace Nutting, class of 1887 (see “Iron Works House,” opposite).

Saugus was actually not the colonists' first ironworks. A precursor in Braintree was led by John Winthrop the Younger, the

Iron Works House

Open for guided tours, The Iron Works House is the only original seventeenth-century building at the Saugus Iron Works National Historic Site. Many of its underlying structural elements have survived, ranger Paul Kenworthy says, and visitors can see rooms furnished with period reproductions, artwork, and household items. But they also learn there's no proof that the Colonial-era home looked like what's there now.

Subsequent owners made architectural changes, and then in 1916 pioneering Colonial Revival preservationist Wallace Nutting, A.B. 1887, “restored” it. He built an addition, a front porch, and the gables; he also installed diamond-paned windows and enlarged the hearths—all of which might have existed in the 1680s,



but which also simply appealed to him. Descended from the earliest English settlers, Nutting opened a separate Colonial reproduction furniture-making business and photography studio on the property, Kenworthy adds, using the house as a showroom where he took pictures of women in period

costumes doing traditional tasks among his furniture. (He did the same at his own historic home, the publicly accessible Wentworth-Gardner house, in Portsmouth, New Hampshire.)

Nutting was a Congregational minister until ill health, probably neurasthenia, forced him to retire at 43. That led to bicycling through the countryside—and his new career as a chronicler and promoter of New England's historic buildings, their interiors, and the region's lush scenery. (His creations are now collectors' items.) Serendipitously, it was William Sumner Appleton, A.B. 1892, a descendant of Samuel Appleton and founder of what is now known as Historic New England, who encouraged Nutting to buy the house, and who, nearly 30 years later, was instrumental in both keeping it in Saugus (new owners wanted to move it to Michigan), and in forming a nonprofit organization to acquire the property and spearhead the process of preserving the ironworks site as a national artifact.



The severe-looking, 10-gabled Iron Works House, and (at left) its second-floor “parlor chamber,” used for entertaining guests



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CURIOSITIES: Boston Fire Museum

In 1891, firefighters at the Congress Street station house typically worked nine days straight, then got a day off to “go home and get a change of clothes and more food,” says William Warnock, director of the Boston Fire Museum now occupying the historic building. Horses were also on hand, he adds, to pull hose wagons and a coal-fired, steam-powered pumper akin to the shiny Manchester, New Hampshire-made Amoskeag model from 1882 that’s on display.

The eclectic, one-room museum has hundreds of artifacts—including a hand-operated, hand-drawn Ephraim Thayer pumper from 1792—that date to the Colonial-era bucket brigades, and help convey “a sense of history and the dangers of fire, and how firefighting has evolved,” notes Warnock, the deputy fire chief in Hampstead, New Hampshire, and a member of the all-volunteer Boston Sparks Association that runs the place. Visitors are free to climb the 1926 American LeFrance fire engine, used when firefighters entered smoke and flames protected by little more than rubber coats and boots, and a leather helmet. The old station house is also packed with helmets, badges, medals, uniforms, hoses, buckets, speaking trumpets, and hydrants. There are memorabilia from some of Boston’s worst conflagrations, and vestiges of the world’s first alarm telegraph system, which debuted

Boston Fire Museum
www.bostonfiremuseum.com
Saturdays, 10 A.M.-5 P.M.



Figureheads, like this 1970s reproduction, often adorned fire stations in the 1800s; two American LeFrance trucks (from 1926 and 1966); and the historic Fort Point station, surrounded by what were once manufacturing warehouses

in Boston in 1852, along with heartfelt tributes to those who have died in the line of duty, most recently Lieutenant Edward J. Walsh Jr. and firefighter Michael R. Kennedy, who were trapped in a Back Bay apartment fire in 2014.

Boston was the first town in the 13 colonies to organize a paid fire department—in 1678, well before the landmark 1760 blaze that destroyed nearly 350 structures around Beacon Hill. “As the buildings got taller, and the fires bigger,” Warnock notes, “they started to introduce career firefighters, in fire wards.” Steam-powered apparatus appeared in the 1850s. Even so, the “Great Fire of

1872” burned for 12 hours, destroyed 776 buildings, and led to the deaths of at least 30 people in what’s now the financial district. Starker still in recent memory—Warnock has talked with firefighters who responded—was the Cocoanut Grove disaster of 1942. The fire was doused “within an hour,” he recounts, in front of a glass case commemorating the event, “but the smoke and flames only took minutes to kill 492 people.”

—N.P.B.

son of the first governor of the Massachusetts Bay Colony. He had studied metallurgy and, having found ore deposits around Boston, sailed to England in 1641 and persuaded English merchants and ironmongers to form the Company of Undertakers of the Iron Works in New England. When the Braintree works failed, however, the investors replaced Winthrop with Richard Leader, an engineer who chose the site in Saugus (then called Lynn) instead, because of its superior access to water: the river and the tidal basin, which was used by boats moving goods in and out of docks at the works.

But by the early 1650s, Leader had left and the Saugus works began to falter financially, finally closing

in 1668. The ensuing centuries saw other industries on the site: woolen mills and blacksmiths, and then farms, Kenworthy reported. The 1916 restoration of the Iron Works House, thanks partly to community preservationists, and the U.S. steel industry’s interest in discovering and promoting its roots, converged in the 1940s, and a private group ran a site excavation. After three years, the remains of the blast furnace, a waterwheel, a 500-pound hammer head, and other artifacts were found. (Harvard paleobotanist Elso Sterrenberg Barghoorn, Fisher professor of natural history and curator of the University’s plant fossils, treated and conserved most of the wooden objects uncovered.) The site opened as a privately owned museum in 1954.

White said the ironworks was founded “to strengthen the Massachusetts Bay Colony”—and it did. The products literally held the houses, machinery, and equipment of the settlers together. Moreover, its uneven productivity (which led to two declared bankruptcies, in around 1653 and again in 1666), forced its workers to move elsewhere, thereby spreading the “iron-making and blacksmithing technology all over the Northeast, which helped to define the industrial north by the time of the Civil War. The park,” he concluded, “is really about commemorating the ironworks as a national legacy.”



HARVARD MAGAZINE/UC

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TASTES & TABLES

Global Groceries

Greater Boston's ethnic markets speak the universal language of good food.

by NELL PORTER BROWN



SEVAN BAKERY (www.sevanboston.com), named for Armenia's largest lake, sits at the epicenter of Watertown's Armenian community. The family-owned business carries imported fare—halva, pomegranate syrup, fava beans, Turkish delight—and serves its own home-made sweet and savory treats. Try the baklava, or tahini bread laced with cinnamon, or *kaznadibi* (Turkish caramelized milk pudding). Or the buttery *börek* (phyllo-dough pastries, best filled with spinach and feta cheese), spiced *soujuk* (sausage) rolls, and *lahmejune* (crêpe-thin, crispy flat bread topped with ground lamb or parsley and garlic).

Murat and Nuran Chavushian, who were boys in 1984 when their parents took over the business, are now behind the counters almost every day. They gab, often in Armenian, with friends and steady customers, and answer questions from newbies—"What's *rojik*?" "Walnuts on a string



Sevan's Murat and Nuran Chavushian hold up a batch of feta. The store also sells dried fruits, and nuts by the scoopful.

that's dipped and coated in grape molasses, like a candle." "Bastegh?" "Squished grapes that are smashed and dried. It's like a homemade fruit roll-up."

The family is Armenian "by way of Turkey," Murat reports, and still has "loads of" relatives in the region. Sevan reflects that diaspora, with products from Turkey, Greece, Lebanon, Macedonia, Bosnia, and Serbia, among other places. Bins of pistachios, walnuts, and dried fruits (the apri-cots are especially good) line the aisles.



Tropical Foods offers hard-to-find products and produce for African, Latin American, and Caribbean cuisines.



There are stacks of Middle Eastern

bread, and a corner for seeds and seasonings (try the isot pepper for a sweet, smoky heat). There's also an olive bar and a popular deli stocked with house-made falafels, grape leaves, kibbeh, babaganoush, hummus, tabouli, stuffed eggplants, lentil pilaf, and thick *jajek* (a dip made of labne, cucumbers, mint, and garlic).

A salad of chopped artichoke hearts "with olive oil, some cumin, fresh lemon, corn, black beans, parsley, red onion" was introduced this summer, Murat points out. When they're hungry for inspiration, Nuran adds, he often calls "a cousin over there in Turkey, and I ask him, 'Hey, you got anything new we can cook here?'" The answer is always yes.

From Sevan, it's worth a 10-minute walk across the Belmont town line to Sophia's Greek Pantry (www.sophiasgreekpantry.com) for a tub of her phenomenal home-made yogurt (the secret is in the straining) and a slab of *galaktobouriko*, a gently sweet mélange of baked phyllo and custard.

Indian desserts, like the colorful *kaju phool*, which contains pulverized cashew nuts and looks like a palm-sized sliced watermelon wrapped in edible silver paint, fill a refrigerator at India Market (781-899-6018) on Waltham's Moody Street. Spices alone take up an aisle; one

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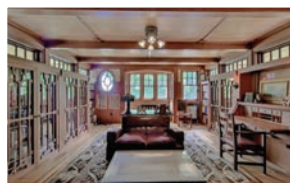
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HARVARD SQUARED

bag contains a hundred cinnamon sticks. The fresh produce may include foot-long string beans and *karela*, *mooli*, and *dosaki* (bitter melon, white radish, and a round, yellow cucumber); the frozen-food section has prepared dinners, roti and naan, fruits (like *jamun*—Indian blackberries—and dragonfruit), and whole fish.

Tropical Foods (www.tropicalfoods.net), near Boston's Dudley Square, opened an expanded general grocery store last year but still offers ingredients and/or products found in Africa, Central and South America, and the Caribbean. Those include *bacalao* (dried salted cod), hominy grits and samp (crushed corn kernels), ginger beer, and *yautia* (the root vegetable is cooked like potatoes; the leaves are used to make the Jamaican specialty callaloo). On a recent walk through the market, eight different languages were heard.

For eastern European delicacies, head to the Bazaar Gourmet markets (www.bazaar-boston.com) in Allston or Brookline. At each, there are deli and bakery sections—offering a wide array of fish and sausages (fresh, fried, smoked, and boiled) and pickles, jams, breads and rolls, chocolates, liqueurs, cakes, and candies—as well as a freezer full of *pirogi/varenyky* (filled dumplings).

Not that long ago, America's "Chinatowns" were the only place to get Asian foodstuffs. Now, there's H Mart (www.hmart.com), the pan-Asian grocery chain that has seamlessly assimilated mainstream shoppers in Cambridge's Central Square. (For a truer ethnic experience, Asian food hounds might try the suburban-sized Kam Man Food in Quincy.)

At H Mart, piles of produce greet shoppers: hairy bulbs of rambutan (related to the lychee), lotus root, and sesame leaves are displayed alongside grapes and apples. There are nine varieties of mushrooms, and nearly as many types of tofu. Wander to the rear for dried shrimp and squid, boiled pork hocks, and rows of mochi and noodles, along with prepared foods. (Try the Korean bibimbap vegetables or seafood pancakes with hot sauce.) Be prepared for loud pop music overhead and a TV at every turn. H Mart is a young person's game, and a lot of fun. For a *slightly* quieter and quicker trip, just go to the store's food court for fresh sushi, a bowl of ramen spiced with scallions and pork—or a curry-flavored donut, just one of the items at the Korean/French bakery, Paris Baguette. It's *not* Paris, but H Mart is a global experience nonetheless. ♥

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