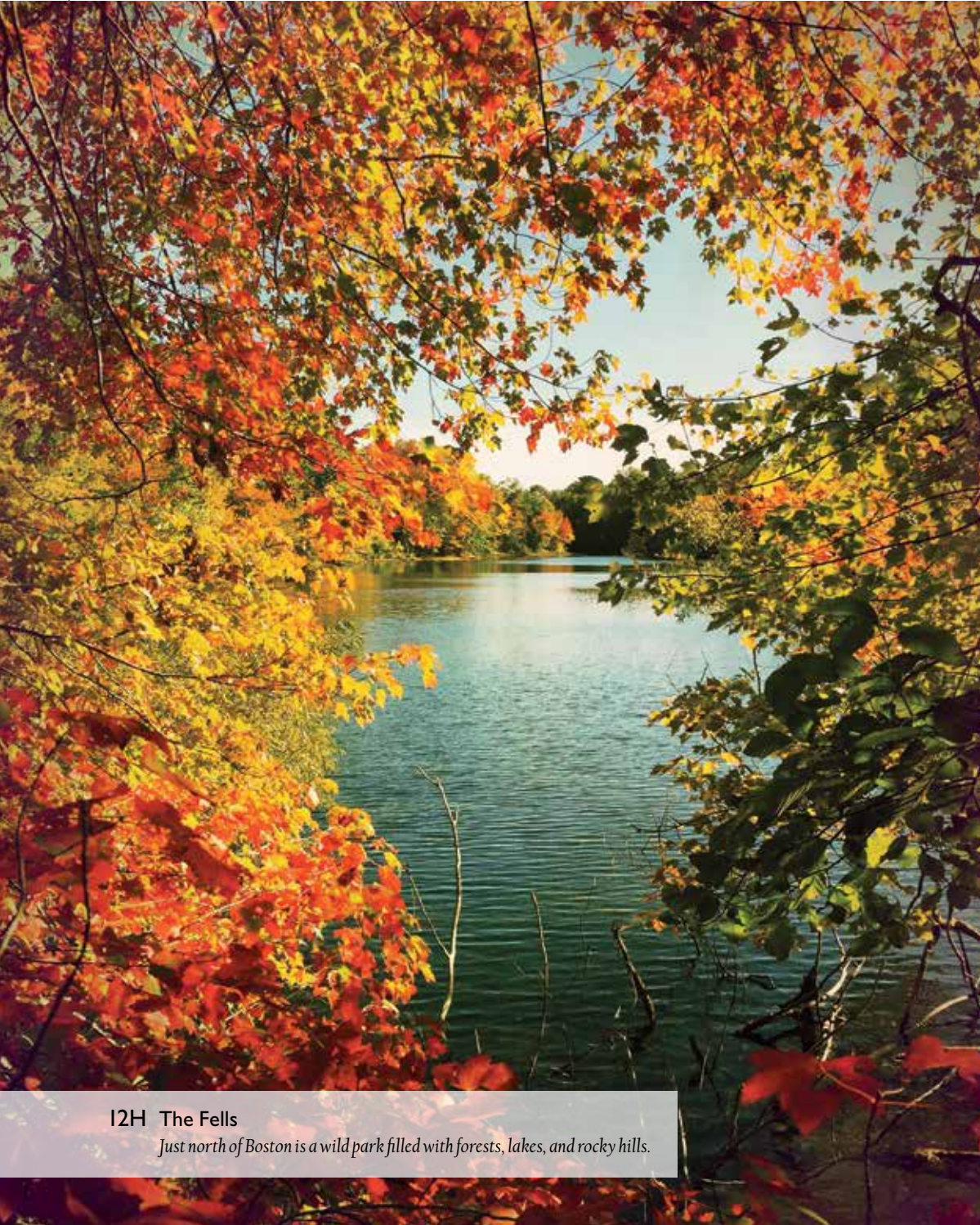


# Harvard<sup>2</sup>

Cambridge, Boston, and beyond



## I2H The Fells

*Just north of Boston is a wild park filled with forests, lakes, and rocky hills.*



## I2B Extracurriculars

*Events on and off campus in September and October*



## I2D Harvard Museum of Natural History

*A stunning array of beetles*



## I2G Kinetic Art

*Lowell celebrates unique, people-powered vehicles*



## I2L “The Dark Side”

*Unsavory stories of Boston’s historic North End*



## I2N Comedor

*Chilean-American cuisine in Newton*

MIKE RYAN





# Extracurriculars

Events on and off campus during September and October

**SEASONAL**  
**Ingmar Bergman Centennial**  
[www.hcl.harvard.edu/hfa/bergman.html](http://www.hcl.harvard.edu/hfa/bergman.html)  
**The Harvard Film Archive, Brattle Theatre, and Coolidge Corner Thea-**

**tre** celebrate the filmmaker and his “naked pursuit of the most profound metaphysical and spiritual questions.” Highlights include screenings of *Autumn Sonata*, with a visit by actress and Bergman muse Liv Ullmann, and

of *Wild Strawberries*, shown at sundown in Mount Auburn Cemetery. (August 31-October 14)

**Boston Book Festival**  
[www.bostonbookfest.org](http://www.bostonbookfest.org)  
This free, day-long fête features 200 authors, children’s activities, and an outdoor dance party. Copley Square. (October 13)

**LECTURES**  
**Mahindra Humanities Center**  
[www.mahindrahumanities.fas.harvard.edu](http://www.mahindrahumanities.fas.harvard.edu)

From left: A detail of *The New City of Salt* (2001), by Kahn & Selesnick, the deCordova Sculpture Park and Museum; Ingmar Bergman’s *All These Women*, Harvard Film Archive; and *View from Mount Holyoke* (ca. 1845) by Thomas Chambers, Fruitlands Museum

FROM LEFT: KAHN & SELESNICK (COURTESY OF THE DECORDOVA SCULPTURE PARK AND MUSEUM); THE HARVARD FILM ARCHIVE; FROM THE PERMANENT COLLECTION OF FRUITLANDS MUSEUM; THE TRUSTEES

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## Spotlight



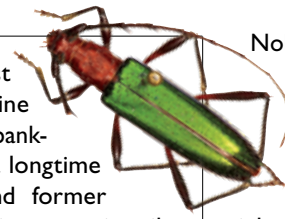
**Something bugging you?** Head to the Harvard Museum of Natural History to marvel at **The Rockefeller Beetles**. The largest order (Coleoptera) of insects, beetles have been honored, eaten, and studied since ancient times. They also comprise a full quarter of the planet's animal species, says Brian D. Farrell, entomology curator at the University's Museum of Comparative Zoology (MCZ), which holds 7.5 million insect specimens—among the largest collections in North America—including four million beetles.

Those on display starting this fall are part of the 150,000-beetle private collection of David Rockefeller '36, G '37, LL.D. '69, that was donated to the

MCZ after he died last year. In the course of nine decades, the prominent banker and philanthropist, a longtime Harvard supporter and former Overseer, also amassed insects, primarily beetles, from across the globe, such as the “rare and nearly impossible-to-obtain Brazilian specimens,” Farrell says.

Rockefeller and Farrell had met and shared their fascination with these adaptable, industrious creatures, which come in a mind-boggling array of colors and sizes—and have been trained to fight, coveted as pets, and turned into jewelry and religious totems. Beetles speak to the “extraordinary variety and organization of nature,” Farrell said of Rockefeller's penchant during a speech last year: “He saw what Darwin saw: evolution in action.” Collecting any natural object, Farrell added, offers that “discovery of the meaning in everything.”

**Harvard Museum of Natural History**  
http://hmn.harvard.edu  
Opens October 20



Nobel Prize-winning writer **J.M. Coetzee** visits campus to receive The Mahindra Award for Global Distinction in the Humanities, and to read from his work. The event is free and open to the public, but tickets are required. Sanders Theatre. (October 17)

**Radcliffe Institute for Advanced Study**  
www.radcliffe.harvard.edu  
**Schlesinger Library 75th Anniversary Celebration**

Singer/songwriter **Shaina Taub** performs music from her new show about the life and work of Alice Paul, author of the original Equal Rights Amendment, followed by a panel discussion. Knafel Center. (October 29)

## NATURE AND SCIENCE

**The Arnold Arboretum**

www.arboretum.harvard.edu

In **Continuation: Seasons at the Arboretum**, Cambridge-based photographer Jim Harrison, a longtime contributor to this magazine, captures nature as a “living, ever-

changing laboratory in which to explore the simple but fundamental act of observation.” (Through October 2)

## EXHIBITIONS &amp; EVENTS

**Harvard Ceramics Program**

https://ofa.fas.harvard.edu/ceramics

**The In-Between.** Signature ceramicware and illustrated storytelling by New Bedford-based potter and educator **Seth Rainville**, among the 2017-2018 artists-in-residence. (August 27-September 30)

**Harvard Art Museums**

www.harvardartmuseums.org

**Mutiny: Works by Géricault** looks at some 40 works by Romantic-period artist Théodore Géricault. (Opens September 1)

**Animal-Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings** highlights nearly 60 ornate objects used for social or ceremonial functions. (Opens September 7)

**Houghton Library**

https://houghton75.org/exhibitions-list

Through prints, playbills, and scripts, **Stage Fright: Or the Fate of Frankenstein** reveals how nineteenth-century playwrights transformed Mary Shelley's original vision of her “monster.” (Opens September 1)

**The Harvard Map Collection's 200th Anniversary**

www.harvardmaps200.org

From hand-drawn surveys of nineteenth-century Bavaria and Japanese charts from World War II to bird's-eye images taken by camera-toting pigeons, **Follow the Map: The Harvard Map Collection at 200** (open through October 27) reflects timeless efforts to chart the universe. A symposium on the history and future of collecting, researching, and teaching with cartographic materials is also set for October 25-26. Pusey Library.

**Davis Museum**

www.wellesley.edu/davismuseum

New shows include: **Christiane Baumgarten: Another Country** (monumental woodcuts and prints by the German artist); **A Critical Eye: James Gillray and the Art of Satire** (the influential political cartoonist harpooning Napoleon-era Britain); and **Sky Hopinka: Dislocation Blues** (the short film



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# Harvard Art Museums

Fogg Museum  
Busch-Reisinger Museum  
Arthur M. Sackler Museum

September 7, 2018–  
January 6, 2019

## Animal-Shaped Vessels



harvardartmuseums.org/animalshapedvessels  
Image © The Trustees of the British Museum

## from the Ancient World

Feasting with Gods, Heroes, and Kings

### HARVARD SQUARED

captures unheralded scenes from the 2016 Dakota Access Pipeline protests at Standing Rock). (All exhibits open September 21)

#### deCordova Sculpture Park and Museum

www.decordova.org

**Lived Space: Humans and Architecture** explores psychological and physical attachments to our built environments through works by more than 25 artists, including Walker Evans, Sarah Malakoff, and Arno Rafael Minkinen. (Through September 30)

#### Fuller Craft Museum

www.fullercraft.org

**Uneasy Beauty: Discomfort in Contemporary Adornment.** Some 75 examples of wearable art that test the limits of endurance and potentially provoke candid conversations. A curatorial lecture, reception, and fashion show (in partnership with the Massachusetts College of Art and Design) are slated for October 13. (Opens October 6)

#### Fruitlands Museum

www.fruitlands.thetrustees.org

More than 50 romantic depictions of America are on display in **A New View: Landscapes from the Permanent Collection.** (Through November 5)

### MUSIC

#### Isabella Stewart Gardner Museum

www.gardnermuseum.org

The Boston debut of Russian violinist and violist **Sergey Malov**, playing the intriguing *violoncello da spalla*, a small cello held like a guitar and played high against one's chest. (September 30)

#### Sanders Theatre

www.boxoffice.harvard.edu

The **Harvard Wind Ensemble**, **Saturday Jazz Band**, and **Harvard University Band** join forces for the annual Montage Concert. (October 12)

### THEATER

#### American Repertory Theater

www.americanrepertorytheater.org

Singer, actress, and comedian **Tori Scott** sails into town for a one-night cabaret performance of her signature pop-torch-satirical songs. Oberon. (October 11)

Events listings are also available at [www.harvardmagazine.edu](http://www.harvardmagazine.edu).

### HARVARD SQUARED



## STAFF PICK: Lowell Kinetic Sculpture Race

**On September 22**, about 20 teams will gather to propel their human-powered machines—without their feet ever touching the ground—through downtown streets and a 50-foot mud pit, and then into the Merrimack River, before returning to land to cross the finish line near the Lowell Heritage State Park.

Fun and ingenuity are prized over winning, says race co-producer and artist Michael Roundy, a studio art professor at the University of Massachusetts, Lowell—and the contest supports the national STEM/STEAM educational initiative. The creations utilize all of that knowledge—the physics and mechanics involved in knowing “how to make your way through mud, how to float, how steering works,” he says—along with hands-on skills and artistry, as in welding and carpentry.

Last year, a machine featuring three bicycles and two canoes was built as a summer project by fifth- and sixth-graders in a Lowell STEM-based program. In another apparatus, “Ice Cream Floats,” co-pilots ably pedaled along asphalt but, once they hit the mud, climbed up front atop an attached, geodesic-dome-like orb made of lightweight plastic and foam tubing and manually rolled their machine (and themselves) through the pit, says Roundy. “People were really amazed at that!”

A record 5,000 spectators turned out, many in funky hats, make-up, and costumes, from hot dogs and queens to Vikings and superheroes. The festivities begin at 8:30 A.M. on Market Street—where anyone can meet the teams and see their machines—and end around 4 P.M. with an award ceremony (there's even one for the next-to-last finisher) at the park. But throughout the day, there are live bands and street performers, along with family-friendly games and food trucks.

The Lowell event, now in its third year, was inspired by the first known kinetic sculpture competition, held in Ferndale, California, in 1969. That began, Roundy says, with artist Hobart Brown's efforts to improve his son's tricycle, and a neighbor who thought he'd do it even better and then challenged Hobart to a race.

That friendly rivalry has blossomed into a three-day spectacle that covers 40 miles of water, mud, and sand dunes and spawned similar events

across the country. Given the intensive creative process required by these inventions, the Lowell race has no registration deadlines or fees (although there is a list of safety-conscious technical requirements). “We'll even take people up until the last day,” Roundy declares, “because we like to leave it all open.” —N.P.B.

**Every human-powered vehicle must stand the test of traveling successfully on asphalt, through mud, and into the Merrimack River.**



LUCIANA GALVIN



Photographs courtesy of the Lowell Kinetic Sculpture Race

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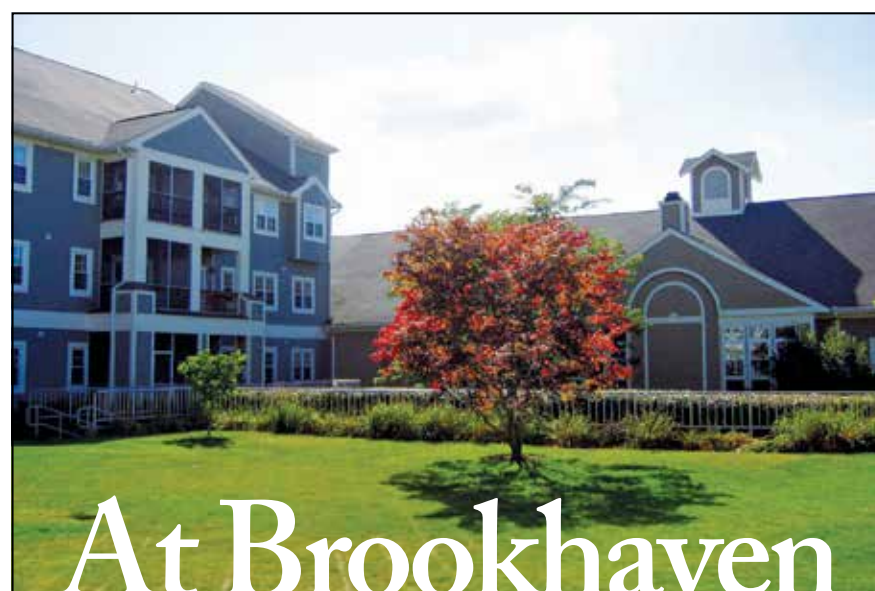


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# The Fells

*Just north of Boston, a wild park is filled with forests, lakes, and rocky hills.*

by NELL PORTER BROWN



**Clockwise from top: Autumnal mist over Spot Pond; panoramic views from a craggy summit; Wright's Tower at sunset; Virginia Wood (the first preserved tract, donated to the Trustees of Reservations in 1891 by a mother in honor of her daughter); meandering along the Cross Fells Trail in the eastern sector**

the whole preserve. Routes hugging the shorelines of North and Middle Reservoirs have the feel of being in rural Maine. A northerly trail leads to historic Bear Hill Tower, built in 1910. Or head south and take the long way to Wright's Tower, the stone building that looms over Interstate 93, offering panoramic views of the region. The 1937 Works Progress Administration project was restored in 2008 by the state's Department of Conservation

**O**N A Sunday afternoon, 20 people troop gamely into the Middlesex Fells Reservation for a free "Tree Walk" with Harvard botanist Walter Kittredge. Along the Dark Hollow Pond Trail, in the Stoneham section of the park, he points out a "forest seep community" rich with ferns, a grove of beeches, and a sunnier swath conducive to pignut hickory and hop hornbeam trees nestled in a sea of bright green, feathery Pennsylvania sedge.

In all, more than a dozen habitats are flourishing along the trail in a landscape essentially left to grow wild for more than a century. "This is an amazing place that was set aside," says Kittredge, a senior curatorial assistant with the University Herbaria & Libraries. "Very few cities have anything like this."

Aptly honoring an ancient word for rugged, rocky hills, The Fells, as the state-owned park is commonly called, is also a ha-

ven for urbanites. Its woodlands and abundant reservoirs sprawl across 3,400 acres that abut five communities—Malden, Medford, Melrose, Stoneham, and Winchester—and include more than 100 miles of walking and hiking paths. Visitors can also mountain bike, picnic, sail and paddle on Spot Pond, or romp with their dogs (off-leash!) at the Sheepfold. On a beautiful day, the meadow is often more alive with happy canines than with humans.

That 10-acre tract, accessible from I-93 in Stoneham, also connects visitors to jaunts of varying lengths and rigor that zigzag across

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and Recreation (DCR) and named for Elizur Wright, an abolitionist, mathematician, and pioneering insurance regulator. In the mid 1800s, as the American industrial revolution gathered strength, he and Wilson Flagg (a writer and naturalist who attended Harvard) were among the first to call for protection of land that became the Fells in 1894.

with recommended bikeways and hikes, from the easy one-mile Spot Pond Brook Historic Trail to the “difficult” 6.9-mile Skyline Trail loop. Through mid September, Boating in Boston also rents rowboats, canoes, and paddleboards on Spot Pond.

Balancing multiple uses of public space is tricky. “We have had some user-conflicts among the dog walkers, hikers, walkers, and mountain bikers,” allows Thomas M. Walsh, DCR director of north region park operations. “People in general should be respectful of others in public and adhere to our regulations. We try to create the best experience here for everybody.”

The park is open from dawn to dusk. Mountain bikers are allowed only on certain trails on certain dates (outside of mud season), to limit the environmental damage. And, although dogs and their owners love to roam the Fells, there *are* leash and poop-scooping rules in place for aesthetic reasons, and because nearly a quarter of the park is covered with water. “The Fells is the watershed—the kidneys—for the Mystic River. And that is extremely important to the Boston area,” says Ron Morin, executive direc-




tor of the nonprofit Friends of the Fells. Spot Pond and the Fells Reservoir are back-up water supplies controlled by the Massachusetts Water Resources Authority; the other reservoirs, by the Town of Winchester.

The 1,500-member Friends group, celebrating its twenty-fifth anniversary this year, promotes “harmonious use” of the park, he says, and preservation of “ecological, historical, and recreational resources.” To that




NELL PORTER BROWN/HARVARD MAGAZINE  
**Harvard botanist Walter Kittredge leading one of his monthly tree hikes; and a scenic slice of Quarter Mile Pond**



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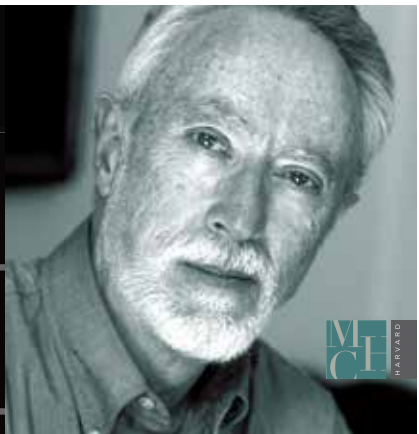
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end, it offers responsibly enjoyable ways to explore the natural world, including Babes in the Woods and Hide 'n' Seek (at Bellevue Pond), and StoryWalk™ (a self-led walk featuring the hunt for pages of a picture book posted along the trail) for younger children and their caregivers. The Friends also sponsors volunteer-led activities, such as Kittredge's monthly tree hikes, historic walks with Douglas Heath (co-author, with Alison Simcox, of the Images of America books *Middlesex Fells* and *The Lost Mill Village of Middlesex Fells*), the annual Coastsweep Clean-up (September 29) and Fall for the Fells festival and trail run (November 4).

A new Friends partnership with Earthwise Aware, a nonprofit ecological education organization, has resulted in two year-round series: “Fells’ Biobliss: Biodiversity and Citizen Science,” a monthly group gathering to document ecosystems in areas around Long and Bellevue Ponds and Bear Hill Trail, explains Earthwise Aware president Claire O’Neill, and the twice-monthly “Fells Naturalists and Sketchers Circle.”

YET WITHOUT the activists Flagg and Wright, and others who joined their effort, sketchers would have scant trees, plants, and wildlife to record. Though the land had long been used as a respite by city-dwellers, it had also been farmed and logged since the 1700s. From 1640 to 1896, Spot Pond Brook was a locus of mill development, including the Hayward Rubber Company, founded by Nathaniel Hayward, co-inventor, with Charles Goodyear, of the vulcanization of rubber, according to Simcox and Heath. Hikers can still find archaeological remnants of the industrial community of Haywardville, like mill ponds and ancient foundations.

In 1879, Sylvester Baxter, a newspaper writer and city-planning promoter, took up the conservation cause, introducing the term “fells” in a piece for the *Boston Herald* supplement: “...northerly from Boston lies a great tract of country, all stony hills and table-lands, almost uninhabited, and of wonderful picturesqueness, and wild rugged beauty...The nature of this region cannot be better characterized than by the application of the old Saxon designation fells, a common enough word in England, meaning a tract of wild stone hills, corresponding to the German word *Felsen*.”

George E. Davenport, a fern expert, botanical writer, and photographer (some of his papers and about 700 of his specimens



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are housed at Harvard), was also a tireless advocate, along with landscape architect Charles Eliot, A.B. 1882, son of Harvard president Charles William Eliot, and a founder of what's now the Massachusetts-based

Trustees, the first private, nonprofit conservation organization in the country. Wright and Flagg formed the Middlesex Fells Association in 1880, and by 1893, the fledgling Metropolitan Park Commission

(in which Eliot and Baxter played pivotal roles) had established not only the Fells, but the Blue Hills, Stony Brook, and Beaver Brook Reservations. The firm founded by Frederick Law Olmsted, A.M. 1864, LL.D.

CURIOSITIES: A Trip To “The Dark Side of Boston”

On a Friday evening, Boston's North End is buzzing. Done with tours of Old North Church or the Paul Revere House, or just arriving for a fun night out, visitors stroll through cobblestone streets, pile into Italian restaurants, or head to Copp's Hill Terrace for romantic views of Boston Harbor. The city's oldest neighborhood wasn't always so charming. Certainly not in the mid 1800s, when it was home to poor immigrants packed into tenements and a thriving red-light district, says guide Bob Perkins during his walking tour of “The Dark Side of Boston.” Hundreds of brothels, gambling dens, bars, and dance halls catered especially, he says, to sailors eager “to relieve their frustrations after so many years at sea.” The 90-minute walk is one among dozens offered by the nonprofit organization Boston By Foot. All tours are led by volunteers, typically history buffs like Perkins, who passionately aim to enlighten. “I just love Boston,” he says. “I gave 167 tours last year alone.”

The “Dark Side” also delves into a range of other unsavory, immoral, and horrifying events. Among them: the anti-Stamp Act mob that in 1765 destroyed the North End mansion of lieutenant governor Thomas Hutchinson (class of 1727), and the Colonial era's annual “Pope Night,” celebrated throughout New England, during which North End and South End gangs fought for the honor of burning an effigy of the Catholic leader. George Washington finally forbade his troops to participate, in part because he wanted the French Catholic Canadians' help in invading Cana-

**Nighttime in the North End (above); The Boston Post reports the 1919 molasses flood; a nineteenth-century depiction of the Sons of Liberty protesting the Stamp Act by attacking the home of lieutenant governor Thomas Hutchinson in 1765.**

ada, Perkins notes. Moving to the early twentieth century, he highlights the Spanish flu epidemic of 1918, the first American cases of which appeared among sailors living on Commonwealth Pier. By the end of that year, some 4,794 Boston-area residents had died, many in the overcrowded North End. Within a

few months, that community was also hit, literally, by the Great Molasses Flood. A Commercial Street storage tank full of the sticky stuff burst, releasing a 25-foot wave that roared down the street at 35 miles an hour. “Most of the 21 people killed were not drowned,” Perkins reports. “They were crushed....It spawned one of the first class-action suits in the country.”

He stops at the site of the Great Brink's Robbery, near the corner of Prince and Commercial Streets. What's now a garage was, in 1950, a Brink's vault building from which an armed crew extracted nearly \$3 million (almost \$30 million today) in a meticulously planned theft; then authorities “spent another \$29 million investigating,” he adds, and finally caught the robbers a few days before the statute of limitations ran out—thanks only to a snitch seeking leniency for a different crime.

By far, the most haunting story Perkins tells on his signature tour is that of slaves Mark and Phillis, driven to poison their Charlestown master John Codman (a man known to be violent) in 1755. Mark, also distraught by being separated from his family, procured arsenic from another slave who worked for a doctor in the North End, and after seven doses were hidden in his food, Codman died. When the plot was uncovered, the two slaves were tried (all three justices and the prosecutor were Harvard alumni), and executed: she burned at the stake and he hung at Gallows Lot, on what is now Avon Hill, in Cambridge. Mark's body was then moved to a spot along a Charlestown (now Somerville) thoroughfare. And 20 years later, in Paul Revere's own account of his famous midnight ride, he mentions passing ““Charlestown Neck, and got nearly opposite where Mark was hung in chains,” Perkins says: either the spot was by then still a well-known landmark, or “the bones of Mark were still there.”

These are, Perkins notes, “maybe some of the Boston stories the Chamber of Commerce doesn't want you to hear.” ~NELL PORTER BROWN



DENNIS TANGNEY JR./GETTY IMAGES



'93, with Eliot in a new lead role there, was commissioned to design many elements of the multi-park system. Everywhere across the Fells is evidence of these concerted—and continuing—efforts to protect and enjoy the land. On the tree hike, Kittredge highlights the threats of invasive plants, the dire need for trees in society, and the problem of mountain bikers gouging “rogue trails” that destroy the forest floor. Walkers snap photos and scribble notes about leaf and branch configurations. Kids skip about, finding pinecones. Parents carrying babies, and elders with walking sticks,



take the trail more slowly, talking together. “It's nice to connect people with trees and the natural history here,” says Earthwise Aware president O'Neill, a regular on Kittredge's walks. “There are more than 60,000 species of trees in the world, 1,000 native in the United States. You cannot know them all. It's very humbling. But, you are going to learn something new each time you go out.”

Kittredge has researched plant life in the Fells, co-authoring a nine-year study of changes in vascular fauna, and is currently conducting work on mosses and lichen. His hikes help people “value the forest for more than just recreation,” he says, making up for the “lack of nature education in our school systems.” He stops, for example, to explain a talus slope, and how the zone's rich topsoil has long nourished a sugar maple-oak-



**Reflections of fall in Quarter Mile Pond (above); a woody view of the High Service Reservoir (at left)**

hickory forest. “And you see that?” He points off the trail to a bitternut hickory tree. At 90 feet and 30 inches dbh (diameter at breast height), “it's the largest tree of its kind in the Fells. It's huge. And it's probably not long for this world,” he adds, as walkers look on, wide-eyed. Then he smiles. “But its progeny are all over these woods.”

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# Comedor

A homey Chilean-American restaurant in Newton

by NELL PORTER BROWN



**At Comedor, diners, bar-loungers, and chefs share one big room, although the sidewalk tables are also a popular spot on a sunny day. Try the baked stuffed oysters (above), or finish a meal with the delicate panna cotta with lemon preserves.**

and quiet, and the bar is a welcoming strip of stools at a wooden countertop. Shelves hold liquor bottles, spices, and pickled goods like ginger, lemons, and celery, that are enticingly arrayed along a brick wall with high arched windows. Tables for diners take up the other side of Comedor,

but the layout fosters easy rapport among those consuming, waiting, and cooking, lending a chattering

BILLED AS “creative Chilean cuisine with a dose of American ingenuity,” the dishes at Comedor begged to be deciphered. It turns out that the restaurant’s owners, Jakob and Fernanda White, freely cook what they like—and we mostly did, too.

The husband-and-wife team met as culinary-arts students at Boston University, and play with food inspired by their respective backgrounds: his American, hers Chilean. But they also happily incorporate other culinary influences, like Greek and Middle Eastern. One evening, the specials featured fried chicken (\$13) cooled with a dollop of Meyer lemon labne and a zippy, fresh strawberry salsa (we’d gladly have brought a pint home). Two skewers of lamb *anticucho* were less successfully paired with chili butter (perhaps too oily for such fatty meat) and a dauntingly peppery “baby cress”



salad with too few chunks of nectarines and avocados (\$16).

The couple’s flexibility is embodied in their tidily decorated, one-room storefront space. The open kitchen, which includes part of the street-side wall of windows, is surprisingly calm

**Comedor**  
105 Union Street, Newton, MA  
857-404-0260  
www.comedornewton.com

warmth to the place, which can draw a crowd for Sunday brunch.

The interior is all muted tones of brown, gray, and vanilla except for the artwork. One painting features a swath of sugary pink horizon and a toothy shark cresting the surf, depicted with splotches of color like a pop-art patchwork quilt. The work is by the international artists known as the Couto Brothers, who also created the world map by the bar. An image of the U.S. and the Chilean flags spliced together hangs nearby, but little else at Comedor seems to explicitly reflect Chile. And for a place so thoughtfully designed otherwise, the background music might lend more of a South American flavor. Instead, we heard only overplayed pop tunes.

Maybe that’s because so much attention has been poured into the drinks. Try the autumnal Black Unicorn, a milk punch of bourbon, brandy, cardamom, and black tea, with a touch of figginess (\$12) or the Prince of Cats, a sultry mix of rye infused with *urfa biber* (Turkish chile pepper), chocolate and vanilla liqueur, and sour-cherry mash (\$12). The house-made white or red sangrias (\$12, or \$29 for a pitcher) are always refreshing, and we also liked the non-alcoholic honey rosemary limeade (\$5). The bartenders, meanwhile, seem game to concoct whatever cocktail or mocktail suits your mood.

Menu standouts include the Chef’s Burger (\$13) with rotating toppings and sides, and the salmon with a basil tzatziki and almond couscous (\$15). The carrot dip, with walnuts and cardamom (\$11), was too sweet alone, but came alive when spread over house-made black-sesame crackers. The French fries (\$7) will make the “extra-crispy” groupies happy, but the salty scallion and cotija-cheese crumble (a zesty alternative to the standard ketchup offering) wouldn’t stick to them; we had to resort to a tricky press-it-on-with-your-greasy-fingers maneuver.

Desserts were a highlight. “Jakob’s ice cream” (\$7) is reliably delicious, as is the quivering cup of buttermilk panna cotta (\$9) with Meyer lemon jam. That’s another foodstuff worth bottling for take-out, along with the strawberry salsa.

The service is fine—the wait staff is knowledgeable and relaxed. Everything was appealing. But we couldn’t help but hope that this talented couple who promise creativity push for more from themselves, and for us.

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## FALLING FOR ART: Creative Classes in Cambridge and Boston

**School's back in session for students**—but those of us with diplomas can learn new things, too, thanks to autumn classes, lectures, and workshops at cultural hubs in Harvard Square and beyond. Here's where to brush up on ballet, practice poetry, or even design your very own Greek animal-head mug.

Stuck in a recipe rut? Visit the Cambridge Center for Adult Education to cook staples from the American South, the Caribbean, and Africa in a six-week, three-hour Sunday night class. "Oldways: A Taste of African Heritage" focuses on spices and herbs, leafy greens, whole grains, beans, tubers, fruits, and vegetables. Cook, eat, and take home recipes from Roxbury-based chef Samantha Anson. [www.ccae.org](http://www.ccae.org)

Or bring smaller chefs to the Boston Public Market to cook alongside vendors at the family-friendly, hour-long Saturday morning Kids in the Kitchen series, each with a theme that spotlights local products. Make chocolate éclairs using ingredients from Somerville's Taza Chocolate, or join farmers from Phillipston's Red Apple Farm to bake apple bread pudding. Classes are geared toward "toques" ages 6-12. [www.bostonpublicmarket.org](http://www.bostonpublicmarket.org)

Speaking of novices: Brush up on ballet at the José Mateo Ballet Theatre, which holds 10-week, 90-minute introductory fall sessions for adults—no experience required. If you're confident, drop into 90-minute classes designed for dancers who have mastered the basics and want to sharpen their skills. [www.ballettheatre.org](http://www.ballettheatre.org)



GENE SCHAVONE, COURTESY OF BOSTON BALLET

Or leave dancing to the professionals and visit the Boston Ballet for Genius at Play, a celebration of choreographer Jerome Robbins, staged at the Boston Opera House. The performance highlights three Robbins works: *Interplay*, set to jazz; *Fancy Free*, a collaboration with composer Leonard Bernstein set in 1940s New York; and *Glass Pieces*, a tribute to urban life scored by Philip Glass. The company joins the audience for a lecture on September 7. [www.bostonballet.org](http://www.bostonballet.org)

If you long to adopt a pet but worry about maintenance, consider Plan B: form and decorate ceramic vessels in the style of ancient Greek animal-head mugs, guided by Harvard Ceramic Studio's Kathy King. Tuesday and Saturday workshops dovetail with the Harvard Art Museums' exhibition "Animal-Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings." [www.harvardartmuseums.org](http://www.harvardartmuseums.org)

For a more laid-back experience, visit the Isabella Stewart Gardner Museum's Bertucci Education Studio, which hosts drop-in art-making activities every Saturday throughout the fall, inspired by current exhibits. The workshops are family-friendly and free with museum admission. [www.gardnermuseum.org](http://www.gardnermuseum.org)

The Museum of Fine Arts launches a collaboration with advocacy group Mass Poetry this season. Notable poets guide guests through writing exercises during free drop-in classes on Wednesday evenings through the fall. [www.mfa.org](http://www.mfa.org)

Or find your voice (literally) at the New School of Music. Their weekly, audition-free group vocal classes focus on classical and folk songs. They're designed to help beginners learn basics such as breath. [www.newschoolormusic.org](http://www.newschoolormusic.org)

Meanwhile, Cambridge comedy studio ImprovBoston—known for its interactive shows—hosts free, introductory workshops for aspiring comics on Saturday afternoons throughout the fall, led by the theater's improvisers. No experience is required, but as with any new class, a sense of humor always helps. [www.improvboston.com](http://www.improvboston.com)

~ KARA BASKIN



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