

# Harvard<sup>2</sup>

Cambridge, Boston, and beyond



**8H** A Bridge to the Past  
*Historic New England's Eustis Estate, in Milton, Massachusetts*



**8B** Extracurriculars  
*Events on and off campus in July and August*



**8D** Boston Jazz Fest  
*The GroovaLottos, Albino Mbie, Pat Braxton, and others*



**8J** Kay Kenny's  
Nighttime Secrets  
*Griffin Museum of Photography*



**8P** Kamakura  
*A cool, calm spot for Japanese fare in downtown Boston*

ERIC ROTH/HISTORIC NEW ENGLAND





# Extracurriculars

Events on and off campus during July and August

SEASONAL

**Farmers' Market at Harvard**  
dining.harvard.edu/farmers-market  
Enjoy fresh produce, specialty goods, and guest chefs. Science Center Plaza.(Tuesdays)

MUSIC

**Harborwalk Sounds**  
icaboston.org  
The Institute of Contemporary Art (ICA/ Boston) and Berklee College of Music host

From left to right: A variety of lilies are on display at the Arnold Arboretum; “The Dumps” Turned into a Playground, 1909, Boston, by Lewis Wickes Hine, at the Gardner Museum; Blue Pulse, 2017, by Murray Dewart, at the Fuller Craft Museum

free, waterfront concerts. Featured artists include the Bob Marley tribute band One Drop (July 25), the young Afro-Cuban-Latin rhythm-and-blues ensemble Clave & Blues (August 15), and the Boston indie-rock trio Them Sounds (August 22). Boston Seaport district.

**Nineteenth Annual GospelFest**  
boston.gov/summer-boston  
Bring a picnic dinner and friends to New England’s largest gospel-music celebration, featuring contemporary and traditional

FROM LEFT: THE ARNOLD ARBORETUM; LEWIS WICKES HINE/“THE ISABELLA STEWART GARDNER MUSEUM”; MURRAY DEWART/“THE FULLER CRAFT MUSEUM”

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works performed by local and national choirs. Boston City Hall plaza. (August 11)

**FILM**  
**Harvard Film Archive**  
harvardfilmarchive.org  
**Joan Tewksbury’s Old Boyfriends.** This deceptively radical 1979 film follows a psy-

chiatrist who, in the midst of an emotional crisis, takes a road trip in search of old flames. Starring Talia Shire, John Belushi, and Keith Carradine. (August 23-25)

**Dark Waters—All-Night Movie Marathon** explores what happens to those who dare to step off dry land. Screenings include



STAFF PICK: Live Jazz in the Seaport

**Kick off** Labor Day weekend with the sweet, Mozambican-infused music of Albino Mbie—and other artists—at the Boston Jazz Fest (August 30-31.) The free event at South Boston Maritime Park, in the Seaport district, is produced by James Braxton. His wife, jazz vocalist Pat Braxton, is also on the lineup, along with the spirited soul-funk-blues combo, The GroovaLottos, of the Grammy Award-nominated album *Ask Yo’ Mama*, and hit single “Do You Mind (IfWeDanceWitYoDates)?”.

The festival began nine years ago as an outlet for local talents. “In the 1940s and 50s, Boston was a center of jazz, it was famous,” says James Braxton. “Everyone, like Billie Holiday, Miles Davis, and Charlie Mariano, came here to record.” The High Hat, Savoy Café, and Wig Wam were true hubs for the African-American musical tradition, and Wally’s Café Jazz Club, established in 1947, still offers *daily* live acts and nurtures young artists in its tiny space on Massachusetts Avenue (not far from Symphony Hall).

Award-winning guitarist, singer, composer, and sound engineer Mbie is part of that new generation. He was first inspired by street musicians in his native Maputo, Mozambique, and, as a young teenager, built his own guitar from an oil can, wood scraps, and electrical cords. He graduated from the Berklee College of Music in 2013, and soon released his first album of original compositions, *Mozambican Dance*, recorded with musicians from 16 countries.

Before the festival, Braxton organizes free workshops and live demonstrations at the MBTA’s Silver Line stops in Chinatown, Hyde Park, and Roxbury, “to try to get young people more involved in jazz and live music.” Earlier this year, Berklee cancelled its long-running Beantown Jazz Festival, partnering instead with the Boston Art & Music Soul Festival/BAMS Fest, slated for June 22 in Franklin Park. “So, we’re now the only jazz festival in Boston,” adds Braxton. “Last year, we maxed out at the park, we had so many people—so this year we decided to get the music going on Friday night.” —N.P.B.



Community-focused concerts in the Seaport include a performance by jazz vocalist Pat Braxton.

*Purple Noon, The African Queen, Knife in the Water, Fitzcarraldo, The Poseidon Adventure*, and Kon Ichikawa’s *Alone on the Pacific*. (August 31-September 1)

**THEATER**  
**Shakespeare on the Common**  
commshakes.org  
The Commonwealth Shakespeare Company presents free, outdoor performances of *Cymbeline*. The play chronicles the fateful adventures of a royal family, notably of the king’s daughter, and iconic heroine, Imogen. Parkman Bandstand, Boston Common. (July 17-August 4)

**American Repertory Theater**  
americanrepertorytheater.org  
Produced in collaboration with Company One Theatre, the site-specific **Greater Good**, by Obie Award-winning playwright Kirsten Greenidge, looks at Greater Boston’s historic educational hub through the drama of a progressive school striving to live up to its mission. Commonwealth School. (July 17-August 17)

**NATURE AND SCIENCE**  
**Arnold Arboretum**  
arboretum.harvard.edu  
Enjoy hundreds of fragrant lilies—and learn more about the versatile, herbaceous flowering genus *Lilium*—at the seventy-second **Annual International Lily Show**. (July 13.)

**Tower Hill Botanic Garden**  
towerhillbg.org  
Concerts, classes, kid-centered events, weekend guided tours, “Beer Garden Fridays”—and more. The Boylston, Massachusetts, preserve also offers free admission after 3 P.M. on Thursdays through August.

**EXHIBITIONS & EVENTS**  
**Harvard Museum of Natural History**  
hmn.harvard.edu  
**A Lunar Soirée** celebrates the fiftieth anniversary of the 1969 moon landing with an evening of 1960s music, cocktails, and light refreshments. (July 20)

**Harvard Art Museums**  
harvardartmuseums.org  
Through some 200 works by 74 artists, **The Bauhaus and Harvard** honors the centennial of the founding of the influential design movement in Weimar, Germany. (Through July 28)

**Isabella Stewart Gardner Museum**  
gardnermuseum.org  
**Big Plans: Picturing Social Reform.** Landscape architects and street photographers, like Lewis Wickes Hine, viewed salient aspects of American culture during the late 1800s and early 1900s, and advocated for change. (June 20-September 15)

**Fuller Craft Museum**  
fullercraft.org  
**Take It Outside: Works from the Boston Sculptors Gallery.** See a range of dynamic works while exploring the museum’s plush, 22-acre park. Also on display, indoors, this summer: **Brockton Youth Create** and **Tending the Fires: Recent Acquisitions in Clay**. (June 22-October 27)

Spotlight



COURTESY OF THE BOSTON CONTEMPORARY DANCE FESTIVAL

**Urbanity Dance** hosts about 30 local and national companies during its annual Boston Contemporary Dance Festival. Among them is the nonprofit’s own troupe, seen above in a 2018 performance of “New Second Line,” by choreographer Camille A. Brown. Building on the organization’s mission to “engage, inspire, and empower” through the art of movement, the half-day event is also a chance to freely explore the diversity and definitions of “contemporary dance.” As a genre, it developed in the mid 1990s, integrating classical ballet, modern, and jazz techniques, says Betsi Graves, founder and director of Urbanity Dance, which also leads community- and school-based dance programs. To that stylistic mix, she adds “hip-hop and global,” and often tells students that “there is no wrong answer for contemporary dance-makers inspired by relationships, emotions, and the human body.” **Boston Contemporary Dance Festival** August 10 Huntington Avenue Theatre

**Peabody Essex Museum**  
pem.org  
More than a hundred painterly, dream-like images explore the natural world, along with the nature of knowledge and memories, in **Order of Imagination: The Photographs of Olivia Parker**. (Opens July 13)

**Society of Arts + Crafts**  
societyofcrafts.org  
The ceramic installation **Linda Huey: Dark Garden** features wondrous flowers, plants, and sprites—but a closer look also reveals

scrap metal, chemical contamination, and nature struggling to thrive amid environmental degradation. (Through July 21)

**Addison Gallery of American Art**  
addisongallery.org  
Rescued from deep storage, large-scale photographs in **John Goodman: not recent color** depict American urban life in the 1970s and 1980s. (Through July 31)

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



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# A Bridge to the Past

Historic New England's Gilded Age mansion

by NELL PORTER BROWN



A RECENT TOUR of the Eustis Estate, perched on a knoll in Milton, Massachusetts, ends in what the guide calls “the original man cave.” It was the library of William Ellery Channing “W.E.C.” Eustis, A.B. 1871, S.B. ’73, who lived in the mansion with his wife, Edith Hemenway Eustis, and their three children. The room, above the porte-cochère, features a bay window perfectly aligned with the allée of locusts, framing a picturesque view of the country drive. The room’s interior is anchored by carved black walnut woodwork below a beamed vaulted ceiling. Guide Richard Arsenault also points out the “hidden staircase” and elegant brass gasolier. The corner fireplace and mantle, he adds, are “over-the-top Aesthetic-movement style. Very ornate, asymmetrical, lots of flora—and all of it? Made out of molded terra cotta. It’s *all* just lovely.”

Then he gestures across the room, encouraging visitors to “look at stuff on the

shelves!” They are loaded with books about regional history, boats, and architecture, all supplied by Historic New England, which opened the 80-acre property to the public in 2017. Because neither the library’s chairs nor its bay-window seats are cordoned off, as they would be in most house museums, they indeed invite anyone to relax there and learn more about what it was really like to live and work on this self-sufficient estate during the Gilded Age.

That magnanimity is intentional. “Usually,

“laboratory”; the small parlor’s “moon-shaped” fireplace; an ornately carved chair; and the dining room, with gold-colored paint on textured walls, original furnishings, carved hutch, and fireplace decorated with 1870s botanical-imprinted tiles produced in Chelsea, Massachusetts

at most of our other properties, people have to put on booties and go on a designated tour,” says estate program assistant Amy Morgan



Clockwise, from top: the mansion’s impressive exterior; W.E.C. Eustis’s library, with its bay window, bookshelves, and curtained staircase to his



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# Spectacular Silver: Yachting's Goolet Cups

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Link. “But here, we wanted to change up the experience in ways that would entice many people, especially young people, so they don’t walk in and feel like, ‘Uh oh! I am not supposed to move, or touch, anything!’”

Visitors are not only free to stroll and picnic on the grounds, which overlook part

of the Blue Hills Reservation, they can also walk through much of the mansion by themselves. Interactive digital kiosks (another new venture for Historic New England) offer vintage family and estate photographs that depict life there from the 1880s through the early 1930s. Restoration work is explained,

## CURIOSITIES: Painting with Flashlights

In 2017, artist Kay Kenny traveled to Arizona in the winter so she wouldn’t have to wait until midnight to take pictures in the sunless desert, under the stars. She set cameras on tripods at different exposures, and then, unseen in her black outfit, she walked around spotlighting objects, as in *Pink Cactus*, using the flashlights like brushes “to paint with the light in the darkness.”

She’s taken hundreds of such nighttime images, also venturing into the pitch-black fields, woods, and farmlands of New England and upstate New York, where she lives. “There was nothing there, no car headlights, no street or house lights, to interfere with what I wanted to have lit—and the vast and wonderful sky,” she says. “It is a poetic tribute to wild imaginings: the nightmares and dreams inherent in the lonely darkened corners of the world.”

“Into the Night In the Middle of Nowhere,” at the Griffin Museum of Photography, in Winchester, Massachusetts, features a selection of these works. Kenny, who is also a painter and long-time art teacher at New York University, will be at the July 18 opening-night reception to discuss her ideas and techniques. Early on, she often captured images of farm animals. “Sheep are a wonderful metaphor for nighttime, and they don’t move, they just stand there and munch,” she says. “And they’re white, so they show up well.”

More spectral and shadowy forms appear in her work, too: mist hovers over still water and meadows, and remote farm buildings are strangely aglow. The photographs do delve into the terrain of the unknown, unpredictable, or frightening—the land of nightmares, blindness, and ferocious creatures stalking innocent prey. Kenny has never felt threatened, even though “people think I am really brave, going out in the dark in the rural areas. But it’s really a lot less scary than walking around New York City at night.” She has sung, *loudly*, to ward off potential encounters. And often, she’s heard animals rustling about in the dark. When that’s happened, she’s assured herself that most of them “don’t really want to be bothered.”

Her work serves to render what we cannot see, or don’t try to know. Urban dwellers, inundated with ambient light and pollution, can’t fathom the power of astronomical phenomena, or the peace that can come with darkness and quiet, she says: “People just really don’t see what they have lost.” These images bring that home.

Griffin Museum of Photography  
“Into the Night In the Middle of Nowhere”  
July 18-September 1

—N.P.B.



KAY KENNY



HISTORIC NEW ENGLAND

An 1890s portrait of the estate’s original Eustis family: W.E.C. and Edith and their children, daughter Mary and twins Augustus and Frederic. The mansion’s surprisingly simple kitchen features soapstone sinks, brass piping, and an 1879 coal-burning stove.

along with Eustis family furnishings, like the Charles Eastlake-styled bedroom set, and the Italian Renaissance pieces in the front hall. (Historic New England’s vast collections of objects and archival materials furnished the rest of the house.)

View the original 1878 blueprints by the



prominent architect William Ralph Emerson (a cousin of the Transcendentalist leader and writer Ralph Waldo Emerson, A.B. 1821, A.M. ’27, LL.D. ’66), as well as landscaping plans, U.S. Census data on household staff members, and biographical notes on Eustis family members. Although the third floor is off-limits to visitors, there are images of its billiard room and smoking porch, and the “laboratory” where W.E.C. Eustis—a metallurgical engineer who ultimately owned three cop-

per mines and smelting foundries in Canada, California, and Virginia—“tinkered” with early radio and other technologies.

Eustis was the grandson of theologian William Ellery Channing, A.B. 1798, A.M. 1802, S.T.D. ’20, a founder of the Unitarian Universalist Church, and grew up in a fairly affluent Boston family. But it was his mother-in-law, Mary Porter Tileston Hemenway, a conservation-minded philanthropist, who in 1866 purchased 230 acres and the “Old

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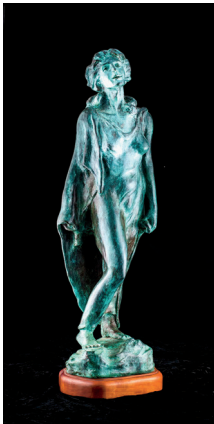
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**MYRA & AMY**





**Changing Landscape: Sculpture at the Eustis Estate (June 22-October 13) includes *The Discarded*, by Morris Norvin; *Green Goddess*, by Serena Bates; and *Involution*, by Elisa Adams.**



richest merchant families, and then married Edward Augustus Holyoke Hemenway, a self-made businessman who opened

Farm” in Milton, and later gave the young couple some of that land and built the nearly 19,000-square-foot mansion as a wedding gift. Construction on the ornate domain—with its local stone, bands of red and yellow brick, six chimneys, Romanesque archways, and prominent gables—began in 1878 and was finished in 1883.

Mary Tileston was accustomed to wealth, having hailed from one of New York City’s

new trade routes to Chile and other parts of South America. Their son, public servant and philanthropist Augustus Hemenway, A.B. 1875, donated the first Hemenway Gymnasium to Harvard; his wife, Harriet Lawrence Hemenway, co-founder of Mass Audubon, donated a separate Hemenway Gymnasium to Radcliffe.

When her husband died in 1876, just months before their daughter’s wedding, Mary Hemenway was left in charge of a vast fortune. She hired Emerson to renovate and enlarge “Old Farm” (although she lived pri-

marily on Beacon Hill), and later became a regular visitor at her daughter’s estate next door—spending time with her grandsons, the Eustis twins, Augustus and Frederic, both members of the Harvard class of 1901. Historic New England, which has 37 other sites, bought the estate in 2012 from Frederic Augustus Eustis II, A.M. ’52, Ph.D. ’77 (Augustus’s son), who lived there with his wife, Elizabeth, until 2014. After they moved out, some \$5.1 million was spent to repair and restore the house and remaining outbuildings, and to convert the fairy-tale-worthy stone 1892 gatehouse into administrative offices.

The mansion is stylish, with early modern amenities, like radiant heat, and stunning examples of detailed craftsmanship. The interior décor highlights rich earth and green tones, and incorporates botanical and other motifs reflecting a fascination with the “exotic” Far East at the time, Arsenault says: there are bamboo branches painted on the small parlor’s walls, and natural-leaf imprints in the dining room’s tiled fireplace surround. But despite its size, grand entrance hall, and open central staircase, the Eustis Estate is not an explicitly opulent



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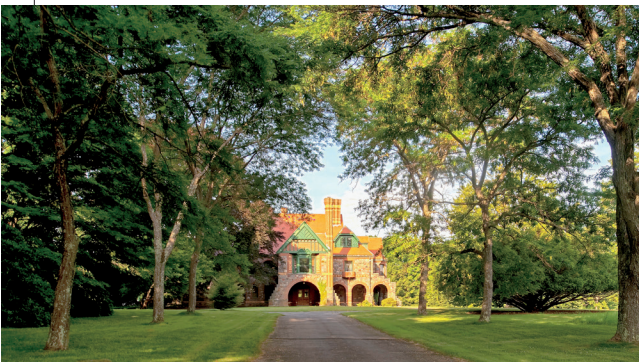


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showplace of the magnitude of the historic Newport, Rhode Island, mansions. These rooms, designed on a human scale and used by a family, have a more intimate ambiance.

The house is remarkably well preserved, considering that four generations of Eustises lived and played there. No significant structural changes were made, says tour guide Arsenault, as his group enters the kitchen, anchored by an 1879 Walker and Pratt cast-iron, coal-burning stove. “We only did two things in this room: we painted and removed the modern stove. Otherwise, this was how the family lived with the kitchen, with modern dishwasher, until 2014,” he explains—using original soapstone sinks, old brass pipes, and a copper water-heater. Moving on, he opens a faux-wood painted vault on one wall, where the silver was kept, and slides up the door of a dumbwaiter in the butler’s pantry.

He also highlights contemporary high-tech features, such as the “electric annunciator” on the wall: buttons with bells and lights, labeled for 20 different rooms, that—in addition to six ceramic speaking tubes embedded in the wall—allowed discreet communication among family members and the staff. And in the home’s first-floor hallway, visitors can step into the lighted

telephone closet—or see the 1890s-era Western Union wall phone and box that still hang outside the vestibule.

On the second floor, amid a bedroom and the day and night nurseries, are two washrooms with the original tinned-copper bathtubs and marble-topped sinks. “Notice,” he says, “you have not seen an original toilet yet. Victorians wouldn’t dream of washing in the same place they used the facilities.” A water closet for family use was at the corner of the second-floor central hallway.

As for the household staff, the tour reveals their quarters—five small rooms and a common space above the kitchen. Arsenault notes the lower-quality woodwork and “ugly” radiators (instead of heating grates), but points out each room’s large windows and reminds visitors that having “central heat, and food, and running water, was probably considered quite a luxury” for servants who came from poorer, rural living conditions. It’s not known what the Eustis staff was paid, but in late nineteenth-century New England, he says, rates typically ranged from \$1 to \$3 a day for a laundress and housekeeper, respectively; they worked seven days a week, with Sunday mornings off, presumably to attend church services.

THROUGHOUT A VISIT, little personal information is shared about the Eustis family; Historic New England focuses on the architecture, the Aesthetic movement, and the restoration. But enlarged, framed vintage photos taken by W.E.C. Eustis, a serious amateur photographer with a basement darkroom, do depict a lively household, gather-

The carved-wood bedroom furniture, in the style of nineteenth-century British designer Charles Eastlake, belonged to the Eustis family; a long, tree-lined pathway offers a gracious introduction to the house.

ings with friends and family members, and activities like bicycle- and horseback-riding.

Along with his other passions, sporting and yachting, he managed the fully self-sustaining estate. In its heyday, Amy Morgan Link reports, there were several orchards, pig and dairy barns, a chicken house, a small pond (where ice was harvested), stables, and two greenhouses—along with outbuildings for carpenters, painters, and gardeners: “all of these things that were there simply to take care of this property.”

The flagship site is now listed on the National Register of Historic Places. But it’s also rented for weddings and film shoots and, through public events and rotating art exhibits, is meant to serve as a year-round gathering point. This summer’s exhibit, *Changing Landscape: Sculpture at the Eustis Estate* (from June 22 to October 13), presents more than 80 works by members of the New England Sculptors Association. Sculpture walks are planned (July 14, August 4, and September 15), as is a family drop-in art workshop (July 20). The show bridges opposing drives—for innovation and preservation—underscoring the idea that landscapes and historic events and architecture do evolve and are viewed differently over time. In addition to the regular house tours, docent-led events will focus on the life and work of staff members (July 26 and September 6), and technological advancements, such as the 1902 “powerhouse” built by W.E.C. Eustis (August 16). A Victorian Birthday Party (August 25) will celebrate the life of children during that era, with lawn games, cake, and lemonade.

Historic New England hopes the estate can enliven the past and offer new perspectives on contemporary culture, architecture, and the use of space. That the house itself was so intact certainly helps. When asked why it was never much altered, Link says the family, historically, was preservation-minded: Mary Hemenway helped save the Old South Meeting House, in Boston, among other projects. “They never changed the kitchen, which is extraordinary. That’s usually the first room to get renovated. But I just think there was an understanding that they had something here that was very important.”

OUTDOOR ADVENTURES: Your Guide to the Best Summertime Activities

The sun is shining, the weather is warm, and the schoolyear crowds have thinned — so it’s the perfect time to explore the city at a more leisurely place. From food and fitness to music and markets, here’s where to soak up some al fresco fun.

**Gourmet Delights:** Our area overflows with phenomenal restaurants — so many that it’s impossible to try them all. The solution? Visit the Taste of Cambridge on July 16 to sample the city’s top destinations, no reservation required. The lineup is stellar: fiery Thai from Davis Square’s Dakzen, barbecue from The Smoke Shop, Greek bites courtesy of Saloniki (the newest spot from Rialto founder Jody Adams), tacos from Lone Star Taco Bar, and more. The event happens at University Park on Sidney Street from 5 PM until 8 PM. Tickets start at \$50, and proceeds benefit local nonprofits. Learn more at [www.tasteofcambridge.com](http://www.tasteofcambridge.com).

Or wander through the seasonal Farmers’ Market at Harvard, which runs on Tuesdays throughout July and August from 12 PM until 6 PM. This is your chance to buy (and eat!) hyperlocal: Try sweets from Union Square Donuts, tamales from Tex Mex Eats, and fresh seafood from Red’s Best. See the full lineup at [www.dining.harvard.edu/farmers-market](http://www.dining.harvard.edu/farmers-market).

And for something even stronger, stop into Boston Landing’s beer garden, popping up at Athlete’s Park on July 25 and August 22 from 4 PM until 7 PM. They’ll spotlight below-the-radar breweries including Braintree’s Widowmaking Brewing and Weymouth’s Barrel House Z. See more summer programming at [www.bostonlanding.com](http://www.bostonlanding.com).

**Fitness Al Fresco:** Do the Harvard Stadium steps look a tiny bit intimidating?

You don’t need to be Rocky to conquer them anymore. Simply join Healthworks trainer Kathryn Zainea every Monday evening at 6:30 PM, weather permitting, for a co-ed class. The one-hour workout starts on the turf with warm-ups and stretches and progresses to stairs, relay races, and circuits. Out of shape? Don’t worry: The full-body conditioning workout goes at your own pace and is open to all fitness levels. For more details, visit [www.healthworksfitness.com/summer-series](http://www.healthworksfitness.com/summer-series).

For a mellower adventure, sign up for a two-hour sunset kayak tour along the Charles River with Paddle Boston. You’ll leave from Kendall Square and glide past landmarks including the State House, the Prudential Center, and the Citgo sign. Guides are well-versed in Boston lore, so you’ll get a history lesson, too. Sign up at [www.paddleboston.com](http://www.paddleboston.com); all abilities are welcome.

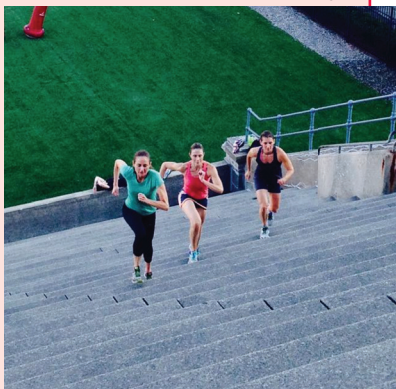
**Arts & Culture:** Club Passim is the indie heart of Cambridge’s music scene, and they’ll host a free outdoor concert series spotlighting up-and-coming performers this summer. The shows happen in rotating locations throughout the city — including Danehy Park, the Harvard Common Science Center Plaza, and Kendall Square — with a diverse lineup ranging from Irish folk to 1960s pop. Learn more at [www.passim.org/live-music/passim-presents/](http://www.passim.org/live-music/passim-presents/).

And on July 26, Harvard Square transforms into a Latin dance party with the sixth annual Salsa Squared dance-off and salsa-sampling fiesta at Brattle Plaza. Take a professional dance lesson sound-tracked by a DJ, get liquid courage at a beer and sangria garden, and snack on chips and salsa provided by neighborhood restaurants. Plan your performance at [www.harvardsquare.com](http://www.harvardsquare.com).

— KARA BASKIN



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# Japanese Elegance

*Gem-like small plates in downtown Boston*

by NELL PORTER BROWN



**Clockwise from above:** sashimi carpaccio; pan-roasted shoyu duck and braised daikon radish; kaisecki sashimi; and the stunning Kumo Skybar and Lounge

**T**WO SHORT blocks from the touristy bustle of Faneuil Hall Marketplace is the cool, tranquil domain of Kamakura.

Named for the hometown of owner and executive chef Youji Iwakura, this refined Japanese restaurant takes up three minimally decorated spaces in a narrow building. On the ground floor, diners at the “chef-tasting” counter and tables are treated to a modern version of *kaisecki* cuisine (intricate, small-plate dishes) through a \$156 10-course tasting menu. The sashimi carpaccio (top right), reflecting the entire meal’s beautiful presentation, comes arrayed across the plate like a delicate flowered fan.

Upstairs, an eight-course *kaisecki* tasting menu (\$122), offered in the more traditional style of a tea ceremony, is available, along with à la carte dishes. The rectangular space has large street-side windows, white-leather upholstered chairs, wood tables, and a tidy bar with glass shelving and subtle



under-counter lighting.

But if it’s open, head straight to the seventh-floor lounge with retractable roof. Sit at the open win-

dows with views of the historic Boston Custom House and tower. Breathe in the salty ocean scent wafting from the wharves by the New England Aquarium.

This is a prime spot to meet up after a long hot day exploring the city—or for a late-night rendezvous over sake. Or try the Japanese beers and wine, and the ingenious “shoyu what i got” cocktail (\$14), with mezcal, sea fennel, orange bitters, and a hint of aged Japanese-style soy sauce.

Any drink goes well with the mushroom medley (\$17), a mound of fungi in a brown dashi sauce, with threads of chili pepper and sautéed *yu choy* (a cross between broccolini and bok choy). The *kenchin shojin* soup (\$8) is named for the Buddhist temple in Kamakura.

The clear vegan broth holds an aptly wholesome mix of barely cooked baby Brussels sprouts, carrots, and mushrooms and a fried tofu-skin pocket of puréed vegetables and seaweed. Beef and duck are on the menu, but summertime feels like fish season. Chunks of grilled cod marinated in soy sauce, sake, and mirin (\$18) came in a yellow miso glaze and had a faintly lemony flavor—that was likely the irresistible *yuzu kosho*, a condiment made from chiles that are fermented in salt and the *yuzu* citrus fruit.

Delivered last to the table was the *ikura onigiri* (\$15): a molded mound of fried rice topped with salmon caviar and strands of nori. The waitress poured on the wasabi dashi broth, softening the grains, creating a dish that merged crispy and tender rice and faintly sour broth, with salty globules of roe.

Savoring each spoonful, we didn’t want to rush the meal—or to end the breezy evening. Down on the street, the crowds had dispersed, heading for homes and hotels. The mood had quieted. As we left Kamakura, the sunlight still had that fading golden glow. But the observation deck atop the Custom House had already closed for the day. ▢