Harvard

Cambridge, Boston, and beyond

12B Extracurriculars
Events on and off campus this summer

12J Sweet Sweat
The joys of a traditional Finnish sauna

12L Sights by Cycles
A Boston/Cambridge loop

12N Homer House
Languid afternoons

12P In with the New
Harvard Square’s Parsnip should ripen over time

12H The Animals’ Kingdom
One woman’s drive to build a piece of “heaven” on earth
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Extracurriculars
Events on and off campus during July and August

SEASONAL
The Farmers’ Market at Harvard
www.dining.harvard.edu/flood-literacy-project/farmers-market-harvard
The market at the Science Center plaza offers fish, meats, produce, breads and pastries, herbs, pasta, chocolates, and cheeses—along with guest chefs and cooking demonstrations. (noon to 6 p.m.; Tuesdays through November 22)

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

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

CAMBRIDGE—A classic 19th-century Cambridge home re-imagined by renowned icelandic architects and extensively renovated by S+H Construction in 2006, this one-of-a-kind property is full of exquisite details and achieves a fine balance between cool lines and warm materials. Granite, stainless steel, glass, and hardwoods frame dramatic public and intimate private spaces, while behind the beauty are state-of-the-art heating, cooling, lighting, and media systems that assure comfortable living. With 5+ bedrooms, 3 full and 2 half baths, the home sits on a professionally landscaped lot in the desirable Avon Hill neighborhood. ....................

$11,500,000

CAMBRIDGE—Spacious, two-family residence on pleasant street located between Porter Square and Davis Square. Visit 60OrchardStreet.com. Yard and parking. ........................................................ $1,825,000

WATERTOWN—This lovely, three-level townhouse has been beautifully renovated and maintained. Three bedrooms, bonus daylight basement, large yard, and parking. .................................... $675,000

BELMONT—Distinguished by its elegance, charm, and private setting. 11 rooms: 4 bedrooms, 3.5 bathrooms. Exquisite millwork. Chef’s kitchen. Boston skyline views. ........................................ $1,475,000

ARLINGTON—Jason Heights. Located on a beautiful, tree-lined street. 8 rooms, 4 bedrooms, 1.5 baths. Screened-in porch. Rich in period details. High ceilings. $869,000

CAMBRIDGE—Charming, light-filled Cambridge home in Professors’ Row neighborhood. 3½ bedrooms, 3.5 baths, 2 off-street parking spots, woodland-style yard. $2,195,000

CAMBRIDGE—Mid-Cambridge. Spacious, renovated Greek Revival with 8 rooms: 4 bedrooms, 3.5 bathrooms. Central air, parking, deck, gardens. Near T. $1,850,000

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THE JOSEPH B. MARTIN Conference Center
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of Rain Songs, by Memorial Church composer-in-residence Carson Cooman. Sanders Theatre. (July 29)

The 30th Annual Lowell Folk Festival www.lowelfolkfestival.org
Three days of music with hundreds of performers, including headliners King Sunny Ade & His African Beats, Natalie MacMaster and Donnell Leahy, rockabilly artist Jason D. Williams, and Deacon John Moore from New Orleans. (July 29-31)

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

FILM
Harvard Film Archive www.hcl.harvard.edu/hfa
A retrospective on filmmaker Theo Angelopoulos highlights his poetic take on contemporary Greek life. Screenings include Ulysses’ Gaze, Landscape of the Mist, and The Traveling Players. (July 15-August 22)
The Complete Rouben Mamoulian looks at the Armenian American’s long Hollywood career through his classic films, such as Dr. Jekyll and Mr. Hyde, Silk Stockings, and The Mark of Zorro. (Through August 30)

THEATER
American Repertory Theater www.americanrepertorytheater.org
Created and performed by Anna Deavere Smith, Bl ’92. Notes from the Field: Doing Time in Education explores the origins and consequences of the school-to-prison pipeline. (August 20-September 17)

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

RECREATION
Tree Canopy Walkway www.ecotarium.org
Kids and parents can swing from the trees (harnessed and helmeted) at Worcester’s EcoTarium. There are also exhibits on nature, science, and animal life, and visitors can roam the 55-acre reserve in search of real-life signs of creatures’ habitats.

EXHIBITIONS & EVENTS
Schlesinger Library www.radcliffe.harvard.edu
Women of the Blackwell Family: Resilience and Change focuses on seven members of this illustrious, influential family who were particularly active between 1830 and 1850. (Opens July 5)

Carpenter Center for the Visual Arts www.ccva.fas.harvard.edu
Artist Martin Beck’s two-year exhibition Program has mined the center’s history of academic pursuits, pedagogical mission, and gallery shows through what he calls “episodes.” The tenth (and final) project reflects on a 1963 display, originally titled "episodes." The tenth (and final) project explores the origins and consequences of the school-to-prison pipeline. (August 20-September 17)

Time in Education
Smith, BI ’92, Notes from the Field: Doing
Consequences of the School-to-Prison Pipeline
Created and performed by Anna Deavere Smith, Bl ’92.

Notes from the Field: Doing Time in Education explores the origins and consequences of the school-to-prison pipeline.
Fifty Photographs at Harvard: 1844–1966. (July 6-August 7)

Harvard Art Museums
www.harvardartmuseums.org

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

New Bedford Whaling Museum
www.newbedfordwhaling.org

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

Peabody Essex Museum
www.pem.org

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

Boston Society of Architects
www.architects.org

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

DeCordova Sculpture Park and Museum
www.decordova.org

Lotte Jacobi, Lisette Model: Urban Eyewitness. A series of portraits, abstractions, and street scenes lend insight into the sensitive, but also bold and versatile, work of these two twentieth-century photographers. (July 6-August 7)

Check out 12 newly painted utility boxes throughout Harvard Square. Images of unicorns, pandas, and a wolf howling at the moon join rollicking abstractions, tranquil scenes of nature, and decoratively framed poetic texts. This form of public art, a trend evident in cities across the country, celebrates local artists, enhances public space, and deters vandalism. “The utility boxes were an eyecatcher,” says Denise Jillson, executive director of the Harvard Square Business Association, which organized and financed the just over $1,000 project, working in collaboration with the city and a host of volunteers. “This is a fun and powerful statement about how the whole community can work together to make everything more beautiful.” Artists represent include Harvard students—Grace Chen ’19 (a rendition of Vincent van Gogh’s The Starry Night across the street from the First Parish in Cambridge), Julia Grotto ’17 (a somber portrait of a woman at 10 Eliot Street), and Nicole Fleet ’18 and Monolta Sophia ’18 (scenes of trees and birds perched over a stormy sea at Winthrop Park)—alongside the Square’s popular spray-paint artist and vendor Antonio Maycott, local painter Dennis Smith, and grade-schoolers at the nonprofit Community Art Center.

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The Animals’ Kingdom
One woman’s drive to build a piece of “heaven” on earth

By Nell Porter Brown

A white cat named Fluffy lounges beside a campfire, licking herself on a nippy spring day. Wizard, a black pug, trots into view, barking at his constant companion, an old beagle called Freedom. The two paw playfully at each other, flop over, and are rolling around in the dirt just as Debra White appears to them in carriers in the morning. No notes, no pets, and no place to do it.”

White founded the farm 20 years ago and depends on a crew of devoted volunteers, adults and teenagers, to keep it open to the public year-round. There’s no other reserve like black, amber-eyed Velcro asleep by their constant companion, an old beagle called Freedom. The two paw playfully at each other, flop over, and are rolling around in the dirt just as Debra White appears to them in carriers in the morning. No notes, no pets, and no place to do it.”

White took in Athena, the black-nosed sheep, after the Animal Rescue League of Boston found her living on a median strip off Route 495. An Indian indigo peacock, now at least 10 years old, has been at Winslow Farm for more than half his life. During a recent visit, he was in full wooing form, fanning and quivering his six-foot spread of iridescent blue and green feathers. White says that when she first saw him, he was living in a four-by-four-foot cage with “feces caked on his plumage.” Every day White gets calls about animals in trouble or in need of a home. It’s wrenching to turn any creature away, but the farm runs on a $200,000 annual budget, half of which comes from donations, and depends on visitor admission fees, fundraising, donations, and grants, and is at capacity: “It’s not only my responsibility, but it’s also their responsibility—to teach their children that responsibility—that when you get an animal, it is their responsibility.”

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

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The farm lies between a country road and Meadowbrook Pond. An old pine grove shades the chunk of land where the donkeys and alpacas were hanging out recently while a farrier cleaned and trimmed their hooves. Visitors are free to watch, ask questions, and learn. A few slowly approached the three donkeys and laid hands on their manes, smoothing down the fur. The four alpacas have big, liquid eyes, but are skittish; a calm approach occasionally yields a silky touch of their chocolate-colored fur. The horses and mini-horses are in paddocks, where volunteers accompany visitors, but rabbits are out and about, and doves fly in and around the aviary, where Jin (a red, blue, and yellow pheasant found in the parking lot of the Toys “R” Us in North Attleboro) lines with the peacock, Chickens peck and squawk here and there, often congregating with the roosters, Harry and Larry, at the far end of the property, on the porch of the David Sheldon White Resource Center, which houses events, the society’s treasurer. “We spend the whole day together. And you disconnect from the smart phones, or commune with laptops. People mostly sit quietly, and enjoy the natural setting. “You can go in and out, rest in between, out in the open air,” Straus says. “You can take the kayak out. You eat, you swim, you rest in between Suomi (“Finnish”) Road, a dirt drive leading into a pine-tree glade. It includes a lodge built around 1900, where coffee, tea, and snacks are served on a screened porch. UKTS is run by a core group of about 45 volunteers who have cared enough over the years to keep it alive. A good number are descended from Finnish immigrants who first arrived in Quincy in the 1880s to work in the quarries; by 1920, that community had grown to more than 1,000 people, enough to support saunas, churches, and social clubs. The Uljas Koitto (“Noble Endeavor”) was a religious group founded in 1892 to stem drunkenness among fellow Finns—and liquor is still prohibited on the property.

Newcomers are warmly welcomed—and given tips: eat a solid meal about 90 minutes before entering the heat, drink lots of water, and take it slowly. The temperature changes can be a shock, literally. There are two wood-fired saunas, one for each gender; both have attached rooms for changing and showering. Guests should bring toiletries, a water bottle, and towels along with a bathing suit, although many people choose to go nude in the sauna itself. The place draws a mix of long-term South Shore-dwellers and more recent immigrants, mainly from Europe; everyone tends to sit outside on benches and talk in between sweats and swims. Guests can also gather in the lodge’s living room, which has a fireplace, books, and toys. It’s not a spa or a nudist colony, although it’s been mistaken for both. People seem to love it, or leave it. Straus has had friends visit “and never come back,” he says, laughing. “They can’t get used to so many people sitting in a small room barely clothed, or it’s just too hot.” It’s also not a place to be loud or flashy, take selfies, blab on smart phones, or commune with laptops. People mostly sit quietly, and enjoy the natural setting. “You can go in and out of the sauna, you rest in between, out in the open air,” Straus says. “You can take the kayak out. You eat, you swim, you meet people. People just enjoy talking to each other. It’s just so unique.”
a tiny chapel to commemorate structures scattered around the landscape. Cabins, sheds, chicken-wire enclosures, and even a tiny chapel to commemorate residents who have died, are often flanked by wildflower and herb gardens, or shrouded by wisteria. The handsome, hexagonal stone barn with round window, a skylight, and a shingled roof, was constructed this past winter for the donkeys. Visitors also gather at play zones, constructed this past winter for the donkeys. The point is to give Boston's 12 million-plus annual visitors a chance to explore and simply spend time in the gardens, offering the makings for an impromptu treasure hunt. Children are encouraged to explore and simply spend time with the animals, without any agenda. And unlike at petting zoos, no attempts are made to hide the evidence that this is a farm—maybe it was to be very quiet and contain. We didn't talk very much,
On Sunday afternoons through September, The 1853 Homer House, an Italianate mansion that dominates a hill just above Belmont town center, is open for tours. Visitors are also welcome to lounge outside, drink punch, and play croquet on the expansive front lawn. “We want it to feel like it is summer in the Victorian 1800s,” says the site’s volunteer curator, Susan Smart ’71, CMS ’01. She is a member of the nonprofit Belmont Woman’s Club, which saved the house—built by wealthy Boston merchant William Flagg Homer and his wife, Adeline Welling—from demolition in 1927, and still owns it.

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

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

CURIOSITIES: Winslow Homer’s Early Days

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

When networking with other animal rights and rescue organizations, White is happy to share information, but her daily duties are too demanding for much formal political activism. Even adopting out ani- mals she rescues—which she used to do—“I get more out of this place than I call her the ‘Jane Goodall of Norton,’” adds, “don’t really stop and observe and add to the experience, when they are sick, because I am around together,” White says. “I con- stantly know exactly what everybody needs here, without a hesitation, on a daily ba- sis, even when they are sick, because I am quiet and always watching.” People, she adds, “don’t really stop and observe and experience what’s going on.”

If humans didn’t have voices, I think we’d all be better off.”

Early illustrations by Winslow Homer are on display in Belmont. Smart adds that a number of Homer’s early illustrations and paintings, especially his rural landscapes, “contain Belmont scenes.” The young artist spent much of his first two decades in West Cambridge, parts of which, including his relatives’ homesite, became Belmont when that town was established in 1859. His and his family lived nearby but in a more formal (and still standing and privately owned) because his father was a “get rich quick sort of fellow” and lost a bundle in the California gold rush. Smart explains. Homer spent time at the mansion, however, even after he moved to New York City in 1859 and began to emerge as one of the century’s finest painters. Most people associate Homer with Maine, where from 1884 until his death in 1910 he lived and worked in his Prouts Neck studio, now owned, and opened for limited tours, by the Portland Museum of Art. “There, you learn about the last years of his life,” Smart notes. “Here, you come for the young, romantic Winslow Homer just starting out.” —N.P.B.

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

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

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

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

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HARVARD SQUARED

CURIOSITIES: Winslow Homer’s Early Days

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www.1853homerhouse.org
“Summer Sundays with Winslow Homer,” through September
In with the New

Harvard Square’s Parsnip should ripen over time.
by NELL PORTER BROWN

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

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

The food tries to answer that. Continental fare with a French base, it’s the essence of “fine dining,” and therefore justifiably rich. The meal began with excellent homemade rolls—potato, wheat, and oatmeal—and a dish of sweet butter. We recommend the appetizer of hand-plucked heads of carefully roasted baby cauliflower, purple and yellow, that arrived with a subtle apple purée and a slab of novel, cumin-spiced crème brûlée ($14): rough crunch meets silky loaf, with a touch of burnt sugar. The fresh seared scallops in a truffle butter sauce came with poached baby gem lettuce, strips of prosciutto, and a generous clump of sweet pea tendrils that stitched the dish together ($17).

An entrée of handmade cavatelli, small blobs of dough tenderly rolled in on themselves, was awash in whipped, melting, goat cheese ($24). The creamy mass nearly obscured oyster mushrooms and the earthy, bittersh bite of fiddlehead fern fronds, and overwhelmed a sprinkling of pine nuts. Yet the lusty dish was tasty and filling. Lighter was the filet of sole in a quintessentially French sauce americaine ($30), accompanied by lobster-filled tortellini that were, unfortunately, a bit too tough and chewy.

The desserts are especially memorable. The lemon-balm sorbet paired with chunks of golden cake and a pool of buttermilk mousse ($11) “eats like a strawberry shortcake,” noted the affable waiter, “but much better.” Slices of faintly ripe strawberries added a pleasing herbaceous note. The poached pears, tasting faintly of anise and bergamot, lay on a plump bed of ricotta cream tweaked with honey and plenty of zested lemon ($11).

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

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