

## Acquisitions

We are pleased to announce the acquisition of these five works, which represent the Harvard Art Museums' diverse collecting areas.



Clockwise from top left:

Dennis Oppenheim, *Mind Twist*, 1977. Chromogenic print. Fogg Museum, Margaret Fisher Fund, 2011.8.5. © Dennis Oppenheim Estate.

Doris Salcedo, *Untitled*, 2004–5. Stainless steel. Fogg Museum, Gift of Mr. and Mrs. John Cowles, by exchange, 2010.573. © Doris Salcedo.

Ben Shahn, *Demonstration*, 1933, from the series *The Mooney Case*, 1932–33. Gouache on paper mounted to Masonite. Fogg Museum, Richard Norton Memorial Fund, 2011.12. Art © Estate of Ben Shahn/Licensed by VAGA, New York, NY.

Robert Salmon, *Smugglers by Moonlight*, 1829. Oil on panel. Fogg Museum, Daniel A. Pollack Class of 1960 American Art Purchase Fund, 2010.545.

Standing Buddha Sakyamuni in Varada Mudra, Nepalese, probably 8th–10th century. Gilt bronze; copper alloy with traces of mercury gilding, cold gilding, and black pigment in the hair. Arthur M. Sackler Museum, Partial gift of an anonymous donor and partial purchase through the generosity of Alan J. and Suzanne W. Dworsky, Dorothy Tapper Goldman, David M. Leventhal, Christina Marcove, Alan L. and Jacqueline B. Stuart, and the Ralph C. Marcove International Understanding Through Arts and Crafts Foundation, Inc.; through the bequest of William S. Lieberman, by exchange; through the gift of Langdon Warner and H. H. F. Jayne, by exchange; and through the Ernest B. and Helen Pratt Dane Fund for the Acquisition of Oriental Art, the Eric Schroeder Fund, the Louise Haskell Daly Fund, and The Alpheus Hyatt Purchasing Fund, 2011.2.

32 Quincy Street, Cambridge, MA 02138

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

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# Harvard Art Museums

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## Teaching, Learning, Discovering

These are exhilarating times at the Harvard Art Museums. Our construction site at 32 Quincy Street is buzzing with activity, visitors and students are filling the galleries of the Sackler, and colleagues at our off-site headquarters are hard at work on reinstallation plans and projects. We are putting into place the staff, systems, and infrastructure that will allow us to operate our new museum and serve our audiences far more effectively in the future.

You will read here about a new exhibition planned for the Sackler Museum this fall: *Prints and the Pursuit of Knowledge in Early Modern Europe*.<sup>pp. 5-6</sup> This multidisciplinary effort, which embodies our core values of teaching, research, and collaboration, offers an unusual look at how artists, far from merely recording new knowledge, participated in its discovery and creation.

In Berlin and Munich, museum-goers are enjoying two traveling exhibitions organized by the Busch-Reisinger and presented jointly. *Feininger at Harvard: Drawings, Watercolors, and Photographs* features little-known but revelatory works from our collection and that of the Houghton Library.<sup>p. 4</sup> The opening reception in Berlin was the perfect opportunity to introduce the Busch-Reisinger's new Daimler-Benz Associate Curator, Lynette Roth, to the German-based Friends of the Busch-Reisinger Museum.<sup>p. 3</sup> Lynette comes to us with a distinguished background as an art historian and curator in the US and Germany and is the author of a forthcoming book on the Saint Louis Art Museum's celebrated collection of Max Beckmann paintings.

Another new addition to our staff, Jennifer Gibbons, joins us as Director of Development.<sup>p. 8</sup> Jennifer will help

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Lynette Roth (p. 3): © David Johnson

Feininger opening (pp. 3-4):

© Atelier Schneider/Berlin  
Fogg Museum blueprint (p. 8):

Courtesy of Renzo Piano  
Building Workshop

Melvin Seiden (p. 10):

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Next is a newsletter produced twice a year by the Division of Institutional Advancement of the Harvard Art Museums. For information about making a gift to the Art Museums, please call 617-496-6934.

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Cover:  
32 Quincy Street renovation project.



32 Quincy Street renovation project, view from Prescott Street.

complete fundraising for our new museum facility and garner support for exhibitions, publications, and special programs. Our plans to build an inspiring and innovative visual arts laboratory rely on generous gifts from foundations and individual donors who believe in our mission.

We are excited to highlight a generous planned gift from Edith Welch of a truly extraordinary Ottoman ceramic plate that will both anchor and transform our collection of Islamic art.<sup>p. 9</sup>

In this issue we remember one of our greatest supporters, Melvin R. Seiden.<sup>p. 10</sup> Mel, who gave or helped to purchase almost 3,000 works of art and co-chaired a \$55-million fundraising campaign for us in the 1990s, was a good friend, generous benefactor, and dedicated volunteer. We will miss him greatly.

I invite you to learn more about our successes and challenges in these pages.

Thomas W. Lentz

*Elizabeth and John Moors Cabot Director*

## Lynette Roth Assumes Busch-Reisinger “Dream Job”

Lynette Roth, an art historian and curator who has lived, studied, and worked for many years in Germany, doesn't hesitate when asked how she feels about her new position as Daimler-Benz Associate Curator of the Busch-Reisinger Museum: “I would describe this as the dream job. There is no other position like it.”

The appeal is twofold: the Busch-Reisinger's identity as the only museum in North America devoted to the arts of the German-speaking countries of Central and Northern Europe and the Harvard Art Museums' focus on research, scholarship, teaching, and training.

Roth, author of a forthcoming book on the world's largest collection of Max Beckmann paintings (at the Saint Louis Art Museum), fell in love with the German language and culture as an undergraduate at the University of Michigan. She was a Fulbright Scholar in Cologne in 1999–2000 and guest curator in 2007–8 at the Museum Ludwig, also in Cologne, where she organized *Köln Progressiv 1920–33: Seiwert–Hoerle–Arntz* and authored the accompanying catalogue. In 2009 she received her PhD from Johns Hopkins University with a dissertation titled “The Cologne Progressives: Political Painting in Weimar Germany.”

Roth believes her years in Germany gave her valuable insights that will enhance her work at Harvard. “As an art historian and a curator, I am the product of both cultures,” said Roth, who is fluent in German. “I hope to offer a fresh perspective on the indisputable highlights of our collection as well as on the different ways in which it might be presented.” Her immediate challenge is to come up with an installation plan for the Busch-Reisinger galleries in the new facility on Quincy Street. “I'm constantly struck by how strong the collection is,” she said. “We'll be in a very dynamic building and the installation should be equally dynamic.”

One of the first initiatives Roth plans to develop is a partnership with the Pinakothek der Moderne in Munich. The project involves research into the extensive collections of Joseph Beuys multiples held by both institutions. “International collaboration is very important to me, and I'd like to see more of it in the future,” she said, noting that both museums plan to hire research fellows to work closely on the project.

The new curator, who joined the Art Museums in January, will be looking to make new acquisitions to enhance the already strong collection. These might include late 19th-century German paintings or art from the interwar period. She also hopes to acquire more works of German photography and art made after 1960.



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- 1 Lynette Roth, Daimler-Benz Associate Curator of the Busch-Reisinger Museum
- 2 Markus Michalke
- 3 Andreas Langenscheidt, Lynette Roth, and Günther Engler
- 4 Laura Muir, Assistant Curator at the Busch-Reisinger Museum; Thomas W. Lentz, Elizabeth and John Moors Cabot Director; Andreas Langenscheidt; and Uli Langenscheidt
- 5 Renate Küchler (left), and Lynette Roth (right)
- 6 Timotheus Pohl, Adele Silver, and Laura Muir

## Feininger at Harvard Opens in Germany

*Feininger at Harvard: Drawings, Watercolors, and Photographs*, which brings together two complementary traveling exhibitions organized by the Busch-Reisinger Museum, opened at the Kupferstichkabinett, Staatliche Museen zu Berlin, on February 25 with Director Thomas Lentz and members of the German Friends of the Busch-Reisinger Museum in attendance. Laura Muir, Assistant Curator at the Busch-Reisinger, who curated the photography exhibition and wrote the accompanying catalogue, and Lynette Roth, the Busch-Reisinger's new Daimler-Benz Associate Curator, addressed the gathering, as did Lentz. Also present was Peter Nisbet, former Daimler-Benz Curator and current Chief Curator at the Ackland Art Museum, University of North Carolina at Chapel Hill; Nisbet curated the drawings and watercolors exhibition and authored its catalogue.

The exhibitions will be on display in Berlin until May 15 and at the Staatliche Graphische Sammlung München, Pinakothek der Moderne from June 2 to July 17. The photographs—most of which have never before been published or exhibited—will be shown at the J. Paul Getty Museum in Los Angeles from October 25, 2011, to March 11, 2012, and at the Arthur M. Sackler Museum from March 30 to June 2, 2012, along with a selection of drawings and watercolors.

For more information on the exhibitions, see [harvardartmuseums.org/feininger](http://harvardartmuseums.org/feininger).

The exhibitions, tour, and catalogues were funded through the generosity of the German Friends of the Busch-Reisinger Museum, the Terra Foundation for American Art, the Dedalus Foundation, Inc., and the Emily Rauh Pulitzer and Joseph Pulitzer Jr. Fund for Modern and Contemporary Art, Harvard Art Museums.

## Prints Exhibition Points the Way for Future Projects

An upcoming exhibition that shows how Northern Renaissance artists contributed to the scientific discoveries of that period offers a compelling model for future projects at the Harvard Art Museums at a time when planning for the new facility is in high gear.

*Prints and the Pursuit of Knowledge in Early Modern Europe*, opening at the Arthur M. Sackler Museum on September 6, presents a new perspective on the collaboration between artists and scientists. The project has also introduced new ways of involving students and faculty across the university in planning and writing, and has given momentum to the museums' experiments with digital media to engage a wider audience. The exhibition is organized by Susan Dackerman, Carl A. Weyerhaeuser Curator of Prints in the Division of European and American Art.

The concept of the project is innovative because, as Dackerman explained, "It will challenge the perception of artists as illustrators in the service of scientists, while examining how their printmaking skills were essential in producing knowledge." The exhibition will describe, for instance, how Hans Holbein worked with cosmographers and instrument makers to produce sundial manuals, and how Hendrick Goltzius's depiction of the muscle-bound Hercules became a study aid for anatomy students.

The planning for the exhibition and the writing of the accompanying catalogue resulted from a unique collaboration among participants in a monthly seminar, offered through the Mahindra Humanities Center at Harvard since 2006 and co-chaired by Dackerman and Katharine Park, Samuel Zemurray, Jr. and Doris Zemurray Stone Radcliffe Professor of the History of Science. Participants included faculty, graduate students, and museum professionals. Fifteen of the students researched and wrote the catalogue entries for 102 objects, including prints, books, maps, and scientific instruments from Harvard and from repositories across Europe and North America, and two former print department interns, Suzanne Karr Schmidt and Dániel Marcócsy, were closely involved in the project.

As the Art Museums focus on ways to use technology to enhance the viewer's experience before, during, and after visits to the museums, "PPK," as it is called, seems the ideal test case. An interactive website, iPhone and iPad applications, and computer kiosks in the galleries are a few of the high-tech learning tools that will complement the exhibition. The period the exhibition covers, between 1490 and 1610, saw the birth of modern astronomy, geography, botany, and zoology; now, twenty-first century technology will be used to evoke the sense of discovery that accompanied their development.

### Paper astrolabes and anatomical "flap prints"

The exhibition will show how prints were manipulated to further scientific observations or calculations. The prints on display will include sheets designed to be "scored, folded,



Clockwise from top left:  
Jan Saenredam, from *Celestial Globe Gores* for Willem Jansz. Blaeu's *Sphaera stellifera*, before 1600. Engravings on three sheets. Houghton Library, Harvard College Library, Harvard University, Liechtenstein Map Collection, \*51-2459 PF. Courtesy of Houghton Library.

Georg Brentel the younger, from *Pamphlet describing the construction and function of a conical sundial*, Laingen: Jacob Winter, 1615. Pamphlet with engravings and woodcuts. Fogg Museum, Anonymous Fund for the Acquisition of Prints Older than 150 Years, 2007.205.

Heinrich Vogtherr the elder, *Anatomy, or, a Faithful Reproduction of the Body of a Female*, Strasbourg: Jacob Frölich, 1544. Woodcuts with hand-coloring and letterpress. Boston Medical Library in the Francis A. Countway Library of Medicine, ffQM33.A16. Courtesy of the Francis A. Countway Library.

Georg Hartmann, *Astrolabe*, 1540. Brass. Adler Planetarium & Astronomy Museum, Chicago, Illinois, M-22. Courtesy of the Adler Planetarium & Astronomy Museum.

pierced, cut, and pasted for assembly into such scientific instruments as sundials, astrolabes and globes, which were more commonly made of wood, ivory, or metal," Dackerman explained.

Twelve facsimiles of such objects will be displayed with "Do touch!" signs. In addition to three kinds of sundials, a horoscope with a string and bead, and an astrolabe, visitors will be able to handle facsimiles of the earliest known "flap prints," woodcuts originally made in 1538–39 by Heinrich Vogtherr the elder, of Strasbourg, to illustrate the body's internal organs via layers of prints pasted over an image of the torso of a seated man or woman. The facsimiles were made by the museums' Collections Management and Digital Imaging and Visual Resources departments. In addition to original prints, selected reproductions will be on display, and visitors can learn more about many of the objects through a cellphone tour. The website, digital applications, and computer kiosks will allow users to assemble virtual versions of six of the prints (including a flap print) from the exhibition. "They'll be able to construct an object from a print and then interact with it the way it was used in its day," said Jennifer Novak, the museums' website manager.

*Prints and the Pursuit of Knowledge in Early Modern Europe* will be on display from September 6 to December 10 at the Arthur M. Sackler Museum and then travel to the Mary and Leigh Block Museum of Art at Northwestern University in Evanston, Illinois, where it will be on view from January 17 to April 8, 2012.

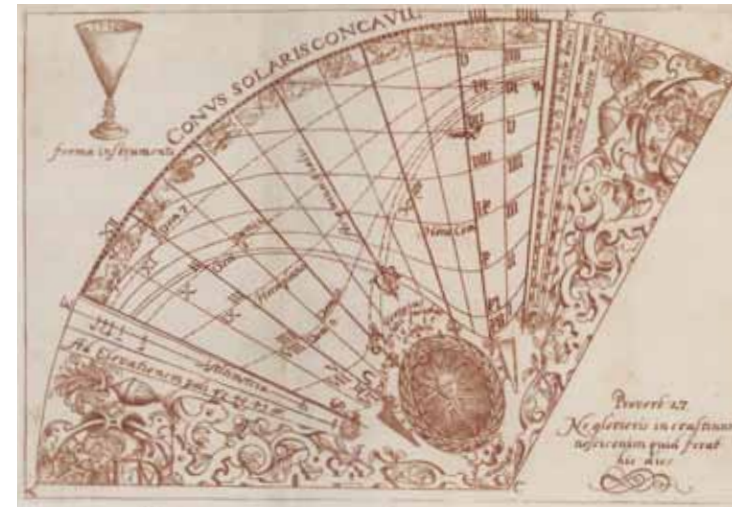
Objects on display in *Prints and the Pursuit of Knowledge* include items from the following Harvard collections: the Art Museums, the Collection of Historical Scientific Instruments, Houghton Library, Countway Library of Medicine, Botany Libraries, Map Collection, and the Ernst Mayr Library of the Museum of Comparative Zoology.

The catalogue and exhibition are made possible by funding from the National Endowment for the Humanities, Mrs. Arthur K. Solomon, Lionel and Vivian Spiro, Walter and Virgilia Klein, Julian and Hope Edison, Novartis on behalf of Dr. Steven E. Hyman, the Samuel H. Kress Foundation, Barbara and Robert Wheaton, the Goldman Sachs Foundation, and an anonymous donor. Additional support is provided by the Harvard Art Museums' endowment funds: the Alexander S., Robert L., and Bruce A. Beal Exhibition Fund; Anthony and Celeste Meier Exhibitions Fund; Charlotte F. and Irving W. Rabb Exhibition Fund; and Melvin R. Seiden and Janine Luke Fund for Publications and Exhibitions.

For more information on this exhibition, please visit [harvardartmuseums.org/ppk](http://harvardartmuseums.org/ppk).



Any views, findings, conclusions, or recommendations expressed in this newsletter do not necessarily reflect those of the National Endowment for the Humanities.



## Foundation Work Progresses at 32 Quincy

Construction continued apace this spring at 32 Quincy Street, where crews are laying the foundation for the new addition, the future home of the Busch-Reisinger and Arthur M. Sackler museums, which will rise behind the renovated Fogg Museum. “We are enormously pleased with the progress being made,” said Director Thomas Lentz. “This is a complex and multifaceted project, but one that, when finished, will allow us to increase access to our collections and reach our full potential as a teaching museum.” Peter Atkinson, the Art Museums’ Director of Facilities Planning and Management, added, “Once the foundation is set in the second half of 2011, we’ll begin to frame the structure with steel.”

In the meantime,

- The project has so far consumed more than 135,155 hours of labor.
- 60 to 65 laborers work at the site each day, often including Saturdays.
- To date, approximately 98% of the materials removed from the site have been diverted from landfills and reused or recycled.
- The new facility will consume 1,800 tons of steel, equivalent to 1,333 Honda Civic sedans.
- Conservators and engineers have stabilized and protected three Depression-era frescoes painted by fine arts alumnus Lewis Rubenstein. Two of the frescoes have been encased and preserved in the building. The other had to be carefully removed but will be reinstalled in the new museum.
- To document the project, cameras mounted atop Harvard-owned buildings opposite the construction site on Prescott Street are taking photos of the site at regular intervals.
- The Massachusetts Historical Commission approved plans for the renovation of the original 1927 Fogg Museum building, including preservation of the Calderwood Courtyard and the reinstallation of the Aaron and Nettie G. Naumburg Room. The Naumburg Room comprises the English Jacobean dining room, living room, entrance hall, and stairway that once graced the Naumburgs’ New York apartment and was originally installed in the Fogg in 1932.



May 10, 2010



June 21, 2010



June 24, 2010



June 28, 2010



October 22, 2010



January 20, 2011

## Jennifer Gibbons to Direct Development

Jennifer Gibbons has been named Director of Development for the Harvard Art Museums. In her new role, Gibbons will help complete the fundraising effort for the new museum facility on Quincy Street, increase unrestricted giving, and raise money for exhibitions, publications, and special programs.

“Jennifer brings to Harvard impressive credentials, a warm personality, and a lifelong passion for the arts,” said Bradford Wm. Voigt, Director of Institutional Advancement. “She will be a great addition to our team.”

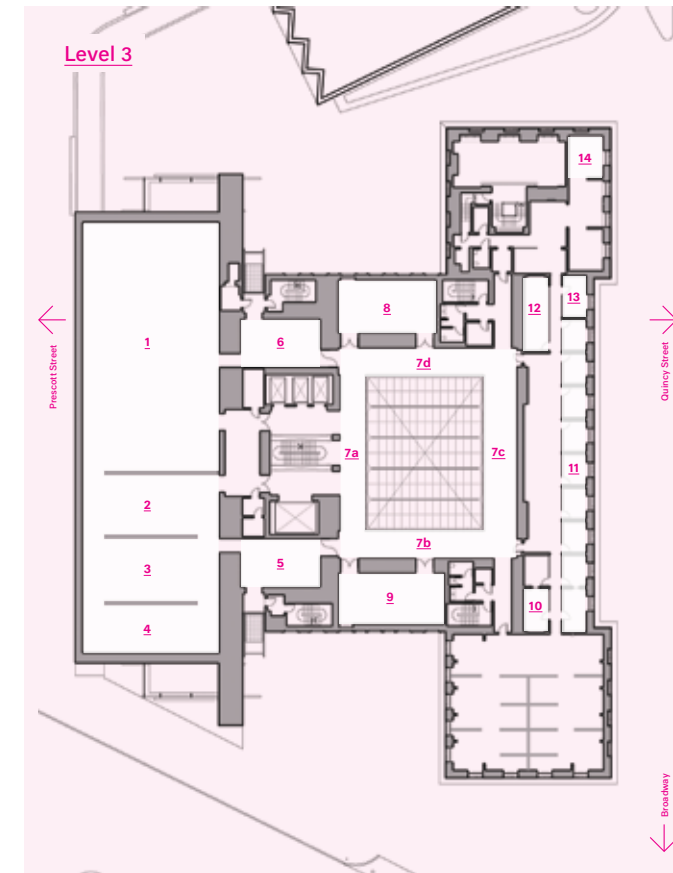
Gibbons, who began work February 2, was for the past seven years Senior Associate Director of Major Gifts at Yale University, where she led fundraising efforts in southern California for the \$3.5-billion “Yale Tomorrow” capital campaign. In that capacity, she worked closely with the Yale University Art Gallery and the Yale Center for British Art. She has also worked for museum software developer Gallery Systems, where her clients included the Smithsonian Institution, the Getty, and the Museum of Fine Arts, Boston. She received her BA in art history from Bates College and MA and MPhil degrees in art history from Columbia University.

“This is a pivotal time in the history of the Harvard Art Museums, when the director’s vision comes to life in the form of a historic renovation and new Renzo Piano building,” said Gibbons. “I hope all of our supporters will want to be a part of it, and I look forward to working with them to advance the mission of this extraordinary institution.”

Jennifer Gibbons may be reached at 617-384-5733 or [jennifer\\_gibbons@harvard.edu](mailto:jennifer_gibbons@harvard.edu).



Jennifer Gibbons



## Naming Opportunities Offered

The Art Museums are offering donors the opportunity to name galleries and other spaces in the new museum designed by Renzo Piano for 32 Quincy Street. For more information about options and gift requirements, please contact:

Bradford Wm. Voigt  
 Director of Institutional Advancement  
 617-496-6934  
[brad\\_voigt@harvard.edu](mailto:brad_voigt@harvard.edu)

## Edith Welch to Give Rare Ottoman Ceramic

Edith I. Welch has promised the Harvard Art Museums a rare and exquisite plate that represents the best of Ottoman Empire ceramics.

The dish (10¾ inches in diameter) was made in Iznik, Turkey, in the middle of the sixteenth century, when the Ottoman Empire's ceramic industry reached its peak. Displayed at the National Gallery of Art in the 1987 exhibition *The Age of Sultan Süleyman the Magnificent*, the dish was highlighted in the accompanying catalogue as "one of the most outstanding examples" of a prized type of Iznik ware—"four-color ware with purple."

"The Iznik ceramics are the culmination of centuries of experimentation," explained Mary McWilliams, Norma Jean Calderwood Curator of Islamic Art. "And the period between 1540 and 1560 is when experiments featured a palette including the cobalt blue, turquoise, green, and beautiful purple in this plate. In that rarified and highly coveted group of ceramics, this piece has always stood out as one of the finest examples."

The plate was acquired in the 1960s by Stuart Cary Welch Jr. and his wife, Edith Welch. The late Cary Welch, as he was known, was a noted scholar, collector, and connoisseur who served for some forty years as Curator of Islamic and Later Indian Art at the Harvard Art Museums. Over the years, the Art Museums have acquired more than 400 drawings, paintings, and other works of Islamic and Indian art from the Welch Collection.

This particular dish superbly illustrates the "new aesthetics of ornament" that developed in the Ottoman Empire around the mid-sixteenth century, said Gülru Necipoğlu, Aga Khan Professor of Islamic Art and Architecture and Director of Harvard's Aga Khan program. "Its physical presence is impressive and complex, and it will certainly have a profound impact on our students."

Other scholars have suggested an origin close to the Ottoman court itself. In their book *Iznik: The Pottery of Ottoman Turkey*, Nurhan Atasoy and Julian Raby noted that "the standard of draughtsmanship and composition is so high on this dish that it must have been based on a design by one of the leading court artists. The painting too is so subtle . . . that we might even suggest a Court artist painted it."

At the Art Museums, the plate will join the Arthur M. Sackler Museum's substantial collection of Islamic art, which includes important ceramic tiles and vessels made at Iznik, as well as Ottoman rugs and textiles from the same period.

The Iznik plate will be on display this summer in an exhibition called *Gifts of the Sultan: The Arts of Giving at the Islamic Court*, at the Los Angeles County Museum of Art, from June 5 to September 5, 2011. The exhibition will travel to the Museum of Fine Arts, Houston, in October.



Dish with Saz Spray (above and below), Turkey, Iznik, Ottoman period, c. 1545–50. Fritware with underglaze painting. Arthur M. Sackler Museum, Promised gift of Edith I. Welch.



2

Attributed to Tiziano Vecellio, called Titian, An Idyll: A Mother and a Halberdier in a Wooded Landscape, 1505–10. Oil on panel. Fogg Museum, Kate Maurice R. and Melvin R. Seiden Special Purchase Fund in honor of Konrad Oberhuber and Sydney Freedberg, Richard Norton Memorial Fund, and Richard Norton Fund, 2007.106.



## In Memoriam: Melvin R. Seiden

The Harvard Art Museums lost a dear friend, dedicated volunteer leader, and generous benefactor when Melvin R. Seiden, AB '52, LLB '55, passed away on January 14 at age 80. He is survived by his wife, Janine Luke.

"Mel gave as gifts, or helped us to purchase, a staggering 2,957 works of art, including drawings, photographs, prints and paintings," said Director Thomas Lentz. "Mel's support was always focused on whole collections and groups of works within certain areas, which has allowed us to build profound depth in our collections."

Seiden studied at the Fogg as an undergraduate and was inspired by the example of Paul J. Sachs, who became the museum's assistant and then associate director after a career at Goldman Sachs.

A former investment banker and naval officer who became a philanthropist and art collector upon his retirement, Seiden helped to raise \$55 million for the Art Museums during a capital campaign he co-chaired from 1994 to 1999. He was among the most active supporters of the Fogg Museum's Drawings Department and among the major donors of works of art, including masterworks by Michelangelo, Titian, Nicolas Poussin, and Alfred Stieglitz.

Seiden gave the Fogg more than 100 original drawings and 150 prints by Al Hirschfeld, the noted illustrator and cartoonist. He also gave a significant collection of Hirschfeld's drawings and prints related to theater and the performing arts to the Harvard Theatre Collection, a department of Houghton Library. He was an Honorary Curator of Visual Arts in the Harvard College Library.

Seiden endowed numerous funds across the university and served on the visiting committees of the Harvard Art Museums, the Harvard University Library, and the Harvard School of Public Health. He was also founding member and chairman emeritus of the I Tatti Council of Villa I Tatti, the Harvard University Center for Italian Renaissance Studies, near Florence.

Mel Seiden's passion for the arts, his generosity, and his unwavering commitment to the Art Museums—and the university's—mission, will always be remembered.

1 Elizabeth B. Johnson, Melvin Seiden, and Janine Luke  
2 Melvin Seiden and Harvard University's Krokodiloes, who performed a piece in honor of Seiden.