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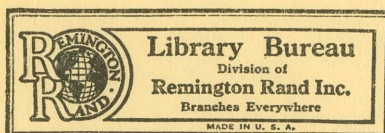
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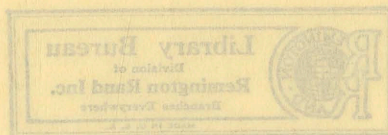
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Very interesting
m. J.

WELLESLEY COLLEGE,
WELLESLEY, MASSACHUSETTS.

OFFICE OF THE DEAN.

Talbot
April 6, 1905.

Edgar
Dean H. P. Hudson,
University of Chicago,
Chicago, Ill.

My dear Dean Hudson:-

Some two weeks or more ago Miss Talbot asked me to send to you a statement in regard to the status of Art and Music at Wellesley College. I delayed the reply to this request in order that I might obtain careful statements from the heads of the departments concerned. These statements have just reached me. I trust, however, that this information, though delayed, will be in time to be of service.

ART.

We have courses in the History of Art and also courses in studio practice. The courses in the History of Art are on exactly the same basis as the courses in the other departments of History, English Literature, Language, etc. The courses in studio practice which are numbered 5, 14, 15, 16 in the current Calendar, a copy of which is sent in this mail, may count toward a degree under special limitations. Three hours of such work (equivalent to nine hours studio practice) may count toward a degree, provided one full course in the History of Art has been completed. Four hours of studio work (equivalent to twelve hours of studio practice) may so

WELLESLEY COLLEGE,
WELLESLEY, MASSACHUSETTS.

April 8, 1905.

OFFICE OF THE DEAN.

Dean H. P. Hudson,
University of Chicago,
Chicago, Ill.

My dear Dean Hudson:-

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count, if six hours (or two full courses) in the History of Art have been completed. In other words, the maximum number of hours of such work which may be counted within the fifty-seven hours required for a degree is four, and then only in connection with work in the History of Art.

It is pertinent to say a word in regard to the character of this studio work and the relation which it bears to the historical courses. I quote from the statement prepared by the Professor of Art: "In the Art historical courses students are expected to make quick sketches from photographs to serve as notes of composition and sometimes more careful drawings of detail are made for purposes of further study of style. This work is superintended by an instructor, and serves (like drawing in scientific courses) to quicken observation and to strengthen the memory. Incidentally, in many cases, a considerable degree of artistic skill results, and a readiness in taking notes of this kind becomes a valuable acquisition.

"In addition to this sketching in connection with the History of Art courses a limited amount of studio work is permitted to count toward the degree, on the principle that the practice of the arts in itself develops appreciation of a kind most valuable in critical and historical study. This connection is emphasized by the regulation that no practical

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work may count without a certain amount of historical work and vice versa,-- a certain amount of practical work is required of any one who is making a specialty of the History of Art.

"The practical work corresponds to ordinary studio work in Art Schools, except that the aim is to teach students to see and appreciate rather than to execute with great technical skill. There is some modelling in clay, drawing from cast, and from life,-- much quick sketching, memory sketching, and some work in color.

"But in no sense is there any attempt to build up a rival to an Art School, although students have found themselves well prepared to continue their studies in practical Art lines on leaving college, if they desired to do so."

MUSIC.

The courses in Music are described on pages 110-113 of the Calendar. You will note that there are the usual courses in the History and Theory of Music. The courses which I believe to be unique are courses 9, 10, 11, and 12, what we have called, for want of a better term, "Courses in Applied Music". Attention is called to the note given at the close of the description of course 9. These courses are not in any sense courses in practical Music. Such work is offered by the department of Music, but does not count toward a degree. The

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difference between these courses and practical Music is brought out by the following statement from the Professor of Music:

"In these courses the literature of Music is studied privately by the student and also in class. The careful and analytical playing over of a piece of music is assumed to be a process equivalent to the reading over of a play or a novel carefully and analytically. Sometime and somewhere the student must have acquired the ability to play the pianoforte; such ability is a prerequisite for these courses, but it is a matter of indifference to the department whether she be taking lessons or not. All that the department asks is that she be able to play well enough to do the work of the course. This is particularly true in regard to courses 10, 11, and 12, which are related to the history and technical form courses. Course 9, which is related to the harmony course, on the contrary, is a reading course, designed as a sort of laboratory accompaniment of course 1. These courses are based on the theory that just as painting must be seen, or at any rate, visually approached, so music must be audibly approached. It is found that course 1 taught without reference to the constant hearing of chords, progressions, sequences, modulations, etc. is necessarily incompletely apprehended. Course 9 steps in here, and insures the proper audition by the student of all the material for study. In addition reading along collateral lines is assigned

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to the student with the certainty that it is adding to her ear training as well as to her mind training.

"It will be seen that such courses bear no direct relation to practical music. At the same time students could not do the work of such a course without being materially benefitted in their powers of execution, and it would doubtless stimulate students in their practical music as opening a gate to delightful and profitable study."

As the Calendar states, these courses, 9, 10, 11, and 12, are open to those students only who are at the same time taking the corresponding courses in Musical Theory. Moreover, while these courses aggregate six hours, only four hours may be counted within the fifty-seven hours required for a degree. In other words, there is a limit placed upon the amount of such work which a student may take, and it is taken only in connection with work in Musical Theory.

Thus far these courses in Music and Art have proved exceedingly profitable.

I trust that this explanation will not prove to be too long to be of service.

*Saw, I study yours,
Ellis J. Lusk, Dean*

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OFFICE OF THE PRESIDENT
WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

March 19, 1925.

President Ernest P. Burton,
University of Chicago,
Chicago, Ill.

My dear President Burton:-

I am venturing to ask a favor of you. I judge that you know of the Centenary Translation of the New Testament by Mrs. Helen Barrett Montgomery. I am very anxious to have from you an estimate of this translation from the standpoint of scholarship. I know and value highly Mrs. Montgomery's many contributions to missionary and church work. She was a junior when I was a freshman at Wellesley, and I know her magnetic personality and her power as a speaker. What I am seeking is the opinion of a Greek scholar on this translation. If you would be willing to be quoted, I should be glad to do so. If you prefer not to be quoted, I will observe your wishes with great care. A prompt reply would be greatly appreciated.

*Very truly yours,
Ernest P. Burton*

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Very truly,
Ernest P. Burton

March 25, 1925.

My dear President Pendleton:

I have yours of March 19th with reference to the Centenary Translation of the New Testament by Mrs. Montgomery. I regret to say that I have not been able personally to examine the volume. The pressure of my administrative duties for the last two years has almost wholly driven me out of the field of scholarship.

I have, however, consulted my colleague, Dr. Edgar Goodspeed, whose own translation is probably known to you. He assures me that the work of Mrs. Montgomery is excellent from the point of view of scholarship, and worthy to be taken into account in considering her for academic honors. I have so entire confidence in Mr. Goodspeed's judgment that I accept it as fully as if it were based upon my own examination of the volume.

Very truly yours,

President Ellen F. Pendleton,
Wellesley College,
Wellesley, Mass.

EDB:CB

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Very truly yours,

President Ellen F. Pendleton,
Wellesley College,
Wellesley, Mass.

EDB:CB

THE NEWTON THEOLOGICAL INSTITUTION
 NEWTON CENTRE, MASSACHUSETTS.

P6

My dear President Burton.

The name of Mrs. Helen Barrett Montgomery is suggested for an honorary degree at the bicentenary of Wellesley College next May.

I am the only Baptist on the Board. The majority of the Board is composed of business men who know little about purely academic matters, and have hardly heard of Mrs M. I wonder if you would not confer my judgment as to the very respectable scholarly work she has done in her N.T. translation. Personally I have been pleased with her careful discrimination in translating the Greek Tenses. You know vastly more about this matter than do I, and it would be a help in my presentation of the case if I knew that you could confirm my opinion. I do not wish to use anything you write unless you wish.

Sincerely Yours

George Edwin Hott

March 13, 1925.

My recollection is that I referred to Mrs. M.'s translation in an incidental conversation at Decatur & your opinion was not unfavorable.

86

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scholarly work she has done in her N.T.
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with her careful dissemination in translating
the Greek text. For these words were
about this matter than so I and I would
be a help in my presentation of the case
if I knew that you could confirm my
opinion. I do not wish to be anything but
quite sure of your wish.

Sincerely yours

George Edwin Hart

March 13, 1925

My dear Mr. Butler: I have a report to Mr. M. Hamilton
It is a considerable amount of work, but I am sure
it will be of value.

March 25, 1925.

My dear Dr. Horr:

I am very sorry not to have answered your letter about Mrs. Montgomery's translation of the New Testament. I am now by way of answer enclosing a copy of a letter I have written to President Pendleton.

Very truly yours,

Dr. George E. Horr,
The Newton Theological Institution,
Newton Centre, Mass.

EDB:CB

March 25, 1925.

My dear Dr. Herr:

I am very sorry not to have answered your letter about Mrs. Montgomery's translation of the New Testament. I am now by way of answer enclosing a copy of a letter I have written to President Pendleton.

Very truly yours,

Dr. George E. Herr,
The Newton Theological Institution,
Newton Centre, Mass.

EDB:CB