CROSS REFERENCE SHEET

Name or Subject    Ellen F. Pendleton    File No.

Regarding

Date

SEE

Name or Subject

Wellesley College

File No.

File cross reference form under name or subject at top of the sheet and by the latest date of papers. Describe matter for identification purposes. The papers, themselves should be filed under name or subject after "SEE."
April 6, 1905.

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
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
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 to your, 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 picturesque courses. I quote from the statement prepared by the Professor of Art: "In the Art Historian courses suitable are expected to make drawn sketches from photographs to serve as notes of composition and sometimes more careful gradation of detail. The work is supervised by an instructor and serves (like the work in Scientific courses) to develop observation and to graduate in scientific courses (to develop observation and to strengthen the memory, particularly in many cases a concreteness of artistic skill resulting in a readiness in taking notes of this kind and becoming a valuable substitution.

In addition to this sketching in connection with the History of Art courses a limited amount of study work is permitted to count toward the degree, on the principle that the practice of the arts is best developed association of a kind most suitable to criticism and theoretical study. This connection is emphasized by the regulation that no practicati
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
work may count without a certain amount of practical work and vice versa; a certain amount of practical work is needed during any one year to make any specialty in 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 facility. There is some modeling in clay, growing from the skill in "But it is no scene to have any attempt to such up a flavor to an Art School. At present students have found themselves well prepared to continue their studies in practical Art lines on leaving college; if they are able to go so.

MUSIC.

The courses in Music are described on pages 110-119 of the Catalog. 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 0, 10, 11, and 12, and 13, which we have called for want of a better term, "Courses in Applied Music." Attention is called to the note given of the choice of the ge-

These courses are not in any sense courses in practical Music. Such work is offered by the ge-

department of Music, but does not count toward a degree.
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
difference between these courses and practical Music at present.

In these courses, the interpretation of Music is something practical,
by the student and also in class. The careful and analytical
playing over of a piece of music is assumed to be a process
envisaging the rehearsing over of a piece of a novel carnegy
and satisfaction. Sometimes and sometimes the student must
have acquired the ability to play the piano after such ability
is a prerogative for these courses, but if it is a matter of -

difference to the department whether they be taking lessons or
not. All that the department asks is that they be able to play

well enough to go on the work of the course. This is particularly
true in regard to course 10. If, and 18, which are related to
the history and technical tour of courses, course 9 which is
related to the Harmony course, course 10, course 12, course
and courses 2-9 are based on the theory that just as

these courses are based on the theory that just as
course 1 these courses are based on the theory that just as

practicing must be seen of all the tapers. Basically approach
so much must go multiply approached. If, it is found that course
I cannot without, reference to the concertante part of course
progressions, sequences, modulations, etc. As necessities in-
completely approached. Course 9 steps in here, and tunes

the proper solution of the student at all the material for
study. In addition to being some collaborative theme is nearest
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.
To the student with the certainty that it is capable to per
get training as well as to per mind training.

"It will be seen that such courses are of direct help.

The same training could not go the way of such a course without being materially pen-
itted in their powers of execution, and it would certainly
stimulate students in their practical work as opening a gate
to technical and practical study."

As the General states, these courses, 8, 10, 11, and
12 are open to those students only who are of the same time
leaving the correspondingly courses in Music Theory. More-
over, while these courses are separate in contents, each leaves
enough may be combined with the fifth and seven home songs for a ge-
free. In other words, these are a limit placed upon the amount
of such work. While a student may take, and it is taken only
in connection with work in Music Theory.

Thus far these courses in Music and Art have played

exceedingly practical.

I trust that this explanation will not prove to be too coo

face to be of service.
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.

[Signature]

[Postscript]

[Signature]
Office of the President
Wellesley College
Wellesley, Massachusetts

May 19, 1953

President Ernest B. Harper
University of Chicago
Chicago, III.

My dear President Harper:

I am writing to ask a favor of you. I judge that you know of the
Contemporary Translation of the New Testament by Dr. Helen Barrett Laughlin.

I am very anxious to have your name on the list of those who are contributng to this translation now in progress. As you know, I have been working on the background of scholarship and the contents of my book "New Testament Grammar". I know you would value this opportunity.

Please feel free to suggest other persons whom you would like to have as contributors. If you would like to add any other names, I will be pleased to accommodate you.

I appreciate your cooperation.

Yours sincerely,

[Signature]

[Note: The signature is not legible in the image.]
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.
My dear President Benedict:

I have your letter of March 16th with reference to
the Centenary Translation of the New Testament by the
Monmouth Society. I regret to say that I have not been able
personally to examine the volume. The press of my
administrative duties for the last two years has so
preoccupied me out of the field of scholarship.

I have, however, commented my colleague, Dr.
McCartney Goodspeed, whose own translation is properly
known to you. He assures me that the work of the Monmouth
Society from the point of view of scholarship and
worthiness to be taken into account is considerable. He told
McCartney Goodspeed's judgment that I accept it as final as if it
were passed upon my own examination of the volume.

Very truly yours,

President II. E. Benedict,
Wellesley College,
Wellesley, Mass.
My dear President Burton,

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

She is the only Baptist on the Board. The majority of the Board is composed of persons who knew little about purely academic matters, and have hardly heard of Mrs. M. I wonder if you would not confirm 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 their 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 Hurt

March 13, 1925

My sincere thanks in that I referred to Mrs. M.'s translation at an incidental conversation, and your opinion was most favorable.
With your permanent permit,

I am aware of your help.

A new development is expected to come from the institution of

favored leader in the President of

helmed cabinet seat. Would

I like to work on a government, in support of President of

Washington, and have known great support in the past.

I appreciate you for your support and cooperation and

may I ask you to stay with me.

Thank you for your advice and action.

I hope to see you soon.

Sincerely,

[Signature]

November 3, 1962
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.
My dear Dr. Hall:

I am very sorry not to have answered your letter about the committee's translation of the New Testament. I am now in the process of answering every query of the letter I have written to President Pendleton.

Very truly yours,

Dr. George E. Hall
The American Theological Institution
Hawthorne College, West

EDB:CE