

### *Current Art Events*

book that appears appropriately with this approach to rubrication—"The Confessions of St. Augustine." The volume is of pocket size and moderate thickness, and the pages bear the running title in red and are printed in a clear type. The frontispiece portrait and decorative design, together with the title page, end papers, and the cover-design in gold on limp red leather, are the work of Mr. Talwin Morris.

The Confessions make an intimate book, and are welcome in a form that renders them accessible outside one's library. The translation here used is that of Dr. Pusey, which was based on a previous version by Dr. Watts (1631). The Reverend H. C. Beeching, Canon of Westminster, contributes a short introduction pointing out in brief space the literary merits of the book, the circumstances of its composition, and the enduring patristic quality of Dr. Pusey's translation.

**BABES IN TOYLAND.** By GLEN MACDONOUGH AND ANNA ALICE CHAPIN. Sq. 8vo. Pages 180. Illustrated by ETHEL FRANKLIN BETTS. New York: Fox, Duffield & Co. \$1.50 net.

An ideal book for children is this very attractive volume with its irresistibly charming descriptions of that realm of the heart's desire of childhood, "Toyland." Never has this magical world been more vividly and realistically described than in this book. The merest detail is touched upon.

Not even the most inquisitive among youthful knowledge-seekers of the realm of fairy-lore and Santa Claus Land can fail to find all the information he desires within these pages.

The characters introduced into the story are not, as a rule, new: merely old friends with new faces. There is not one of them missing; even Contrary Mary, of the "silver bells and cockle shells" has her place of honour among the "Babes in Toyland." It is, in fact, tales of our grandmothers' times, retold to suit the tastes of the children of the present day—up-to-date versions of the old-time legends, and, after all, there are few modern stories which so well succeed in captivating the hearts of the children and in giving them entertainment.

Not less interesting and attractive than the story are the illustrations, of which seven are full-page and coloured, representing well-known characters of nursery lore in the quaint costumes of bygone days, besides numerous smaller pictures scattered throughout the text.

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### CURRENT ART EVENTS.

AMONG the State Buildings at St. Louis, that of Connecticut is perhaps accounted the most interesting and well thought out. The house itself, which is purely colonial, is after plans by Edward Hapgood, of Hartford, its beautiful old doorway having been fortunately obtained from an old house in Norwich, Conn., as were also the several over-window carvings used in the interior. The furniture, which is all old and much of it historic, was gathered with great care throughout the State of Connecticut, while its arrangement, together with the decoration of the building, was the work of two well known women decorators of New York, Miss Minnie Lewis and Mrs. J. E. Muchmore. The silks and satins used upon the walls and in the hangings were the gift to the State of the Cheney Bros., silk manufacturers, and were woven especially after the colour scheme chosen by Miss Lewis and Mrs. Muchmore, as were also the carpets, which were the gift of the Hartford Carpet Company. The plan was to carry out the house in the style of a gentleman's mansion of one hundred years ago, and this atmosphere seems to have been very happily attained. The drawing-room with its cream brocaded walls and old gimp-trimmed, crimson satin hangings; the dining-room and library, their walls covered with gray-green silk and jonquil-yellow-brocaded curtains; the state bedrooms with their quaint papers, old changeable silks and fringed dimities, form an ideal setting for the rare pieces of Queen Anne, Chippendale, Sheraton, and Hepplewhite furniture. The air throughout the house is one of dignity, without sacrificing homelike simplicity.

ONE of the younger painters of New York, who exemplifies the tendency toward decorative work, and a preference therein for the archaism of the pre-Raphaelite manner, is Hugo Ballin, an example of whose work we have the pleasure of reproducing herewith. The original measures four by five feet, and was undertaken for the decoration of a music room of a house in town. The panel is in oils, in flat colour, dark and rich in tone. The general scheme is green. The trees are treated in brown and the woman standing wears a headgear of red and a gown of blue with gold ornaments; the middle figure is arrayed in purple and brown; while the muse of music, who is touching the strings of the instrument, wears a robe of bluish gray. In the background there is a touch of the sea in dark blue. Mr. Ballin went to Italy in 1900, where he spent a