

The Yellow Book

An Illustrated Quarterly

Volume II July 1894



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Authors

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A. C. BENSON	RONALD CAMPBELL MACFIE
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SELWYN IMAGE	W. B. YEATS
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Artists

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WILFRID BALL	J. T. NETTLESHIP
AUBREY BEARDSLEY	J. BERNARD PARTRIDGE
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L. B. GOOLD	WALTER SICKERT
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WILLIAM HYDE	AYMER VALLANCE

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THE Second Volume of THE YELLOW BOOK will be ready in the second week of July. The following is a list of the Contents.

Literature

The Gospel of Content	Frederick Greenwood
Poor Cousin Louis	Ella D'Arcy
The Composer of "Carmen"	Charles Willeby
Thirty Bob a Week	John Davidson
A Responsibility	Henry Harland
A Song	Dollie Radford
Passed	Charlotte M. Mew
Sat est Scripsisse	Austin Dobson
Three Stories	V., O., C. S.
In a Gallery	Katharine De Mattos
The Yellow Book, criticised	Philip Gilbert Hamerton, LL.D.
Dreams	Ronald Campbell Macfie
Madame Réjane	Dauphin Meunier
The Roman Road	Kenneth Grahame
Betrothed	Norman Gale
Thy Heart's Desire	Netta Syrett
Reticence in Literature	Hubert Crackanthorpe
My Study	Alfred Hayes
A Letter to the Editor	Max Beerbohm
An Epigram	William Watson
The Coxon Fund	Henry James

Art

Renaissance of Venus	Walter Crane
The Lamplighter	A. S. Hartrick
Comedy Ballet of Marionnettes as performed by the Troupe of the "Théâtre Impossible," posed in three drawings by	Aubrey Beardsley
Garçons de Café	" "
The Slippers of Cinderella	" "
Portrait of Madame Réjane	" "
A Landscape	Alfred Thornton
Ada Lundberg	Walter Sickert
The Old Bedford Music Hall: Little Dot Hetherington	" "
Portrait of Aubrey Beardsley	" "
The Old Man's Garden	E. J. Sullivan
The Quick and the Dead	" "
Reminiscence of "The Transgressor"	Francis Forster
An Idyll	W. Brown MacDougall
A Lady and Gentleman	P. Wilson Steer
Portrait of Himself	" "
Portrait of Henry James	J. S. Sargent, A.R.A.
Girl Resting	Sydney Adamson
A Study	Bernhard Sickert
For the Backs of Playing Cards	Aymer Vallance

The volume will also have a new title-page and cover design by Mr. Aubrey Beardsley, and will contain three hundred and sixty-four pages.

Resumé of Opinions of the Press on Vol. I. of THE YELLOW BOOK

"If the New Art is represented by the cover of this wonderful volume," says the *Times*, "it is scarcely calculated to attract by its intrinsic beauty or merit." And yet a leader-writer in the *Daily News* finds the cover "artistically jaundiced"; while "Logroller" in the *Star* describes it as bright and smart.—The *National Observer* asserts that THE YELLOW BOOK is "not beautiful as a piece of book-making," and objects to the type as too small and to the paper as too smooth, though the same journal in a previous issue thought the type "of a highly artistic character," and the paper "such as a princess might be

proud to use for private correspondence"; and the *Daily Chronicle* says THE YELLOW BOOK "is beautifully printed in old-faced type . . . and altogether poses a new and much higher standard for the form of periodical literature."—The *Pall Mall Gazette* remarks that Mr. Henry James's opening story, "The Death of the Lion," "is very difficult to read," and the *Birmingham Gazette* fancies it is "chiefly valuable for the sake of the name of its author"; whereas the *Westminster Gazette* says that "it is very near Mr. James's best—there is satire, humour, and epigram enough in its fifty pages for half a dozen ordinary stories." The *National Observer* calls it "a wholesome, stinging criticism on the pseudo-literates of modern society," the *St. James's Budget* declares that it alone "renders THE YELLOW BOOK worth buying," and the *Daily News* made it the subject of a leading article, observing that "it raises problems," and describing it as "a diverting apologue."—The *Times* says that Mr. Le Gallienne's "Tree Worship" is "singularly repulsive," whilst the *Birmingham Daily Post* avers that it is "almost startlingly strong, and in some passages there is a fierce passion that thrills."—"Logroller" in the *Star* characterises Miss Ella D'Arcy's "Irremediable" as a "tragic hint of much power," and the same writer admires Mr. William Watson's sonnets as "full of his own incommunicable dignity and solemn glamour." The *Times* calls them "stately and sonorous"; the *Pall Mall Gazette* alludes to the "fine classic flavour of their diction."—The *Referee* describing Mr. John Davidson's "London" as a "perfect little poem," adds, "Many a poet has climbed Parnassus to less purpose than Mr. Davidson has climbed Primrose Hill."—And though the *Birmingham Gazette* dismisses Mr. George Saintsbury's "Sentimental Cellar" as "pompous and empty," the *National Observer* thinks it "a clever fantasia on wine and women."—The *St. James's Gazette* falls foul of Mr. Arthur Symons for the "peculiar kind of gutter immorality" he "celebrates in song"; but the *Times* describes Mr. Symons as "graceful and melodious."—The *Globe* avers that Mr. Henry Harland's "Mercedes" is "weak"; "Logroller" says "it is one of the most touching and delicately wrought idylls of child-life I have ever read."—The *Pall Mall Gazette* condemns Mr. Gosse's poems as "prattling mediocrity"; the *Glasgow Herald* praises them as "among the best in the book."—According to the *Daily Chronicle* George Egerton's "Lost Masterpiece" is "a nothingness of words"; according to the *Birmingham Gazette* it is a "most clever, graceful, and cultivated piece of writing"; and the *Queen* pronounces it "a clever impressionist record of moods."—The *Globe* finds Mr. Crackanhorpe's "Modern Melodrama" "very Crackanhorpeian . . . and full of actuality."—The *Westminster Gazette* admires Dr. Garnett's translations of Tansillo, and the

“learned and discerning comment” by which they are accompanied.—The *St. James's Budget* describes the “Fool’s Hour,” by John Oliver Hobbes and George Moore, as “a work of the keenest wit”; and here there has been no difference amongst the critics.—The *St. James's Budget* objects to “the ill-drawn and morbidly conceived drawings of Mr. Aubrey Beardsley” as “particularly offensive”; *Public Opinion* hails them as “an unqualified success.”—The *National Observer* speaks of the style of Sir Frederic Leighton’s studies as “formal, academic, and frigid”; the *Chronicle* says they are “noble and doubly welcome.”—The *National Observer*, again, admires Mr. Pennell’s and Mr. Furse’s contributions, while the *Chronicle* praises Mr. Rothenstein’s “Portrait of a Lady.”

* * * So much for the critics. The public appears to have been more single-minded. The First Edition of 5000 copies was exhausted in five days, and second, third, and fourth editions have been successively called for. An interesting feature of Volume II. will be a frank criticism of the Literature and Art of Volume I. from the pen of Mr. Philip Gilbert Hamerton.

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IV. Δαμονιζόμενος	Arthur Christopher Benson
V. Irremediable	Ella D’Arcy
VI. The Frontier	William Watson
VII. Night on Curbar Edge	
VIII. A Sentimental Cellar	George Saintsbury
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XII. Alere Flammam	Edmund Gosse
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Art

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III. Le Puy en Velay	Joseph Pennell
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	R. Anning Bell

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Vol. II.

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