

# The Yellow Book

An Illustrated Quarterly

Volume II July 1894



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## The Yellow Book

An Illustrated Quarterly

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
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Dreams . . .	Ronald Campbell Macfie
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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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Vol. II.

July  
1894

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