

Dear Mr. Phillips:

I have been bothered about a paragraph which would emphasize what I believe to be true that McClure's is a permanent thing in the period to which it belongs. I have tried to say something of the kind in the enclosed paragraphs. I wish you would look them over and tell me what you think - cut, suggest, re-write.

I am off tonight for Northwestern Pennsylvania. It can't be colder there than it is here, but I shall take care of myself and I know I am going to be comfortable.

If you want to send me these revision of these notes after three or four days address me % Miss Ludwig, Tarbell House, Meadville, Pa. And mark hold.

Love to the family

Mr. J. S. Phillips
48 South Street
Goshen, New York

If McClure's Magazine is no longer on the news-stands it does occupy a permanent place in the history of the period that it serves.

Page 357-5 where I say that the McClure's Magazine is now only a name, I think I should insert a paragraph in which I show that McClure's Magazine worked itself into the literary and economic life of the country, that things that he did belong to the history of the period, have permanent qualities.

It was a magazine which from the first put quality above everything else and was willing to chase checks around town in order to pay for it. For those who collect Kipling there are the first publications of many of his rarest pieces, many of his rarest poems, short stories and such distinguished serials as "Captain's Courageous" and "Stalkie." Here first appeared Willa Cather and O'Henry.

It was a magazine which backed regardless of expense, one might say, the investigations and reports of men like Ray Stannard Baker, and Lincoln Steffens and William Allen White. For twelve years it backed with liberality and patience this work of which I have been talking in this narrative.

Mr. McClure had two editorial policies when it came to getting the thing he felt was important for the Magazine. First, the writer must be well paid and the expense money be generous. Second, and most important of all, he must be given time. He did not ask that you produce a great serial

in six months. He gave you years if it was necessary. I spent the greater part of five years on the Standard Oil. I was what was called a contributing editor, that is I turned in suggestions as they came to me in my work around the country. I did occasional extra articles that seemed to be in my line. I read and took part in editorial counsels, but it was recognized that all the time I demanded should be given to the serial. I know of no other editor and no other publisher who has so fully recognized the necessity of generous pay and ample time, if you were to get from a staff much more than routine work, work done according to a magazine's specifications and within time limit.

Interview with S. S. McClure - January 18, 1939

I let Mr. McClure see parts of my manuscript which covered my relations with him. I asked him to come to the National Arts Club and talk it over with me. He had already telephoned me that he had read the Rogers' interview in Harpers. He asked me if I wrote it. Thought that it could not have a recent work - it sounded vigorous and young and that when he was editing McClure's if he had read it he would have looked up the young woman. I am consoled and a little surprised by the comment. I ~~have done this work feeling old,~~ ^{have done this work feeling old,} ~~and fearing the tone was creeping into the manuscript.~~ ^{and fearing the tone was creeping into the manuscript.}

He is a little incoherent in his criticism. Evidently would like to have me tell his story, that is his early youth, more of his hardships. He came close to starvation ^{at} two or three points he tells me. And more of P. L. Pope and his beginnings there. I had to remind him gently that I cannot write his life in this manuscript. He wants me to say something about Baker and what he is doing now to Wilson. This also does not belong. He tells me interesting details of how he first saw my name on the *Alphand* article in the office and that he remembered that Mrs. Pratt of the *Youth's Companion*, I think, had spoken to me *Miss* about *me* ~~it~~. There is something there which I have forgotten, but which may come back. At any rate she had told him that she ~~knew~~ a young woman in Paris who was trying to write and thought perhaps I might do something for the Syndicate. This was a Chautauqua acquaintance, I am sure. Probably in note book.

Then he reminds me that it was by his help that I got back to America in '94., he having trouble of course getting money.

He wanted me to come back and go on with Miss *Buland* in the Woman's Department. I told him that if I could get back to America I would go with him for six months at \$40.00 a week, ^{that} but I wanted to come back to Paris. We fixed up a definite agreement in London where I wrote the article on The *Cable*. ^{Table} But that is another thing which I think did not mature, but perhaps it I have no notes of them. did for the Syndicate.

All of his talk were details of the story - nothing that I can add, I think.

Obviously he is a bit surprised that I have done as well as I have - practically told me so. From his talk the only point I should make, and it is a rather difficult one, is where I say
9/ Page 357-5/that the McClure's magazine is now only a name.

I think I should insert a paragraph in which I show that McClure's Magazine worked itself in to the literary and economic life of the country, that things that he did belong to the history of the period, ^{For} have permanent qualities. /those who collect Kipling there are the first publications of many of his rarest pieces, many of his rarest poems, short stories and such distinguished material *remains* as "Captain's Courageous". ^{e talks here} The first appearance of Stevenson - Willa Cather. ^{2 Cl Henry} That it was a magazine which from the first put quality above everything else and was willing to chase checks around town in order to pay for it. ^{backed} It was a magazine which regardless of expense, one might say, the work of Ray Stannard Baker - ^{Lincoln} his investigations and reports - Steffens - many things of William Allen White. ^{men like} And always *Mr 12* of course there is this work of which I have been talking *here* in this narrative.

Mr. McClure had two editorial policies, two editorial laws when it came to getting the thing he felt was important for the Magazine - ^{first} that the writer must be well paid, ^{Second 2} that the expense money must be ^{given} free, and most important of all ^{must} that he be given time. He did not ask that you produce a great serial in six months. He gave you years if it was necessary. I spent the greater part of five years on the Standard Oil. I was what was called a contributing editor, that is I turned in suggestions as ^{my} came to me in my work around the country. I did occasional extra articles that seemed to be in my line. I read and took part in editorial counsels, but it was recognized that all the time I demanded should be given to the serial. I know of no other editor and no other publisher who has so fully recognized the necessity of generous pay and ample time, if you were to get ^{from its staff much more} ~~for a publication anything more~~ than routine work, work done according to a magazine's specification, and with time limit.

What I am saying applies of course to staff writers, not to special writers who as a rule are given a lump sum for their job for what they undertake and ^{do without} ~~use~~ the time. My observation is that time limit plays ^{large} a part where there is a large price paid for a series.