

is exercised upon us. We are united and held together by these common obligations that we have taken upon ourselves with the Lord, to serve Him and keep His commandments; and we are looking for the establishment of His kingdom, and the coming of the King. We expect it in the near future. We understand, also, that unless we are prepared at the coming of the Son of God, it will be a sorrowful day for us. If we have not kept His commandments; if we are not found washed clean from our sins, by our humility, by our repentance, and by our obedience to the requirements of the Gospel, it will be woe to us! It would have been better if we had never entered into covenant with the Lord.

Therefore, we want to be devoted and faithful to His requirements. We want to listen to the counsels of the Holy Spirit. Every member of the Church is entitled to that direction and counsel. When the mind and will of the Lord is presented to us through the Prophet of God, every Latter-day Saint should be able to say in a moment, "Amen; that is true," because it causes the right sensation in our souls, and the soul of man is the spirit and the body. The Holy Ghost vibrates in every fibre of man's being when the truth is presented, and he feels to endorse it. And where we are found without that knowledge and testimony, it should be a very potent warning to us that we have need to repent and turn unto the Lord.

I pray God to bless you, my brethren and sisters, and that we may have, during the remainder of this conference, a joyful time; that our hearts may be warmed up, and that we may receive additional faith and strength to serve the Lord more perfectly in the future, so that we may be entitled to further and superior blessings and favors over the world who will not believe nor hear what the Lord has to say. God bless you, in the name of Jesus. Amen.

Written for this Paper.

RICHARD WATSON GILDER.

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**I** MET Mr. Richard Watson Gilder in the editorial rooms of the Century Magazine the other day. Mr. Gilder has been editor-in-chief of the Century for the past sixteen years, and has been a part of the magazine since its foundation, in 1870. He is one of the brightest literary men of the country, and perhaps the ablest magazine editor that the United States has produced. Still the general public know but little about him. He is exceedingly modest, and is averse to having anything published about himself and his personality. Even as to matters relating to the magazine, he said he did not like to be interviewed, because in speaking he might seem to be taking upon himself credit for work which belonged in part to others. He told me that the success of the Century, such as it had been, was due, not to one man, but to a number, and that the publishers, his associate editors and the corps of artists and writers connected with them were all joined together in making

the Century what it is. This I doubt not is to an extent true, but Mr. Gilder is too modest by half. His work for more than twenty years has shown his remarkable genius, and today the place the Century holds as a great literary-art magazine is largely due to him.

Richard Watson Gilder is a born editor. He was brought up on printers' ink. His father, the Reverend W. H. Gilder, was an eminent clergyman, who varied his ministerial and educational work by writing for the newspapers, and who was at one time editor of the Philadelphia Repository. Young Gilder's boyhood was spent about the printing office of the Long Island Times, in flushing. He learned to set type long before he was in his teens. His first composition was done when he was so small that he had to stand on the top of a soap box to reach the type cases. When he was twelve years old he published at Flushing a boys' newspaper, known as "The St. Thomas Register," and four years later he and two other boys united in editing a campaign journal at Bordentown, N. J., in support of Bell and Everett for the presidency. When he was about twenty he was a reporter on one of the newspapers of Newark, N. J., and later, with a young companion, Newton Crane, started a paper in Newark, under the title of "The Morning Register." By this time young Gilder had become somewhat known in literary circles, and the Scribners made him first an editorial writer, and then the editor of their magazine known as "Hours at home." When Scribner's Monthly was founded, he became its associate editor, in connection with J. G. Holland, and about the time that the name of the magazine was changed to "The Century" he was made, at the death of Dr. Holland, editor-in-chief. Since then he has written for it in poetry and prose, and today many of the strongest of its editorials come from his pen.

My chat with Mr. Gilder covered a wide range. I first asked as to the influence of the ten-cent magazine upon those of higher prices. He replied:

"I suppose it may have some effect upon some of the high-priced magazines, though how much I do not know. The cheaper magazines and illustrated journalism have a place in the reading of the people of today, and that place will not, I think, to any large degree affect ours. Such publications are possible through the cheapened processes of printing and art reproduction. A certain grade of such things have become so cheap that we seem to be approaching the time when any man may be his own author, editor and publisher. In the meantime, the finest processes, the best pictures and the best literature cost more than ever. At least our expenses in these respects have been greater than ever before."

"Then I suppose the Century will not reduce its price, Mr. Gilder?" said I.

"I think not," was the reply. "The publishers have not thought of making any reduction."

"Are the pictures of a magazine an expensive element of its make-up?" I asked. "It depends upon the magazine," replied Mr. Gilder. "By the half tone process a photograph or sketch can be reproduced at so much per inch, but the finer methods of reproduction cost a great deal. With us the engravers must adapt themselves to the artists and not the artists to the engravers."

We use different methods with different pictures, selecting the ones which will bring out the best art results without regard to cost. If this can be done by engraving, the picture is given to the engravers. If by some other process we choose that. As to the cost of pictures, a single illustration sometimes costs more than an article. We have paid as high as three or four hundred dollars for a single illustration. We aim to have in every issue at least one picture which will be worth more than the price of the magazine."

"Can you give me any idea of what magazines pay for their reading matter?"

"Different magazines pay different prices," replied Mr. Gilder. "The prices paid in the Century office vary according to the value of the article, to the reputation of the writer and to other things. Some articles may not cost more than \$12 per thousand words, while for others we made pay as much or more than \$100 per thousand words."

"Is it true that you paid Nicolay and Hay \$50,000 for their 'Life of Abraham Lincoln'?"

"Yes," said Mr. Gilder. "The Century Company paid that amount to secure the recollections of Nicolay and Hay for the magazine. We have several times paid from fifteen to eighteen thousand dollars for a dozen articles. Joseph Jefferson received \$12,000 for his recollections, and there are a number of other cases of high prices which I might mention."

"But these men, Mr. Gilder, were all famous; how about the unknown writer? Has he any chance in the editorial rooms of the modern magazine? Many people believe that only the writings of men of established reputations are considered by you magazine editors."

"That is not true," replied the editor of the Century. "The new writer has every chance. The competition for good matter is too great to allow an editor to pass over any manuscript without consideration. The hope of every editor is that he may be able to secure some new light in the literary sky. He is so anxious to do this that he often exaggerates the discovery of some slight talent. He is always discovering that he has made mistakes in the past; and I have said that an editor's hell is paved with the manuscripts which he has rejected, but which he wishes he had accepted. He has turned them down only to find that some other editor has discovered genius in them. The result is that he is afraid that he may miss finding the spark of genius in the new manuscripts before him, and he often gives the new writers too much chance."

"Do you mean to tell me that every manuscript that comes to the office of the modern magazine is opened and read?"

"Yes. With us every article which is not especially ordered by the editors is read, and sometimes re-read, before it is submitted to the chief editors. We have a number of readers, and an article is sometimes read by five different persons before it is accepted. In some cases the article may be of such a character that the first reader sees that it will not do for the magazine, and it goes no farther. Articles that are ordered especially by us generally come to the editors without the examination of other readers. But at times the chief editors themselves are the first to look over the new manuscripts."