

had no merit — it is not honest thought  
 nor honest self-expression. It is merely  
 a collection of spasmodic attempts  
 to do, with perhaps here and there ~~an~~  
~~traces~~ a bit of native humor or ill-  
 ested observation. The publisher what-  
 ever his character counts always the best —  
~~They know little they do not at all~~  
~~understand what labor and care are ne-  
 cessary to even a moderate success.~~  
 that which will sell. He employs  
 trained intellects to sift this out from  
 the mass of manuscript that comes  
 to his hands. Jealousy and literary favoritism  
 are in the main myths. No <sup>amount of friendship</sup> ~~sort of flattery~~  
~~or praise~~ or flattery can make a  
 literary success and no amount of

adverse criticism can ~~now~~ <sup>lead to</sup> a deserv-  
 ed success. Besides, the critic has <sup>scarcely</sup> any <sup>incentive</sup> ~~reason~~  
 to deal harshly with the neophyte. It is the  
 writer of established ~~repute~~ <sup>reputation</sup> who has rea-  
 son to ~~fear~~ <sup>trouble for his work</sup> the critic's ~~hand~~. Even he  
 is safe from censure unless he becomes  
 careless or arrogant. If he is content  
 to do his best ~~work~~ <sup>work</sup> year by year the  
 literary world will welcome him gladly,  
 and give him his proper place. If the place  
 is not a high one, it will be perhaps his  
 misfortune <sup>but never</sup> ~~not~~ another's fault. I do not be-  
 lieve more accidents <sup>or surprises</sup> occur in litera-  
 ture than in other professions. I am some-  
 times congratulated on a specific success as

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if it were <sup>or were</sup> an ~~roof~~ accident — a simple chance, I am <sup>sometimes</sup> often told that the political sentiment of that time was the cause of its popularity — that it was fortunate in being adopted as a campaign book. Yet the fact, ~~that~~ that the political sentiment was <sup>opposed</sup> ~~opposed~~ with it made the publishers doubtful of its success and the editor of the leading Republican newspaper in the country declined it because it was not in harmony with the sentiment of his party. It simply made its own place, as any work must. When it was published, I had been for fifteen years a writer of fiction. My <sup>sixteenth</sup> ~~fifteenth~~ volume is now passing through the press yet I ~~doubt~~ ~~if~~ ~~any~~ ~~literature~~ it would puzzle any literature to designate a dozen that I have written. What of the ~~others~~ others? They simply feel

critic - he may condemn you unjustly but he is more likely to praise you unreservedly. Praise has its uses and scourgings is always profitable. When you describe a bird on a tree or a flower, be sure you know what you are describing; when you paint a man study him so that others will know his lineaments. If you are writing for a periodical, write what the <sup>editor</sup> publisher wants! if you are writing for a book try and write what you think the public want.

In the one case the editor decides what is popular; in the other you make your own decision. In both cases the value of your work depends, you must remember, on its saleable quality. Success always means saleability.



excellence may mean obscurity. We are told it often does, ~~but that~~ <sup>but that</sup> it is theory very hard to prove.

In marketing your wares use common sense. A rule that would be of advantage to one would be an injury to another. An unknown author may win popularity and appreciation by ~~marketing~~ <sup>much work</sup> at very low rates. One who is well-known may depreciate his value by doing too much at very rates. Every ~~man~~ <sup>writer</sup> must consider his own capacity, know his own limitations, study his own field, judge his own work, make his own market; fight his own battles and take the fortune that comes to him without whining. The world doesn't care a fig how hard you work or how deservingly

you may be. It is no more certain  
 that you will succeed in literature ~~any~~  
~~even~~ than you would <sup>be a shipping agent</sup> at preaching or  
~~stock~~ ~~brokerage~~ ~~stock~~ = brokerage. Do  
 not expect help from other authors. It  
 is like a soldier asking his comrade  
 to carry his knapsack. Each  
 has his own burden. Don't think you will ever  
 get beyond improvement nor hope to de-  
 rive any enjoyment from your work. If  
 people will not buy your books don't read  
 the people. They have the right to take their  
 choice and are quite as apt to be right as  
 you. <sup>Finally, if</sup> If you cannot succeed at litera-  
 ture try something else. That is what other

people do when they miss success in other lines. Everybody may be mistaken about your merits but yourself, though they are not likely to be. In a financial point of view it is well to remember that literature is a good staff but a poor crutch. Most men here found it so. We have a great deal in these days about literature as a profession. It may be a good one but you ~~had~~ had better have another to fall back on. By all means learn to use a type-writer and send in your copy as ~~good~~ "clean" as you can make it. Put it on small pages, of good paper. Learn to paragraph.



learn to punctuate — not out of  
 the books but by studying expression  
 and its relation to ~~adopted~~ <sup>recognized</sup> symbols.  
 Read your proof aloud — to yourself —  
not to others. Keep your temper, preserve  
 your ~~egg~~ digestion and don't expect  
 success without knowing it. If you  
 win, be grateful that you still live: if  
 you fail thank God that you are yet  
 alive.

Albion W. Terry