that I am as hard-boiled as most of them, and have my feet on reality as much as they.

I hope that my sending back the print will not matter to you, and that you can make a print of the picture I want without too much trouble. Is Brenda Putnam still in the same place? I would like to do somethin with the back of her head; I wonder whether she would remember me and still be willing? Good luck.

A. Rudyard Cleiner

145 East 47th Street
New York City
October Twenty Two

Miss Laura Gilpin
30 West Dale Street
Colorado Springs, Colorado

Dear Miss Gilpin,

I'm afraid there must be a God after all, and that he has punished you for not being more prompt to pay your photographic debts. You have forgotten which picture I wanted. It was the one of the prairie that I thought had so much feeling in it. Can I have that one, please? At any rate, I am mailing back the picture you sent me in the hope that it will not matter too much to you, and that you will make my life fuller by sending me the prairie picture at what the business man calls "an early date".

What have you been doing of interest? I hope you will get in touch with me when you next come to New York. I have a few things

Don't think that I regard myself as the genius and my work as exhibiting "collaboration with the Infinite", for I know that most of it is purely conscious, but once in a while something will move me greatly, and I will photograph it, hardly knowing what I am doing, and feeling all the while and for some time after super-excited. The resulting pictures have always been able to move me in much the same way afterwards but to a lesser degree, and often they have moved others. Mr. Steichen says that even the match box must vibrate with life for him before he can take a good picture of it; I don't get the "vibration" idea, but I just say that I get a kick out of taking the picture and some kick out of the picture after it is done. I don get a strong feeling from the prairie picture that I so much want, and I wondered whether you felt very strongly when you took it, or whether it was all conscious and open-eyed.

How do you feel about this? I know that I am considered a nut when I try to talk this line with most photographers, but I do think

to show you that I have done recently. One especially that pleased Mr. Steichen much, and which I think is the best thing so far.

I want to tell you that I think you have some pictures which must be admitted to the small group of really worth while photographs that have been done. I really do think very little that has been done of late is worth a lot. You see, I hate pictorialism, and will not belong to the P.P.A. for that reason. There is far too much that is shallow: "now we'll balance this tree with that barn, getting the overhanging branch to cut into the top of the picture in a decorative manner etc". You can go around an exhibition looking at pictures, and seeing just how shallowly the photographer thought when he took the picture. It is as Benjamin De Casseres says in his Unconscious in Art: "A work of art that we can understand at sight is mediocre or worse. Genius stirs our ignorance first. That which comes out of the deeps must make its appeal to the deeps. ----What great artist knows what he is doing at any particular time? The product of genius overwhelms us because it has collaborated with the Infinite.