ete - how do you light a match
Did you, well it is not danger-
ous at all - Did you got it?
Are you an American repre-
sentative - I am sorry. You are
Pennsylvania I am Boston. Do
you want some cigarettes - - Did
you put the pronunciation.
Waiter! tongue sandwiches. Do
you want hot milk. Two perfections
she doesn't want anything
you got it? She can't write
it down anyway - through the
flag oh some cigarettes - waiter
I want some cigarettes for Mina
- this is a wonderful tune Ti
lis li laera Mina I give you
two dollars, it means to me two
dollars - Ti li li laera - - it
is twice I need to shave now.
Demuth you must be careful of
your key she keeps it about a
week every key she gets she
keeps. You speak like Carlo,
well when he wants to imitate
well have a drink! You know
those two girls are crazy about
that man, they mustn't, you must
get him out. I will have a
tongue sandwich - you must suck
it - - Censorship! Don't let
your flag get wet - - is that
Billy Sunday. One should have
had an additional star Billy
Sunday - There's always a sky
in heaven! - - that is too
low. My ancestor is tall
people. Don't write, he is going
to leave you for a minute.
Sandwiches - Oh I forgot to
telephone - what shall I say.
Ti li li laera - she said - all
right!

Compiled by Mina Loy

291 Fifth Ave., New York
April 13, 1917.

My dear Blind Man:

You invite comment, suggestions. As I un-
derstand the Independent Society its chief func-
tion is the desire to smash antiquated academic
ideas. This first exhibition is a concrete move
in that direction. Wouldn't it be advisable next
year during the exhibition, to withhold the names
of the makers of all work shown. The names,
if on the canvases, or on the pieces of sculpture,
etc., exhibited could be readily hidden. The
catalogue should contain, in place of the names
of artists, simply numbers, with titles if desired.
On the last day of the Exhibition the names of
the exhibitors could be made public. That is each
number would be publicly identified. A list of
the identified numbers could also be sent to the
purchasers of catalogues. To no one, outside of
the committee itself, should any names be di-
velgued during the exhibition. Not even to those
wishing to purchase. In thus freeing the ex-
hibition of the traditions and superstitions of names
the Society would not be playing into the hands
of dealers and critics, nor even into the hands of
the artists themselves. For the latter are influ-
enced by names quite as much as are public and
critics, not to speak of the dealers who are only
interested in names. Thus each bit of work would
stand on its own merits. As a reality. The pub-
lic would be purchasing its own reality and not
a commercialized and inflated name. Thus the
Society would be dealing a blow to the academy
of commercializing names. The public might
gradually see for itself.

Furthermore I would suggest that in next
year's catalogue addresses of dealers should be
confined to the advertising pages. The Indepen-
dent Exhibition should be run for one thing
only: The independence of the work itself. The
Society has made a definite move in the right
direction, so why not follow it up with still more
definiteness.

NO JURY—NO PRIZES—NO COMMERCIAL
TRICKS.

Alfred Stieglitz.