

ette - how do you light a match
 Did you, well it is not danger-
 ous at all - Did you got it?
 Are you an American represen-
 tative - 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 perfec-
 tions 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 laere - she said - all
 right!

Compiled by Mina Loy

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My dear Blind Man:

You invite comment, suggestions. As I understand the Independent Society its chief function 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 divulged during the exhibition. Not even to those wishing to purchase. In thus freeing the exhibition 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 influenced 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 public 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 Independent 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.