

1 JAN. 1978

Certainly you'll be interested in knowing that I have continued to liquidate my fine collection of African art. The liquidation began about 1974-5--6. ^{The collection} consisted of nearly 200 items which were astutely and carefully chosen as I went on over a period of nearly 50 years. This sounds like a very long time but when one takes into account the years when I was unable to invest even \$500 in a piece, one can understand the long periods of time which were ~~dry~~ dry periods. In addition there were numerous occasions in which I would let go 2-3-4 items of dubious quality in order to obtain 1 item of real quality. So you see several pieces go in order to obtain one piece of true quality. This is, obviously, done to establish a collection of true artistic quality. Even so it is all a matter of speculation. One can easily "miss the boat" - as ~~do~~ ^{do} so frequently, the "experts" in the scholarship of African art. But quality, true

Quality, cannot escape the critical eye
of the initiated artistic eye. There are inci-
dental forms - techniques, expressiveness
which can betray an inartistic eye - an eye
which the anthropologist or africanist scholar
may not have, or possess. But the
eye I speak of is the artist's eye, the one
that Picasso, Braque + Matisse had on the
occasion of their first encounter with African
art (masks). They knew what they saw to
be art (strange, yes) - but true art!

Some of my collection went to the DuSable
Museum in Chicago. This is (the Museum) the
fruit of years of labor on the part of Mrs.
Margaret Burroughs. She used to send
her paintings to the early Atl. Univ. Shows
- and (I think) she got a prize or so. I sent
to her Museum 10-12 pieces of African art
as a gift. They were appraised by one of my
dealers (Afr. art) who is an expert appraiser
well. I must confess that I still have a
lingering nostalgia for the pieces I sold and
yet pieces that I always loved so much,
I and will continue to love. Note, anon, H. Wooding