

aged, earned income, special deductions for personal expenditures, the minimum tax, capital gains and losses, tax-exempt interest, income-averaging, and shelters.

**ETHICS AND PROFITS:
The Crisis of Confidence
in American Business**
by Leonard Silk and
David Vogel
Simon & Schuster, 1976
251 pp. \$8.95
L of C 76-14461
ISBN 0-671-22343-7

"The least well-kept secret about business is that the overwhelming majority of corporate executives are conservative, well to the right of the majority of Americans." Having said this, Silk, economist-member of the *New York Times* editorial board, and Vogel, professor of business administration at Berkeley, go on to conclude: "the most politically and socially astute" business leaders recognize that they must change, and "capitalism itself must change" in response to new conditions and social demands. Such recognition requires "a better defense of limited government" than that of "preserving the economic freedom, prerogatives, wealth and power" of corporations and their bosses. None of the chief executives interviewed by the writers in 1974 and '75 were bursting with ideas on how this defense might be mounted. But their personal worries about Watergate and post-Watergate scandals and business ethics in general are thoughtfully presented.

**THE POVERTY CURTAIN:
Choices for the Third World**
by Mahbub Ul Haq
Columbia, 1976, 247 pp.
\$12.50 cloth, \$5.95 paper
L of C 76-7470
ISBN 0-231-04062-8
ISBN 0-231-04063-6 pbk.

A Pakistani economist, now with the World Bank, describes his frustrations in applying Western economic development theory to problems of poverty and unequal income distribution in his native land. Haq urges planners to de-emphasize conventional production goals. Identifying basic needs and possible job opportunities for the poor should come first, he believes, followed by institutional reforms to meet these needs and to provide as many jobs as possible while the gross national product is increasing. Skillfully analyzing global limits to growth, environmental threats, and the Third World's population burden and troublesome cultural lags, he plumps—not unexpectedly—for a new international economic order designed to improve the political and economic bargaining power of poor nations. This "new order" should

rechannel world economic resources not as an act of charity on the part of rich nations but as a right of the poor.

**WOMEN IN AFRICA:
Studies in Social and
Economic Change**

edited by Nancy J. Hafkin
and Edna G. Bay
Stanford, 1976, 306 pp. \$15
L of C 75-44901
ISBN 0-8047-0906-8

Because women in Black Africa enjoy a substantial measure of economic independence, a strong voice in traditional political affairs, and prominent roles in village and urban society, some Western scholars in the 1960s were misled into proclaiming them as equal in status and power with men. Fresh data collected by a group of international behavioral scientists (both men and women) show otherwise. Detailed examination of varied aspects of the role of women in 10 sub-Saharan countries documents female political and social strength. But it also leads to the conclusion that structural constraints (e.g., unequal access to political position, some kinds of passage rites) limited women's potential for equality in pre-colonial Black Africa. Under colonialism, their situation worsened. Even under independence in some countries (Ghana, Tanzania) real equality remains elusive.

Arts & Letters

THE SILENT STUDIO

by David Douglas Duncan
Norton, 1976, 113 pp. \$12.50
L of C 76-5571
ISBN 0-393-04442-4

After Picasso's death in 1973, his widow Jacqueline invited André Malraux, an old friend, to visit. In *Picasso's Mask* (Holt, Rinehart & Winston, 1976), Malraux describes what he found: a studio-home filled with "an undisturbable and scrupulous disorder [like] a living presence . . . An irrepressible genius was watching over the images heaped up by his having swirled through life like a tornado." Former *Life* photographer David Douglas Duncan, another friend, lets us see for ourselves Notre Dame de Vie, the Picasso house in Mougins on the French Riviera, just as Malraux saw it. Duncan's camera guides us through the sparsely furnished "viewing room," the sunlit salon heaped with memorabilia, and the shadowy sculpture gallery thronged with tangled figures, to the vast silent painting studio—the artist's last self-