
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
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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
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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-