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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-

portrait. We see some of Jacqueline's own collection of vigorous Picassos, largely of herself, not to be viewed elsewhere, and, near the end, a striking shot of an oversize photograph of the artist looking intensely alive, with two tulips stuck in a glass on the floor in front of him.

**SEGOVIA: An  
Autobiography of  
the Years 1893-1920**  
by Andrés Segovia  
Macmillan, 1976, 207 pp.  
\$10.95  
L of C 76-42291  
ISBN 0-02-609080-5

The great guitarist's witty, well-turned memoir of his early years, translated by W. F. O'Brien, is not simply a variant of the oft-told gifted young man's struggle. It is also the story of a knight errant's private crusade to raise the status of an instrument that was long considered beneath notice by serious music lovers. Segovia told a well-wisher who tried, for the sake of his career, to woo him away from his guitar: "I would never turn my back on the guitar. It needs me; the violin doesn't." Among the difficulties he faced was a lack of music written for the guitar. When he landed his first contract for a series of concert hall appearances, he exclaimed, "My kingdom for a repertoire!" Segovia's genius prevailed. Soon many composers were adapting old favorites or writing original music for his "Cinderella among all concert instruments." Insouciant drawings by Vladimir Bobri illustrate an appealing story.

**THE TALE OF GENJI**  
by Murasaki Shikibu  
Knopf, 1976, 1,090 pp. 2 vol.  
\$25  
L of C 76-13680  
ISBN 0-394-48328-6

The "shining Genji," hero of the most famous story in Japanese literature—and of the world's first historical novel—comes to us in new dress, courtesy of translator Edward G. Seidensticker, who introduced 1968 Nobel prizewinner Kawabata Yasunari to the West. Seidensticker provides a version of Genji's 10th-century adventures and affairs of the heart that is shorter and pithier than the beautiful but embroidered translation by Arthur Waley of a half century ago. *The Tale* as Waley shaped it, has been read and reread both by Orientalists and by countless lovers of romantic novels. It was written by Lady Murasaki, a sharp-eyed baroness of 11th-century Japan. In both translations, Genji's story begins with his birth as a son of the Emperor and a lady of the court. But it does not end