

which might in fact legitimize and impose as general interest the narrow interests of certain groups'.

The third alternative is an integration of both approaches. After all, says the author, both are partial truths and refer to complementary aspects of organizations. Research carried out in response to this theoretical orientation would, he argues, be the most fruitful. But the research must be done, particularly on a comparative basis.

BLACK POWER—THE POLITICS OF LIBERATION IN AMERICA, by Stokely Carmichael and Charles V. Hamilton. *Jonathan Cape, 1968. 25s.*

'This book presents a political framework and ideology which represent the last reasonable opportunity for this society to work out its racial problems short of prolonged, destructive guerilla warfare.

'That such violent warfare may be unavoidable is not herein denied. But if there is the slightest chance to avoid it, the politics of Black Power as described in this book is seen as the only viable hope.'

This author's note forming in itself a foreword to the book has a sense of urgency about it; an urgency brought home by the ghetto riots of 1965-1967, each year more intense than the previous one.

Moreover, seen in the context of the tragic assassination of Dr Martin Luther King and the subsequent foretaste of 'destructive guerilla warfare' the arguments of Black Power are of even greater moment.

The authors describe skilfully where, why and in what manner Black people in America must get themselves together. The first chapter 'White Power' denounces American Society as intrinsically sick and describes the more lurid manifestations of that sickness. They show how the white man has always defined the Black man, who he is, what he is and what he must continue to be. They show how because of these definitions and the codes that accompany them white power perpetuates itself, white America maintains its position of priority and superiority and continues to dole out benignly and as it pleases to undeserving Black America.

Black Power as seen by the authors is a political programme, a programme whereby black people, united in a consciousness of themselves as a people, a people with a history and a culture, a people believing in and proud of their goodness and blackness, will rally together and change political forms, reject or reform institutions, say and do themselves what

Dr Mouzelis presents us with an analysis of modern theories which is a welcome change from the catalogue approach. He makes sense of the literature on organizations, relating its contributions to the current state of general theory. The question raised at the end of my first paragraph remains unanswered, but the clues are provided. It is in terms of these clues that the issues raised in that paragraph might be profitably considered.

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they know is good for them, work to reclaim their human dignity.

These are the very things White America has always told them they are incapable of precisely because of White America's definitions of them.

Broadly speaking the two most salient points in the book and points which the authors labour as being vital to the whole Black Power argument are: (a) the absolute necessity for the black man to denounce the traditional image of himself, clothed in the stereotypes of the 'superior' white man; the necessity to re-define himself and love his Blackness, something essential to the feeling of consciousness as a people; (b) the authors have no faith in existing structures and are fully aware of their exploitative powers.

They warn with ample supporting evidence that co-optation by the establishment is perhaps the greatest threat to overall unity of purpose, even when there are token triumphs to be pointed to in support of, say, the arguments for gradualism and moderation, and the theory that 'if we bide our time and wait it will all come'.

The book is very well written and easily readable. Throughout the book one finds the authors answering questions one wants to put. It makes stimulating reading and, though it is riddled with quotations, one is spared pages of footnotes.

One criticism that might be levelled against the book is that the authors treated too summarily of the international situation, even given the scope of their work. Despite this, however, the framework offered by Black Power is for Black people everywhere. The validity of the Black Power arguments would have to be proven by many societies—perhaps most of all the United States itself—and probably using varied experiments.

The term 'Black Power' has fast become a slogan and one felt until the advent of this book that for most people it needed extensive definition. Here at last the authors present us with the meaning of 'Black Power' as they

employ the term. The book is well worth reading even if only to dispel the familiar overtones of the slogan Black Power.

AUGUSTINE JOHN

THE JERUSALEM WINDOWS, by Marc Chagall. *Michael Joseph*. 120 pp. 63s.

The arrival of Jewish influence and achievement in painting is extremely late; after all, there was practically no Jewish art prior to the nineteenth century, if one excepts liturgical vessels, manuscripts and an occasional rococo interior. Jewish stained glass can only be said to belong to the twentieth century.

With the publication of *The Jerusalem Windows*, by Marc Chagall, Messrs Michael Joseph deserve a word of thanks for having made the greatest work of art in the twentieth-century Jewish tradition available to everyone at a reasonable price. For some time there were two alternatives; one was a monograph published by Sauret, which was very expensive and is now very rare, and the other was the ordinary handbook that could be bought in Jerusalem, which gave no idea of the quality of the windows it illustrated.

The introduction, by Jean Leymarie, is a bit too ecstatic and fulsome in tone to be comfortable. However, it brings home the point that the art of Chagall is primarily a traditional art, reconciling the remote past with the present. In his art, which transfixes and transfigures this remote truth by means of a modern vision, Chagall succeeds triumphantly in doing in glass what his forebears were inspired to do in the scriptures. It is in the particular Jewish tradition, and also in the great tradition of all religious art.

It is curious to note that the idea of a Synagogue being a Sacred Edifice in the same way as a Christian Church, seems only to have matured very recently, most probably under the influence of the enormous development in Jewish art and architecture in America. Without this change in idea of the Synagogue, the Jerusalem windows would probably never have come into being at all, but there were two other influences in Chagall's life which were of prime importance, making the designing of the windows possible. One was the Chasidic genius for story-telling which runs in his blood, and which alone makes the idea of a totally abstract Chagall ludicrous; the second factor is the unbreakable tradition of Russian Folk Art which combines with his Chasidic background to build up his personal vision as an artist, a

vision that succeeds in making a precise spiritual statement by means of extremely diffuse handling of the imagery. This is rare enough; in English art one can only think of Sickert and David Jones, obviously, in the same category.

The windows themselves are a good instance of how far a great artist can transgress against the rules of making stained glass and still triumph by the very power and conviction of his personal vision. In this they bring to mind Rouault's windows at Assy. Certainly in the translation into glass, Chagall has been helped enormously by the interpretative genius of Charles Marq, although the rather slicing arbitrariness of the leading across the cunning meander of Chagall's line and colour, evident in his cartoons, is only too prominent in the illustrations. Perhaps this is exaggerated in the photographs and is, in fact, not so obvious. Chagall's colour sense is felicitous and appropriate for stained glass, and it is a mark of genius that he took a theme colour for each of the windows and then elaborated on it, dovetailing the major and minor colour schemes of each to complement its neighbour. The result in the Hadassah, I am told, is transfixing, but perhaps it is too violently concentrated and crushed together, to create an altogether successful interior. The brilliant near Eastern light would doubtless contribute to this. Much as it would be better for each range of windows to be spaced apart a little, rumours that the Synagogue is to be rebuilt to accomplish this are apparently unfounded.

Seen in the light of Chagall's development, the Jerusalem windows are more of a one-off achievement than one would care to admit. The influences that combined at that moment to create the conditions necessary for the stained glass can never be repeated. Chagall is unique. Be that as it may, there seems to be in the Synagogue a general urge, now, to capture light and weave it into an environmental atmosphere, as in the Christian tradition of stained glass, and it is ironical that at the very time when advanced thought in the Catholic Church at least, would reduce the fabric of the Church to a teaching God-box, if retain it at