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Lawton: *Willie Boy: A Desert Manhunt*

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man, but why, for example, does one small cover picture of a smiling man swimming in clear water also have a recurring emotional pull upon us?

We are told on the jacket of the new edition that 500,000 copies of *Ishi in Two Worlds* are now in print. The text of the new issue is unchanged from the original, but the new format has somehow transformed the impact of the story—it seems much more than a mere handsome visual dressing up of a haunting story. Many of the pictures have been carried over from the old edition, but they have been rearranged, and their quality of reproduction has been much improved. The addition of about thirty delightful historical or contemporary color plates, plus some new line drawings or black and white photographs serves to place Ishi in a new light. Of new photographs added, for instance, one relatively small portrait from the 1860's includes the smirkingly self-confident faces of three well-known Indian fighters of the time. This is almost sufficient explanation in itself of why Ishi's immediate ancestors and Ishi himself became recluses in their native land. Anyone having worthies of this stripe after him would surely be better off migrating to Patagonia or beyond. Other new pictures somehow give us a deeper understanding about how Ishi must have felt in the land of his birth and later in San Francisco.

Probably it is safe to say that most readers of the *Journal of California Anthropology* have read one or another of the earlier editions. If this is true, reading the new volume will allow one to experience an impressive and subtle alchemy performed by Theodora Kroeber and the University of California Press.



Willie Boy: A Desert Manhunt. Harry Lawton. Banning: Malki Museum Press. (2nd edition, 1976). 224 pp., 24 plates. \$8.95 (cloth). \$4.95 (paper).

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The first edition of *Willie Boy* appeared in hard cover in 1960 and probably went out of print before it had time to be properly appreciated by many potential readers. The new edition is reproduced from the original by lithography, and the only additions are a new picture and biography of the author, plus a back cover with extracts from various reviews of the first edition. Anyone reading the book now for the first time will find little to complain about in the review quotes—the book is indeed gripping and exciting. Moreover, it tells us a great deal about California Indian-White social integration around the turn of the century.

Lawton has handled most adroitly the chronicle of a search in the Mojave Desert in 1909 for a renegade Paiute Indian who had killed the father of his girl and then the girl herself. There is not even a hint of the usual one-sided judgments which such a story could ordinarily be expected to inspire. One may easily come away with the feeling of involvement in a so-called universal theme (cf. for example Mozart's *Don Giovanni* or Kipling's *Ballad of East and West*): Willie Boy was perhaps confused, but he was not an unspeakable murderer, nor were the members of the White and Indian posse which tracked him down heartless oppressors.

The feeling of participation in the search surely is enhanced for the reader by presentation of the excellent documentary photography of the places and persons figuring in the drama.