

This book represents for me “everything you wanted to know about counseling and therapy but felt it was too much to ask.” Now here it is all in one book.

I would recommend that this book be added to the library of every counselor or therapist, a tool they should never be without.

— Wesley T. Forbes

California School of Professional Psychology, Fresno

**Keith A. Murray. *The Modocs and Their War. The Civilization of the American Indian Series.* (Norman: University of Oklahoma Press, 1959; reissue 1984) xiii, 343 pp., \$8.95 paper.**

In late 1872 and early 1873 the lava beds along northern California's Tule Lake became an arena of conflict between 160-odd Modoc Indians and a thousand U.S. soldiers, civilians, and their Warm Springs Apache scouts. Thread-bare clothing, a lack of water, internecine friction, and a general demoralization ultimately forced those Modocs to surrender, but not before they had inflicted great damage on the pursuing military. Keith Murray's account of the Modoc War is a quick-moving, dynamic, highly detailed narrative which reads like an action-novel. It is an intricately researched chronicle of events and includes actual conversation from participants on both sides.

Murray's treatment of both causes and course of the Modoc War is judiciously balanced. Both Modoc and white bear responsibility. White vigilantes attacked innocent Indians and war actually began when the Indian agent and a low-level military officer attempted to arrest illegally the Modoc leader Jack, while, for their part, Modocs assaulted innocent whites and killed two peace commissioners—an act which constituted a crime in their own culture. The character of the participants, especially that of Jack, is well-developed. Jack is presented as a man who saved white lives on more than one occasion, yet who also killed one of the peace commissioners himself, the offense for which he was later hanged. Jack, Murray tells us, had to behave as his band members wished; he was thus caught in a vise of destiny—as leader, he literally had to perform acts not of his own choosing.

There are some weaknesses in Murray's work. His coverage of the post-war history of the Modocs is very sketchy. Developing difficulties

between Modocs and whites in the 1830s and 1840s are poorly described. Why Modocs initiated mutilation attacks on the occupants of white wagon trains during those decades is unclear. There is no proof presented that the wagon trains were actually disrupting Modoc hunting nor any record offered of Modoc complaints. The fact that Modocs may have been perpetuating a modified Plains-style warfare for individual prestige is not examined. Murray does provide some description of Modoc culture, but that description does not—with the exception of the portrayal of the roles of shaman and “chief”—enable the reader to understand the war’s events. Nor does Murray illuminate the position of women in Modoc society. Women act as interpreters and defend Jack’s group, but we also read about the slave trade in women, peddling wives and sisters to miners as prostitutes, and men gambling away their spouses. How significant and respected was the role of women in society and war?

Notwithstanding Murray’s problems, *The Modocs and Their War* is an accurate and very interesting account of that conflict which inspired other Indian groups to resist white intervention in their affairs. It is a useful work for both scholar and lay person.

— Lyle Koehler  
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**Emmanuel Ngara. *Art and Ideology in the African Novel*. (Exeter, NH: Heinemann, 1985) ix, 126 pp., \$12.50 paper.**

The sub-title of this enigmatic book is “A Study of the Influence of Marxism on African Writing.” The first of the two parts of the books deals primarily with definitions of Marxist aesthetics. For a serious work, not only are the cliches and terminology tiresome but the choice of quotations is unfortunate. Ngara quotes Marx’s and Engel’s opinion that Dickens, Thackeray, Emily Bronte and Gaskell wrote novels “whose graphic and eloquent pages have issued to the world more political and social truths than have been uttered by all the professional politicians, publicists and moralists put together.” Ngara adds a pronouncement from Mao Tse-Tung on art and literature: “. . . all literature and art belong to definite political lines. There is in fact, no such thing as art for art’s sake . . .” Commitment is all.

The second part of Ngara’s book discusses four novels—one each by Sembene Ousmene, Alex LaGuma, Ngugi wa Thiong’o and Nadine Gordimer, and he does each a disservice by attempting to fit them into a