

The author has had access to excellent source materials which have been collected over many decades at the Christian Theological Seminary and other Disciples' depositories in the Indianapolis area. His position as librarian at the seminary provides the perspective, if not always the objectivity, necessary in preparing such an ambitious book. As indicated by the footnotes, Shaw has relied most heavily on various periodicals published by the Disciples, beginning with Barton W. Stone's *Christian Messenger* of the 1820's. The finished work demonstrates the informational value of such sources for the historian.

The book should attract members of the Disciples' persuasion, for much of its content is designed for them. The non-Disciple can make use of it too, particularly if he is interested in tracing the elusive trends which have resulted in the present religious synthesis in the Hoosier State.

A central theme of the book, more implied than stated, is the accommodation of rural viewpoints to urban circumstances. How the Disciples and other religious groups have managed to accomplish this to the degree they have remains an intriguing facet of social history.

This reviewer caught a few factual and typographical errors in the 469 page narrative, but considering the mass of material dealt with these are pardonable. Shaw might be criticized for a plodding style, especially near the close of the volume when he attempts to crowd in the more recent events. But this criticism might also be leveled at the writers of the *Book of Kings* and the *Anglo-Saxon Chronicle*.

Indiana University, Kokomo

Victor M. Bogle

*The Letters of George Catlin and his Family: A Chronicle of the American West.* By Marjorie Catlin Roehm. (Berkeley: University of California Press, 1966. Pp. xxi, 463. Notes, illustrations, appendices, index. \$8.50.)

Unquestionably the best known name among the several artists who painted American Indians and western subjects in the nineteenth century is George Catlin. His unusual career, indomitable spirit, and extraordinary achievements made him an intriguing figure during his lifetime and a fascinating subject for historians and biographers in recent years. Since Lloyd Haberley's *Pursuit of the Horizon* appeared in 1948, five books dealing with Catlin's life and work have been published, the latest being this one by Marjorie Catlin Roehm.

Previous authors have relied for their information on Catlin's own extensive writings and on old newspaper and magazine articles. Very few letters were known. The approach to the subject and the manner of telling the story varied according to each biographer's viewpoint, but they all used the same source material.

This book is entirely different. As might be expected from the title, it is a compilation of letters written by different members of the Catlin family, chronologically arranged, and tied together with brief historical notes that enable the reader to grasp better the sequence of events. The letters are intended to throw as much new light as possible

on George Catlin; but the pivotal figure is his father Putnam, whose letters to different members of the family seem to contain the most news about the clan. They also contain the admonitions, hopes, and fears of a devoted but stern father. One does not get far into the book before Putnam and his flock come to life.

According to the Preface, all of the letters written by George appear in their entirety because of his greater importance. Many letters by other Catlins have been omitted because they have little or no bearing on the artist's career. Most members of the family wrote well, but it is not the literary style of the epistles that gives the book its significance. The correspondence helps to fill in certain gaps in George's activities and to clarify or correct some previous statements about him. The general reader, whether interested in pioneer painters or not, will doubtless find that the letters reveal in an intriguing way the personal relationships of members of a good, forthright American family living in the middle years of the nineteenth century.

These letters were only recently discovered in an old, small trunk. The author, a granddaughter of George Catlin's youngest brother Francis, has compiled the material with skill and discrimination; and she is to be commended upon the straightforward and candid commentaries sprinkled throughout the book. The lives of her ancestors have not been glossed over nor tinted with rosy colors.

If the reader is introduced to George Catlin through this book of letters rather than through one of the previously published biographical narratives, he would do well to read one of the latter—particularly one that is well illustrated. Otherwise he has no idea of the style, quality, or appearance of the paintings and drawings themselves. After all, it is the *work* of the artist that really counts.

*Herron Museum of Art, Indianapolis*

Wilbur D. Peat

*The Politics of State Expenditure in Illinois.* By Thomas J. Anton. (Urbana: University of Illinois Press, 1966. Pp. viii, 286. Notes, tables, appendix, index. \$6.75.)

For many students of government management and finance, this book will almost certainly be disturbing, for its findings are anything but orthodox. It is this very aspect of the study, however, which is most intriguing. Anton's subject is the process of making expenditure decisions for state government in Illinois for the 1963-1965 biennium. He treats these expenditure decisions as a social action system and acknowledges the influence of the Parsonian school. In delineating his area of concern, he specifically limits his study to observation of state officials charged with the budgeting and appropriating process and confines his examination to "general-fund" expenditures. While he does not attempt to examine the operation of the decision system over time, he provides adequate historical background.

One of the most striking findings of the study, and one that Anton acknowledges as highly significant, is that the Illinois budgeting and appropriating system has almost no relationship to the substantive pro-