

ful at least since Machiavelli and Shakespeare. A terminally stricken king (FDR) is surrounded by powerful retainers (party officials, political bosses), and eager aspirants to his throne. Among the latter are a crown prince who has fallen out of favor (Vice-President Henry A. Wallace), ambitious dukes (Senators Truman and Alben Barkley, Speaker Sam Rayburn), and assorted lords of the kingdom (Mobilization Director James F. Byrnes, Supreme Court Justice William O. Douglas). From time to time, a gleam of light flashes from a stiletto; conspirators plot their courses and maneuver indirectly; the old ruler encourages the most devious of the ambitious, keeps his counsel until the last moment, then lays his hands on the most worthy aspirant.

Whether set in Rome in 44 B.C. or in the United States in 1944, this sort of story is filled with human interest and possesses overtones of tragedy. It also poses legitimate scholarly questions. No one has researched this particular problem as intensively as Ferrell. Still, no scholar will ever be certain about what was going through Roosevelt's mind, or Truman's, because neither left the necessary documentation. Nor will we ever know definitively whether a key letter from Roosevelt to Robert Hannegan was altered to place Truman's name ahead of Douglas's. Other arcane details appear equally irretrievable.

Broader questions go unasked. One suspects that in the end Truman became the vice-presidential nominee less because of the intrigues of public men than because his political profile met the needs of his party and the nation. One wishes Ferrell had more to say about this possibility.

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*History from the Heart: Quilt Paths Across Illinois.* By E. Duane Elbert and Rachel Kamm Elbert. (Nashville, Tenn.: Rutledge Hill Press, 1993. Pp. xii, 242. Illustrations, map, notes, bibliography, index. \$34.95.)

Over the last decade a series of books associated with state quilt research projects have appeared. Taken as a group, these books detail the varied quilts that have found their way into attics, onto beds, onto walls, and into museums. They also explore the role quilts have played in the lives of women. In so doing, these books have showcased the ways in which quilts represent historical documents. *History from the Heart* falls squarely within this tradition.

According to E. Duane Elbert and Rachel Kamm Elbert, "quilts are history; they are the quiet, personal statements of our nation's unsung heroines and heroes" (p. 13). Drawing upon their knowledge of Illinois history, the information gained from numerous quilt registration days, and the published work of other quilt researchers,

the Elberts explore the role quilts play in both the historical and contemporary life of the state. In their journey across the quilt landscape of Illinois they discuss migration to Illinois, ethnic diversity, quilts as family documents, nontraditional quilts and quilters, quilt patterns, and the commercialization of quilting. The authors conclude their work with a call to arms, imploring their readers to help preserve the quilt history of Illinois.

Overall, *History from the Heart* is well researched and well written. The quilts and photographs—both historical and contemporary—have reproduced well, and they adequately illustrate the story the authors want to tell. The chapters on ethnic quilts, nontraditional quilts, and quilt patterns are particularly strong. Not only do these chapters contain interesting information about particular quilts and quiltmakers, they effectively link activities in Illinois to events and influences important outside the state.

The book suffers, however, from some serious shortcomings. Although the point about the neglect of quilts as documents is well taken, the authors repeat it so often that the strongest thread holding the story together is their continuous, plaintive, and tiresome wail. While the quilts reproduced in the book are integrated into the text both as documents and illustrations, the photographs are not. The authors fall into the common practice of using photographs as illustrations disembodied from the text. This practice diminishes the effectiveness of individual images and robs the text of useful information. And finally, the Elberts clearly borrow a phrase—



BLANCHE OLIVE FUNKHOUSER ELBERT DISPLAYS HER *STATE FAIR RIBBONS* QUILT WHICH WON ITS OWN BLUE RIBBON AT THE 1968 ILLINOIS STATE FAIR



BOB AND AUDREY MAURICE  
AT WORK ON A QUILT

“a culture at risk”—from the title of a book published by an organization they are quite familiar with, and they do not provide any citation. Obviously the phrase has been used loosely in a variety of contexts, and, as a result, the Elberts felt justified in using it as common property. Although the content of Charles Phillips and Patricia Hogan’s *A Culture at Risk* (1984) is different from that of *History from the Heart*, the context and intended meaning is virtually the same.

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*Indian Names on Wisconsin’s Map.* By Virgil J. Vogel. (Madison: University of Wisconsin Press, 1991. Pp. xvii, 323. Maps, illustrations, notes, bibliography, index. Clothbound, \$42.50; paperbound, \$19.95.)

Virgil J. Vogel identifies Indian tribal, personal, descriptive, commemorative, and cultural names on today’s maps of Wisconsin. Complexity confronts any study of Indian place names; there are at least fifteen variant spellings of the state’s name, ranging from Mesconsin to Ouisconsens to Quisconsin to Wiskonsin, with attri-