

in the new structure. The authors mention Iowa's role as the first predominantly white conference to have an African American bishop.

Iowans John Mott, Annie Wittenmyer, Church of the Nazarene founder Phineas Bresee, Goodwill founder Edgar J. Helms, and long-time national secretary of the Methodist Federation for Social Service Winifred Chappell all make cameo appearances. Cedar Falls is listed as the home of the Evangelical Association's Western Old People's Home. But if space given is an indication, Iowa Methodism's contributions are primarily architectural. Louis Sullivan's design of St. Paul's in Cedar Rapids is admired, but the authors go on for almost a page about Charles City's Trinity United Methodist Church and its architect, Edward Sovik.

A pro-institutional bias can be discerned. Methodist Federation for Social Service radicals who stayed within the Methodist church's parameters are treated more kindly than late twentieth-century conservative critics who flirted with schism. James Kelley, leader of the nineteenth-century Republican Methodists, who challenged the episcopacy on democratic grounds, is dismissed without citing evidence of megalomaniacal intent.

For a book of this import, a bibliography would have been helpful (although a skeleton of one is in the abbreviations). The index, while extensive, is inadequate. Theologian Stanley Hauerwas (529), ethicist John Swomley (500), world religions scholar Diana Eck (540), and the aforementioned Phineas Bresee (320) are mentioned in the text but not in the index, and I suspect my list is incomplete.

Perhaps if the author of *Ecclesiastes* surveyed the American religious scene, the lament would be, of the making of institutions, there is no end. In their monumental attempt to write a denominational history that incorporates social history, Richey, Rowe, and Schmidt have illuminated the potential and the pitfalls of such a project for future historians. Institutions and movements cannot exist without each other, but the landscape is often too small for the both of them.

Wisconsin's Own: Twenty Remarkable Homes, by M. Caren Connolly and Louis Wasserman, photography by Zane Williams. Madison: Wisconsin Historical Society Press, 2010. xv, 304 pp. Color photographs, drawings, maps, appendixes, bibliography, index. \$45.00 cloth.

Reviewer Daniel Naegle is associate professor of architecture at Iowa State University. He specializes in midwestern architecture and photography.

Wisconsin's Own has the weight, feel, smell, and full-color cover of a coffee-table book, but it is much more. Beginning with an 1854 octagon

house and ending in 1939 with Frank Lloyd Wright's Wingspread and then the Art Moderne Brooks Stevens House, the authors describe in elegant prose 20 Wisconsin residences — both as buildings and as outward signs of the owner's place in society. Verbal *and* visual, *Wisconsin's Own* is erudite but easily read, impeccable in its selection, thorough and thoughtful in its narratives, sumptuous in its presentation. Its descriptions include hand-drawn plans and elevations, contemporary color photographs, vintage images of houses and owners, and intriguing sidebar details, such as an 1878 sketch of the Octagon House and a photograph of Brooks Stevens's 1958 Wienermobile, that offer insight into a contemporary world far larger than that of the single house.

Wisconsin's Own details the society that built the "twenty remarkable houses." It explains the houses' urban context, the materials and methods with which each was made, and beliefs and values made manifest in each building. An 85-year history of the way we have lived in the Midwest, it is illustrious and alive and encourages as it facilitates the "seeing" of much that is no longer visible. A valuable contribution to any history of the Midwest and the United States, it provokes thoughts on time, legacy, social convention, and movements and on the materiality, the house building, that seems to contain all of these.

Asylum: Inside the Closed World of State Mental Hospitals, photographs by Christopher Payne, with an essay by Oliver Sacks. Cambridge, MA: MIT Press, 2009. Illustrations. 210 pp. \$39.95 cloth.

Reviewer Jane Simonsen is associate professor of history and women's and gender studies at Augustana College, Rock Island, Illinois. She is the author of "This Large Household': Architecture and Civic Identity at the Iowa Hospital for the Insane at Mount Pleasant," in the *Annals of Iowa* (2010).

Christopher Payne's photographs of interiors and exteriors of state institutions for the mentally ill add new perspectives to asylum scholarship by presenting the hospitals not as they were, but as most of them are: public experiments gone to ruin. Juxtaposing images of the buildings' colossal exteriors with images of interior halls dripping with peeled paint, bathrooms gone to seed, and suitcases awaiting lost owners, Payne presents a visual argument that deinstitutionalization resulted in the loss of a poignant yet necessary form of community.

Neurologist Oliver Sacks's opening essay briefly traces the advent of state asylums as "protective structures" that, in spite of the inadequacies and mismanagement that plagued them, often gave form and structure to their inhabitants' lives (2). As mental illness was increas-