

difficult to implement—even Kirkbride himself was unable to produce it exactly in his own hospital.

The second half of the book focuses on how divisions within the psychiatric profession influenced asylum architecture, as some practitioners advocated separate cottages for the mentally ill rather than sprawling hospitals. This “anti-institutionalism” developed close on the heels of the moral cure and constituted a contest over individuals’ relationships with space. Later in the nineteenth century, psychiatrists began to shift focus from the whole individual to the brain and thus from environmental to neurological forms of treatment. Ironically, Yanni argues, as treatment has changed, the loss of a public edifice has resulted in a lack of public visibility for this population.

The general contours of this history will be familiar to those versed in the history of insanity, but the book makes a valuable contribution to architectural history, particularly in emphasizing forms that occupy the middle ground “between traditional and vernacular architectural histories.” Departing from the conventional association with prisons, Yanni offers valuable comparisons between asylum architecture and forms that more closely approximate the social function of asylums: hospitals and colleges. She also brings a refreshing emphasis on space to medical history, showing, for example, how patients’ “progress” from spatial margin to spatial center—or vice versa—shaped their experiences. One of her most fascinating (but most briefly treated) cases is that of an asylum in Peoria that was destroyed before it was ever completed. Aside from that case, most of her examples are from eastern and urban areas, and an analysis of the importance of region in debates over these deliberately created environments is absent from the study. Whether the meaning of these buildings differed in less urban environments, in which residents may have had a different experience of space, is left unexplored. This study should provide inspiration for teachers or researchers interested in the built environment, and may draw attention to those little-studied public buildings that, left standing or not, are part of the fabric of our material past.

*Evolution of a Missouri Asylum: Fulton State Hospital, 1851–2006*, by Richard L. Lael, Barbara Brazos, and Margot Ford McMillen. Columbia: University of Missouri Press, 2007. xvii, 252 pp. Illustrations, notes, appendix, index. \$39.95 cloth.

Reviewer Matthew Gambino is pursuing a medical degree and a doctorate in history at the University of Illinois at Urbana-Champaign. He is examining the

influence of racialized and gendered conceptions of U.S. citizenship on mental health care in the twentieth century.

This institutional biography traces the origins and development of the first public psychiatric facility established west of the Mississippi River. In the first section, historian Richard L. Lael employs administrative records and personal correspondence to reconstruct the history of the institution from its opening in 1851 to the middle of the twentieth century. In the second, nurse Barbara Brazos and writer Margot Ford McMillen use oral history interviews, professional publications, and newspaper coverage to delineate the challenges and transformations of the post-World War II era.

The story is in many respects a familiar one. Originally founded as a symbol of enlightened humanism and civic pride, the institution quickly fell on hard times and was briefly closed during the Civil War. In the years that followed, officials struggled to maintain a clear mission in the complex and shifting environment of patronage politics. The hospital was a major employer for residents of Fulton and occupied a central place in the local social landscape. Like many public psychiatric facilities, the institution faced problems associated with underfunding, understaffing, and overcrowding. African American men and women, in particular, suffered the consequences of these challenges, forced to live in inadequate facilities apart from white patients. In the early decades of the twentieth century, physicians experimented with a series of increasingly radical somatic treatments, but the dominant mode of care remained custodial.

The earliest signs of change appeared in the 1950s, when effective drug therapies and the efforts of social workers opened up the possibility of rehabilitation in the community. Long-term institutional care remained the lot of most patients, however, and many became accustomed to the rhythms of hospital life. By the 1970s, pressure from state officials together with the rise of a patients' rights movement and a series of legal challenges had undermined the basic premises of hospital-based care. The process of deinstitutionalization accelerated during the 1980s under the influence of fiscally conservative policymakers. Chronic administrative disarray and a string of violent episodes made this an especially difficult period. Although it maintained a successful juvenile treatment program for many years, the institution's services ultimately came to be defined by its expanding forensic division. Today the hospital holds just a fraction of the men and women who once resided there; forensic patients have become the dominant population.

The authors of this work are to be commended for following the history of the hospital through the era of deinstitutionalization, a pe-

riod often treated only as an afterword in asylum narratives. And while it is unfortunate that they lacked access to patient records, the authors' extensive use of oral history material (mostly from former staff members) is interesting and welcome. The book is not, however, without its flaws. Foremost is a tendency to lapse into summary of historical material rather than provide meaningful contextualization or critical analysis. We learn, for example, a great deal about the productivity of the hospital farm in the nineteenth century, but we are never told how physicians envisioned their therapeutic regimen in the context of the prevailing philosophy of moral treatment. Later, the authors relate the stories of former employees largely without comment. In one instance, this leads to a blithe recounting of a strategy whereby attendants used a bar of soap within a sock to subdue agitated patients without leaving bruises. The concluding chapters, moreover, tend to resemble a review of administrative memoranda rather than reflective scholarship. This work is not without value to historians of psychiatry and American social welfare, but it is likely to be appreciated best by those with a particular interest in Fulton State Hospital and the region it served.

*American Windmills: An Album of Historic Photographs*, by T. Lindsay Baker. Norman: University of Oklahoma Press, 2007. xii, 156 pp. Illustrations, notes, index. \$34.95 cloth.

Reviewer James R. Shortridge is professor of geography at the University of Kansas. His books include *Our Town on the Plains: J. J. Pennell's Photographs of Junction City, Kansas, 1893–1922* (2000); *The Middle West: Its Meaning in American Culture* (1989); and *Cities on the Plains: The Evolution of Urban Kansas* (2004).

As their rural heritage becomes a distant memory for most Americans, nostalgia has generated a demand for photography books about log cabins, barns, and other icons of this past. Most such books are pleasant to view, with quality prints, glossy paper, and skillful layouts. T. Lindsay Baker's collection of windmill photographs is typical in this regard. It contains 179 black-and-white prints spread over generously sized 9" x 9" pages. The book's length also is satisfying. Little redundancy exists, yet one sees a wide variety of windmill designs and uses.

When a viewer turns from the photographs themselves to the accompanying captions and text, it becomes apparent that *American Windmills* offers more than visual pleasure. In place of the bland words typical of most such collections, one finds instead cogent commentary on exactly what type of mill is present and the broader socio-economic world in which it functioned. T. Lindsay Baker, you come to