with their desire to portray that which is fleeting. The kernel of the argument in the Darwin study is that this thinker’s examination of how to portray humans’ and non-human animals’ expression is an important part in the story of how photography came to be seen as “objective.”

Many of the book’s details add to its value. Comparative photographs from the Darwin archive are used to help us get inside Darwin’s mind and allow us to see what he did to emphasize particular points. Prodger wants the reader to focus on when reading the text. Discussions throughout the book also help us look at Darwin’s relationship to Charles Bell, the Scottish anatomist, surgeon, physiologist and artist. Darwin drew several of his anatomical examples from Bell’s work on expression and took a class from Bell when he studied in Scotland. I was particularly taken with the discussions related to Darwin’s rejection of Bell’s idea that expressions were given by God, an idea quite popular among 19th-century scientists. Prodger also is well versed on Oscar Rejlander, a photographer unknown to me before I read this book. While it is clear that Rejlander’s tendency to embellish photographically is now seen as controversial, it is also clear that his work for Darwin included experimentation that Darwin valued precisely for this reason. Darwin did not see it as deceitful, but rather as an effort to push the technology beyond what it was capable of achieving then, at least in a basic sense. One notion related to the Darwin/Rejlander relationship stood out: Prodger’s suggestion that Muybridge may have read a publication of Rejlander’s outlining his experiments to capture motion. If Muybridge incorporated ideas published by Rejlander when developing his own motion study techniques, then Rejlander is directly linked to both Darwin and Muybridge. Another notion that showed Prodger’s attention to detail was a reference to Rejlander’s self-portrait, *Surprised Man*, where the author points out that the photographer’s stained fingers show the effects of the silver nitrate used in photographic processing.

Reflecting on the book when I finished it, I debated whether more information about the broader history of photography might be necessary for some readers. Will those who are unacquainted with photographic history conceptualize how important Prodger’s insights are? When we look at the photograph today it is easy to overlook the trajectory that has led us here. One iconic image of early photography that came to mind was Louis Daguerre’s “Boulevard du Temple,” taken in late 1838 or early 1839. It is generally characterized as the first photograph ever taken of a person and it shows the early problems photographers faced in capturing movement. We are told that this lone figure on a deserted street is a deceiving image, because what was normally a busy street was “lost” due to the long exposure times of early photography. In other words, the capture of a person in Daguerre’s image was serendipitous because everything else was moving too fast to register during the 10-minute exposure time needed to imprint the photograph. The reason the man in the bottom left corner of the plate registered is that he was standing still, getting his boots polished during the entire time the photograph was taken. This is perhaps the first example of the “motion” problem.

In summary, *Darwin’s Camera* describes how Darwin worked to capture expressions that happen too quickly for the eye to see and offers a glimpse into how scientific imagery and technological innovation developed hand in hand. What sets this volume apart is the discussion of why Darwin’s attitude toward crafting images to illustrate his scientific ideas may seem suspect to us today— because we now assume that the scientific method is about conclusions fitting the data, not about creating data to prove our hypotheses. (Still, even today, we find that scientists highlight areas of the data that support their work. The false-colored images to which we have become accustomed are designed precisely to highlight what the scientists want us to see.) Without debating the pros and cons of this development, it is fascinating to think about the introduction of photography in the 19th century and how the efforts to capture fleeting expressions required some degree of contrivance.

Prodger notes that Darwin’s *Expression* quickly went out of favor, possibly because the fashions of the models made the book look antiquated. Nonetheless, Darwin’s contribution to scientific photography was revolutionary. Even if *Expression* did not have a transformational impact comparable to a book like Vesalius’ *De Humani Corporis Fabrica*, which provided a foundation for the modern disciplines of human and comparative anatomy and physiology, *Expression* was still a remark-
able achievement, as this pioneering study demonstrates. Both Darwin's Camera and the recent publication of an annotated edition of Darwin's Expression by Paul Ekman (which includes contributions by Prodger as well) attest to Expression's current relevance. All in all, Darwin's Camera is well written and nicely produced. Prodger ably credits Darwin's contributions to the history of scientific illustration and highlights this scientist's creative mind from an unusual perspective. He takes on a novel topic and ultimately says as much about creative thinking, experimental work and an imaginative mind as he does about Darwin.

Reference