try. Cornelia Kemp and Kilian J. L. Steiner analyze why this connection did not work so smoothly in the cases of the photographic section and the special exhibition on television, respectively. In an inspiring article, Christian Sichau explains how the ideologies of National Socialists and of the scientific and technical elites attached to the museum were propagated, emphasizing objects typical of a program that could be described as a politically based technoscience. Similarly, deliberate propaganda for the national autarky was in the background of the special exhibition on new basic materials described by Elisabeth Vaupel. Michael Eckert argues that this program was also responsible for the disappearance of objects representing "Jewish" theoretical physics. Nevertheless, racist ideology was also behind the discreet but effective erasure of the impact of scientists and engineers from Jewish families. The story of an airplane told by Hans Holzer and Helmuth Trischler and the fate of a vintage car described by Karen Königsberger illustrate this fact. But they also show that the allegedly objective exhibition practice was in fact influenced by contemporary interests and dispositions throughout the museum's history—not only during the NS period. Despite its efforts to gain more social relevance and attract more visitors by presenting itself as a platform for actual technological achievements, the most popular events at the museum were propaganda exhibitions organized by external authorities. Two prominent examples, discussed here by Jobst Broelmann and by Wolfgang Benz, are the Navy exhibition of 1941–1942 and the infamous racist show "Der ewige Jude," successor of a similar anti-Bolshevist monstrosity.

Introductory essays, interesting pictures from the archives of the museum, a list of abbreviations, and name and subject indexes supply a sufficient editorial frame. An unfortunate fact is the overlap of the content of several articles, with the result that some details are explained repeatedly. The volume makes clear that there is still a lot of historiographical work to do, particularly on the role of the allegedly "nonpolitical" presentation of objects of science and technology—more precisely, on the way in which subtle messages were communicated through different kinds of presentation and the intentions behind them. This can lead to a deeper understanding of the function of the museum—and not only in the NS period.

THOMAS STEINHAUSER

Julia Voss. *Darwin's Pictures: Views of Evolutionary Theory, 1837–1874*. Translated by **Lori Lantz**. vii + 340 pp., illus., bibl., index. New Haven, Conn.: Yale University Press, 2010. $45 (cloth).

Even conscientious readers of Darwin's *Descent of Man* (1871) may not recall anything about the Argus pheasant. It occupies several pages in the book's long and eminently skimmable second part, on sexual selection. Now Julia Voss makes a brilliant case for a closer look, where "look" signifies more than just reading Darwin's words. His accompanying images of Argus pheasant feathers are the main subject of her chapter on the *Descent* in *Darwin's Pictures*. Her other three chapters concern, respectively, the Galápagos finch portraits in the second edition of the *Journal of Researches* (1845), the tree of life diagram in the *Origin of Species* (1859), and an engraving of a laughing monkey in *Expression of the Emotions in Man and Animals* (1872). The whole adds up to a stimulating, if at points frustrating, survey of Darwin's major works and the visual cultures of natural history in his day.

Of the opening pair of chapters, the first, on the finches, is the more successful. The 1845 image is of four finch heads, arranged to show gradation in the size of head and shape of beak. Fascinatingly, Voss speculates that Darwin included the image in his revised *Journal* in order to distance himself from *Vestiges of the Natural History of Creation* (1844), which tied his account of the Galápagos fauna to a nongradualist evolutionary theory. But her standout achievement is her embedding of the image within the iconography of the new genre of bird identification books and the social history of their makers. John Gould, so often encountered as "Darwin's bird expert," is here revealed as an especially successful instance of a new type of natural history professional, servicing a growing market. Alas, nothing quite as surprising or instructive emerges from Voss's handling of the *Origin*'s tree of life diagram. Drawing fitfully on a huge literature, she presents tree and tree-like images in abundance, from Darwin's notebooks and the wider worlds of taxonomy, embryology, and paleontology. But she never reckons with what, since Adrian Desmond and James Moore's *Darwin's Sacred Cause* (Houghton Mifflin Harcourt, 2009), has become *the* question: namely, how far Darwin's family tree of species should be affiliated to the ethnologists' family tree of the human races. *Darwin's Pictures* shows small signs of revision in light of work published since the 2007 German original,

including passing references to *Darwin's Sacred Cause*. Here something more fundamental was called for.

The last two chapters are likewise hit and miss in turn. On the Argus pheasant, Voss makes it plain, as Darwin did not, that this peacock-like bird came to his attention thanks to a critic, the Duke of Argyll. In the *Reign of Law* (1867), Argyll had insisted that the amazing shading effects that make Argus pheasant wings appear as if they have spheres in them showed that the Creator, like man, has a taste for ornament for ornament's sake. In the *Descent*, Darwin conceded the difficulty. A selectional story for the spheres, he wrote, "seems as incredible, as that one of Raphael's Madonnas should have been formed by the selection of chance daubs of paint made by a long succession of young artists, not one of whom intended at first to draw the human figure" (1871, Vol. 2, p. 142). The crux of Darwin's reply was that a graduated series, from spot to sphere, can be recovered not from other, related species but, remarkably enough, from other feathers on the Argus pheasant's wing. Voss includes color photographs of a mounted specimen that Darwin likely examined at the British Museum and of the surprisingly crude and note-filled sketches he made. So close up are the published images, and so complexly labeled and captioned, that no one scanning at speed would guess that they represent wing patterns, much less beautiful ones. But Darwin referred to them extensively in building up his argument for the possibility of gradation. Noting, finally, the care with which male Argus pheasants display their feathers before females (as shown in another image in the second, 1874, edition), Darwin concluded that sexual selection down the generations was the best—indeed only—explanation for how the Argus pheasant got its spheres.

As with Voss's second chapter, her fourth suffers by comparison with more recent publications, in this case Phillip Prodger's *Darwin's Camera* (Oxford, 2009). Both Voss and Prodger deal generally with the *Expression*'s illustrations. But Prodger has a book to do it in, and he provides a great deal of detail that Voss does not—for example, that the artist who produced the initial drawings of the laughing monkey later reported that he doubted it was actually laughing. More problematic is an interpretive theme that is distinctively Voss's. She is much concerned with the presence of gorillas in mid-Victorian print culture and their supposed absence from Darwin's writings, imputing to him coy silences and deflections when it came to humans and apes. We learn that Darwin "kept the fact that he considered gorillas and chimpanzees to be our closest relatives to himself" (p. 183) and that, as part of this same bury-the-bad-news strategy, he let *Expression* readers gaze not at a snarling gorilla but at a laughing monkey. Turn back to the *Descent*, however, and we read that the "gorilla and chimpanzee" are "now man's nearest allies" (1871, Vol. 1, p. 199)—which, Darwin continued, was why Africa was a better bet than the alternatives as the home of humankind's progenitors. The evolutionary genealogy he went on to supply was vividly rendered, but without a picture in sight.

GREGORY RADICK

Sheila Faith Weiss. *The Nazi Symbiosis: Human Genetics and Politics in the Third Reich*. 383 pp., illus., bibl., index. Chicago/London: University of Chicago Press, 2010. $45 (cloth).

The "Faustian bargain" of German biomedical science with the Nazi regime is the overarching theme of *The Nazi Symbiosis*. Like the mythical Doctor Faustus, who sold his soul to the devil in return for exhilarating knowledge and insights, leading scientists loyally served the Nazi regime in return for generous support of their scientific research. The existing scholarly literature is extensive and loaded with thoroughly detailed accounts of Germanic quality. And it is mostly in the German language. Sheila Weiss's ambition is to provide an overview in English for a general audience.

The mixed blessing of science has been a main theme of Western cultural discourse through the last hundred years. The atrocities of two world wars stimulated a torturous soul-searching. It was not only a question of fearful weapons and other instruments. For many, the Enlightenment cult of scientific knowledge appeared to be the fundamental problem. Germany has been a hotbed of such ideological worries—expressed, for instance, by the neo-Marxist Frankfurt School of philosophy and social science.

The core of Weiss's book is three chapters well rooted in her own research. "The Devil's Directors at Dahlem" describes the development from the 1920s through the Nazi period of the infamous Kaiser Wilhelm Institute for Anthropology, Human Heredity, and Eugenics located in the Berlin suburb of Dahlem. "The Munich Pact" similarly describes and analyzes the German Research Institute for Psychiatry located in Munich. And in "Politicized Pedagogy" Weiss shows how biology in secondary schools be-