In *Doctored*, Tanya Sheehan, assistant professor of art history at Rutgers University, hypothesizes about the links between photography, medicine, and culture in antebellum Philadelphia. The book explores theories about how the medical and photographic professions worked with and against each other to achieve legitimacy, and why it is culturally significant to link photographic, technological, and artistic studio practices to nineteenth-century medical practices. Sheehan argues that popular social preferences for healthy looking bodies were applied in medical and photographic professions: doctors and photographers attempted to construct healthy bodies free of blemish or injury, and with fair skin. The photographic portrait, then, could either evince success by documenting a patient before and after a procedure, or the photograph could change what medicine could not: lightening skin tones and re-touching blemished faces. Sheehan’s *Doctored* adds an important confluence of science and art to published histories of photography.

The author’s serious arguments are lightened with occasional humor, making for a pleasurable read. Sheehan problematizes medicine and photography in nineteenth-century Philadelphia in hopes of prompting further scholarly debate. For example, Sheehan uses surgery as an allegory to better understand the process of photographic portraiture. With both studio photography and surgery, the aims included healing the body with little pain or memory of the procedure. In turn, Sheehan points out that this lack of memory from being photographed confuses the popular notion that photographs serve as indexical links to their subjects.

Chapters one through four use images, photographic literature, and medical practices to emphasize the conditions of post-Civil War Philadelphia. The final chapter is an abrupt change of material: how-to books about digital photographic manipulation. While the book reads fluidly as a whole project, this chapter feels like an afterthought. In spite of this, it functions as a concrete example of how Sheehan’s medical metaphor for photography is applicable outside of late nineteenth-century Philadelphia.

With elegant endpapers and a unique but readable typeface, *Doctored*, is a nicely constructed book, yet it contains fair reproduction-quality grayscale illustrations. The brief appendix, "Philadelphia Photographic Periodicals, 1864-1890," is particularly useful as a history of small and short-run photographic serials, which is vast and largely unknown. Though Sheehan provides brief definitions for some photographic terms, readers would benefit from a pre-existing basic understanding of early photographic processes. However, the interdisciplinary nature of her project makes it suitable not only for photo historians, but also for those interested in medical and scientific history, critical race studies, and cultural studies.

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