

involve the inhabitants of the High Arctic themselves.

It is obvious that this book is more than the result of a lifelong academic career devoted to the High North. It is a work written by a colleague with a deep understanding of Arctic Greenland, its exploration, and its people. I can fully commend it to any (maritime or Arctic) historian with an interest in the polar regions of the globe, but I also recommend it to any reader without deeper knowledge who is interested in the history of the exploration of the high North. It will present a picture that places Greenlanders in the middle of their own history and illustrate that all kinds of artifacts are equally important as sources for historical research as archival materials.

Finally, the publisher, Museum Tusculanum Press, needs to be commended for having produced a book of outstanding quality. Print, paper, design, typography, and selection of illustrations make the book a feast for everybody with the slightest bibliophilic tendencies. A recommended retail price of US \$75.00 might appear high, but as the book is 500 pages in large format with 325 colour plates, it is certainly good value for the money. In the interest of full disclosure, this reviewer is not only a maritime historian specializing in the polar regions, but has also worked as a museum curator for many years. This might possibly bias me toward valuing any historical research that is based on artifacts in addition to archival materials. Given this background, I would like to state that Dawes' new book was one of the most pleasant surprises within the last few years.

Ingo Heidbrink  
Norfolk, Virginia

**Veronica della Dora. *Where Light in Darkness Lies. The Story of the Lighthouse*. Chicago, IL: University of Chicago Press, Reaktion Books, [www.uchicago.edu](http://www.uchicago.edu), 2022. 280 pp., illustrations, appendix, notes, bibliography. US \$31.50, cloth; ISBN 978-1-78914-549-6. (E-book available.)**

From their beginnings in the coastal Christian chapels and temples of the Mediterranean to the modern electrified beacons of the United States, Veronica della Dora presents an interesting cultural history of lighthouses. Her interest in on how people historically have imagined and perceived lighthouses, rather than on technological improvements is a welcome diversion from traditional lighthouse histories. This approach, by the author's own admission, is "not a history of lighthouses" (34). Because the subtitle, *The Story of the Lighthouse*, implies a standard

history of lighthouses, some readers expecting a narrative history might be disappointed, but this book is well worth reading. There is much to be gained from the author's cultural focus on the human imagination and perception of lighthouses, including even a bit of history.

Della Dora divides her study by topic into light, darkness, power, sound, and memory. It is through these concepts that the author expertly explores the cultural significance of lighthouses, including their relationship with religion, their role in literature, their status as symbols of empire, their use in establishing radio communications, and their place in our historical memory. For instance, in the second chapter on darkness, della Dora relates the lighthouse to Herman Melville's description of the water's edge in *Moby Dick* (66-7) and places the lighthouse within the romanticism of William Wordsworth's poetry (82-3). These examples aptly support her argument that the lighthouse holds a special place in our imagination. Later in the chapter on power, della Dora discusses the recent lighthouse-building frenzy in the South China Sea as an example of Asian nations seeking to expand their empires. Under the United Nations Law of the Sea, a nation's coastal maritime zone is not extended by low-tide elevations, "unless lighthouses or similar installations which are permanently above sea level have been built on them" (127-8). The international Law of the Sea is important because it sets boundaries on where a nation can extract natural resources. Della Dora shows how lighthouses not only mark the boundaries of nations, but how they also become political participants in the expansion of empires and the competition for natural resources. Building lighthouses on low-tide elevations extends a nation's coastal maritime zone, allowing that nation to stake claim to the natural resources within those extended boundaries.

*Where Light in Darkness Lies* is well-sourced, drawing on cultural references that include Virginia Woolf's *To the Lighthouse*, Jean Guichard's famous photograph of the La Jument lighthouse during a storm, movie posters, postcards, oil paintings, and popular lighthouse narratives amongst others. These sources not only demonstrate the breadth of della Dora's research, but they also help the author reach the broadest possible audience. There is something in *Where Light in Darkness Lies* for anyone with even a minute interest in lighthouses.

Despite the well-deserved accolades, *Where Light in Darkness Lies* does fall short occasionally. One such place is the fourth chapter on sound. Della Dora does a good job discussing fog bells, canons, fog horns, and radio communications found at lighthouses, but the discussion focuses exclusively on those technologies without relating them back to the lighthouse, thus relegating the structure to a very secondary role. In order to support the argument of our imagination and perception of lighthouses, the chapter needed

to make a stronger intellectual connection to the lighthouse beyond the fact that these technologies are simply located at the same site as the lighthouse.

*Where Light in the Darkness Lies* is an exceptionally clear, well-written, and beautifully illustrated work that deserves to be read from cover to cover. It adds significantly to our intellectual understanding of the history of lighthouses and their cultural impact. Lighthouse enthusiasts and maritime scholars alike will delight in the wealth of information packed into della Dora's narrative.

James Risk  
Columbia, South Carolina

**Stefan Dramiński.** *The Aircraft Carrier Hiryū: Anatomy of the Ship.* Oxford, UK: Osprey Publishing, [www.ospreypublishing.com](http://www.ospreypublishing.com), 2022. 336 pp., illustrations, bibliography, index. US \$60.00, CDN \$80.00, hardback; ISBN 978-1-47284-026-4.

This work is the seventh entry in Osprey's *Anatomy of the Ship* series, examining the Imperial Japanese Navy Aircraft Carrier *Hiryū*. Best known for her participation in the Japanese attack on Pearl Harbor and subsequent loss following the Battle of Midway, author, and graphics artist Stefan Dramiński has used his digital skills and techniques to produce incredibly detailed three-dimensional renderings of the warship to allow for a visual examination of the *Hiryū* at a level not possible since her loss eighty years ago. As Dramiński's fifth entry in the *Anatomy of the Ship* series, this study follows his established pattern of brief textual information followed by general arrangements, sectionalized views, component renderings, and, as the vessel was an aircraft carrier, aircraft renderings as well. A biography is present at the end for further research.

The work is divided into two sections, text, and renderings. The text section is relatively short, consisting of twenty-eight pages of analytical data and a twelve-page chronological timeline of the *Hiryū*'s service history. The information provided in this section examines the *Hiryū*'s inception, her hull structure, armour protection, propulsion, aircraft, and armament. This is accompanied with several period photographs of both the *Hiryū* and other Imperial Japanese carriers along with tables covering principal characteristics, relevant specifications, and a hull-frame spacing guide, the latter of which ties in nicely with the renderings section. The chronology is well done, with entries of different lengths depending on the situation addressed. The attack on Pearl Harbor and the Battle of Midway both receive multiple entries broken down by time in addition to date, allowing for a more 'blow-by-blow' recounting of the carrier's greatest attack and final loss. Both the kanji and Romanized