

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, 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

Japanese names for ships, departments, and equipment are provided in both the text and drawings sections, along with the literal English translation. This is especially appreciated for ship names, as it is too often the case that Imperial Japanese Navy vessel names are not given their full due. Dрамиński also provides insight into the standard naming conventions followed by the Imperial Japanese, with the *Hiryū*'s English name *Flying Dragon* following the theme of "flying creatures" for purpose-built carriers (10).

Dрамиński's computer renderings naturally form the core of the work. These are divided into thirty-eight pages of primary views and 256 pages of detailed shots within nine subsections. The primary views offer several angles of the *Hiryū* as she appeared following her commissioning, laden with her aircraft on 7 December 1941, and in her final configuration for the Battle of Midway on 4 June 1942. This included outboard profiles, top-down, bow, stern, detail, and angled shots, giving one a good, overall impression of the ship's scale, configuration, camouflage, and, in the case of the Pearl Harbor renderings, flight deck aircraft capacity. These lead nicely into the chapter on general arrangements, which are in effect computer line drawings of some of the primary views with annotated scales. The hull and hangar structure then receive a sizable treatment, with general views, deck plans, and transverse sections fully rendered, with supporting line drawings which are labeled to highlight the purpose of the compartments and machinery. The transverse sections are especially impressive, as Dрамиński's slightly angled rendering of each ship frame shows the vessel as a "slice" with aircraft fully loaded in the hangar bays, displaying the cramped, confined nature of the design in a way that is not possible with words alone. The superstructure receives similar treatment, supplemented by a first-person view of the *Hiryū*'s bridge (215). Then the flight deck follows, with line drawings identifying the major components and detailed renderings showcasing features such as aircraft locking eye plates, windshields, and cranes. The final five sections cover the minutia of ship armament, optics, fittings, aircraft, and boats, rounding out the work's coverage of the *Hiryū*'s anatomy.

I can think of few possible improvements. Including a scale in the primary views section would be appreciated. This would help with the visual understanding of the drawings and also bring the depictions in line with the other sections that have listed scales or "rulers." A section noting the combat damage received at Midway would be appreciated as well, highlighting on drawings where impacts occurred to better illustrate the affected compartments of the ship. Finally, since the *Hiryū*'s wreck was located in 2019, it would be interesting to see side-by-side comparisons of the renderings and underwater remains to highlight the state of preservation and battle damage. These are, of course, minor suggestions to improve possible future editions of Dрамиński's

already impressive work.

The Aircraft Carrier Hiryū is an incredibly insightful examination of the often murky world of Imperial Japanese carrier designs. Dramiński has done an excellent job at translating the surviving blueprints and documentation into uniquely detailed views of the vessel that provide a great deal of insight into her construction, arrangement, conditions, and design limitations. As such, this is an excellent supplementary work for those studying the history of the Japanese carrier forces, the attack on Pearl Harbor, or the Battle of Midway, and is an excellent tome for model builders and those interested in marine architecture of the mid-twentieth century.

Charles Ross Patterson II
Yorktown, Virginia

John Fairley. *The Royal Navy in Action. Art from Dreadnought to Vengeance*. Barnsley, S. Yorks: Pen & Sword, www.pen-and-sword.co.uk, 2022. 160 pp, illustrations, appendices. UK £30.00, US \$60.00, hardback; ISBN 978-13990-094-92.

This attractive book uses paintings and drawings to illustrate Royal Navy operations from early actions in the opening weeks of the Great War to strikes in 2021 by the new carrier, HMS *Queen Elizabeth*, against ISIS bases in Syria. The paintings – there are ninety-six of them in colour and eight line drawings – are drawn from museums and private collections. They are grouped thematically and described by John Fairley, a television producer and author who served in the RNVR in the late 1950s. A former journalist, his text is a very readable but eclectic, running dialogue peppered with interesting details. How many of us on this side of the Atlantic, for example, are aware that Prince Andrew (long before his reputation was ruined) piloted the first helicopter to arrive to rescue survivors from the requisitioned container ship *Atlantic Conveyor* off the Falklands in 1982? Another example is how Fairley describes how war artist, Norman Wilkinson, returning from a weekend's trout fishing in Devon in 1917, was suddenly inspired about how dazzle paint could confuse an attacking U-boat (29).

Good war art can convey the essence of a situation in a dramatic manner. The text quotes a Second World War artist who believed that five hundred years in the future war art would mean far more than contemporary records (ix). This collection includes several examples of striking paintings that communicate the core of a story. Outstanding cases in point are Richard Eurich's image of survivors from a torpedoed ship (91), Philip Connard's depiction of the control room of a First World War submarine during an attack (19), and Charles Pears'