

In terms of possible improvements, there does seem to be some repetition between the introduction and later sections of the work, mostly due to Lardas using the initial encounter between U-505 and Task Group 22.3 as a lead-in to the story. Two of the full-page computer-rendered images also appear odd. The cover image appears to show the Guadalcanal with a red and white striped flag and the towed U-505 with what seems like an upside down and backwards American flag, despite the fact that both should be flying standard American flags, with the Kriegsmarine ensign below the United States flag on U-505. The two-page rendering for the sinking of U-515 depicts the attacking American vessels with guns and torpedo tubes facing fore and aft rather than engaging the submarine, although Lardas describes how ferociously the two ships were shooting at each other. Given the size and prominence of these images, correcting them for future printings would improve their accuracy. Finally, there is mention at the end of the preservation of U-505 as a museum ship. An expansion of this would be appreciated, especially given the massive restoration and rehousing of the submarine that took place in 2004. The inclusion of photographs showing her current condition or the reconstructed depiction of the Guadalcanal's bridge at the museum would be a nice addition to the period photographs used throughout the rest of the work.

*The Capture of U-505* provides a solid entry into the tale of one of the most unusual and daring actions by personnel of the United States Navy during the Battle of the Atlantic. Lardas offers a concise summary of both the background to the 4 June 1944 encounter between Task Force 22.3 and U-505 and a rather detailed recounting of the seizure of the submarine itself. He covers the potential ramifications of the action, weighing the dangers to Allied code-breaking secrets alongside the treasure trove of technical and intelligence information gained. For those interested in the tactics of late war U-boats, the actions of escort carriers in the Atlantic, U-505, and the narrative of Allied codebreaking in the Second World War, this work is a fine introductory text.

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**Rod MacDonald.** *Pearl Harbor's Revenge. How the Devastated US Battleships Returned to War.* Havertown, PA: Frontline Books, [www.casematepublishers.com](http://www.casematepublishers.com), 2023. xvii+342 pp., illustrations, maps, notes, bibliography, index. UK £25.00, US \$37.95, cloth; ISBN 978-1-39901-329-1.

On the morning of 7 December 1941, aircraft launched from the Kidō Butai, Japan's fleet of six aircraft carriers located 200 miles offshore north of the island of Oahu, delivered what MacDonald calls "one of the most famous raids in all

of history” (11). Taking their targets completely off-guard, 183 bombers and fighters attacked the United States Naval Fleet in the US Territory of Hawaii. Eight US Navy battleships moored at Pearl Harbor – half of the nation’s entire fleet – were hit or sunk in the strike, along with seven other naval ships and hundreds of aircraft on Ford Island. That morning, 2,403 Americans were killed. Imperial Japan’s attack on Pearl Harbor was the catalyst that brought the United States into the war alongside the Allied Forces.

The well-chosen title, *Pearl Harbor’s Revenge*, and subtitle, *How The Devastated US Battleships Returned to War*, accurately reflect the subject and scope of Rod MacDonald’s book. Much has been written about the Pacific campaigns that followed the attack on Pearl Harbor, but little about the naval vessels and the roles they played. MacDonald’s history is essentially a biography of a fleet—a fleet of six damaged warships that were quickly salvaged, repaired, and improved before being put back into service, eventually taking part in operations that helped the Allied cause. The men who were attached to these ships, those who lived, worked, and died in the service of their country, are acknowledged and accounted for as essential parts of the ships, but MacDonald’s focus is the ships themselves.

Drawing on official war damage reports and naval records, congressional reports, first-person accounts and Japanese sources, the author begins by concisely describing what happened that morning, followed by the immediate salvage efforts. Maps and vivid archival photographs, including photographs taken by Japanese participants, are highly effective.

All eight ships present at Pearl Harbor that December morning were Standard-Type Battleships—older, First-World-War-era warships. Not quite obsolete, these vessels were slower and not as well fortified as newer ships being built. The author devotes a chapter to comparing the US Standard-Type Battleship to the new North Carolina-class battleships and to aircraft carriers. As the damaged ships were salvaged and repaired, they were fortified and improved, also described in a manner understood by the general reader.

Subsequent chapters follow the history and fate of each of the battleships that were casualties at Pearl Harbor: USS *California*, USS *Maryland*, USS *Nevada*, USS *Pennsylvania*, USS *Tennessee*, and USS *West Virginia*. Salvage operations, reconstruction, return to service, subsequent roles in naval operations are described, and are remarkable, each a unique contribution. For example, USS *Nevada* joined the Atlantic Fleet on convoy duty in 1943 and stood off UTAH Beach as part of the Western Task Force bombardment on 6 June 1944. This ship that had participated in two world wars, fought in both the Pacific and the Atlantic theatre, and eventually served as a target ship for an atomic bomb test at Bikini Atoll in July 1946—which she survived (233-241).

Each chapter about an individual vessel is prefaced with a list of the

ship's specifications before the narration of its story, illustrated with pertinent historical photographs. The result is a biography of a fleet of battleships—nearly half of the nation's battleships at the time—that were casualties of Pearl Harbor and came back to serve again. Well organized and presented, the book can be used as a reference for individual ships and battles, but is most meaningful when read as a narrative from beginning to end. MacDonald gives the reader a greater appreciation for the tremendous work that went into returning gravely damaged old battleships to war worthiness.

The author presents the necessary details of naval architecture and engineering in a clear manner, educating the general reader without weighing down the narrative. He includes a handy list of naval acronyms and abbreviations for reference. Chapter notes, a bibliography, additional resources, and an index are also appreciated.

Over a million people from all over the world visit the USS Arizona Memorial at Pearl Harbor each year; nearly as many tour the Battleship Missouri, the site of Japan's unconditional surrender to the Allied Forces on 2 September 1945, ending the Second World War. There is great general interest in these ships as historical military artifacts. *Pearl Harbor's Revenge; How The Devastated US Battleships Returned to War* is an important addition to naval history and more broadly, the history of the Second World War.

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**Leo Marriott. *Naval Battles of the Second World War. The Atlantic and the Mediterranean*. Barnsley, S. Yorks: Pen and Sword Maritime, [www.pen-and-sword.co.uk](http://www.pen-and-sword.co.uk). 2022. vii+151 pp., glossary, abbreviations, illustrations, maps, tables, appendix, bibliography, index. UK £20.00, US \$34.95, cloth; ISBN 978-1-39909-893-9. (E-book available.)**

This is a useful, modest book as a handy reference in the shelves of those who do not have access to either large reference libraries, or are less than comfortable with search media on home computers. It is, apparently, the first of an intended series to cover other naval battle sites. Useful because in the 19 battles described, each a mere seven- to nine-pages long, the author presents the location and strategic conditions, the participants, and the outcome of the battle. 'Modest' because that page count (7 to 11 each) includes usually two large ship photos per page and a map of the locale. The photos are mostly traditional – *Graf Spee* (2), *Exeter*, *Ajax*, *Resolution*, *Illustrious*, *RM Conte di Cavour*, etc. – plus sometimes a few action photos taken at the time. The maps are excellent and clear, although all a half-page in size. It serves to answer the