

viewed with suspicion on land, privacy was taken seriously aboard ships and relied on trust and loyalty. The private spaces that emerged on board were shaped by the tension between the rigid hierarchies, norms, legally defined structures governing maritime life, and the sense of anarchy brought about by the constant internal and external dangers faced at sea. Klein Käfer's particularly detailed introduction allows readers to gain a good understanding of the contributions and their place in the broader field of privacy studies even before reading the case studies. Without this framing, the integration of the case studies into the broader context might be lost. This highlights the volume's structure, which contextualizes, organizes, and synthesizes nine detailed, source-based studies through the introduction and conclusion. Through this organization, the authors illuminate privacy as experienced by people at sea. Notably, the volume not only includes a dedicated section on race, class, and gender, addressing long-neglected aspects of maritime research, but also demonstrates how gender and class issues permeate all contributions, illustrating the intersections between gender and postcolonial studies. While it is unfortunate that francophone case studies are absent, this gap provides a motivation for future research.

Overall, the volume offers a state-of-the-art theoretical framework for privacy studies and demonstrates how concrete maritime case studies can be situated within and applied to this framework. Though the case studies are highly specific, they provide points of departure for further research and the expansion of perspectives and sources. The volume thus unites contemporary work in privacy and maritime studies with concrete applications for gender and postcolonial studies, addressing a broad spectrum of scholarly inquiry.

Cassandra Dostert
Trier, Germany

**Knight, Katherine. *Boat*
Goose Lane Editions, 2025**

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There is something both satisfying and magical about a model boat and the material history of the sea, because, perhaps, full-size vessels are a little difficult to store and preserve. Model boats are found in the grave goods of pharaohs and the burial mounds of Viking chiefs. Examples in nautical museums are usually exquisitely detailed and a delight to behold and are a continuing draw in museum exhibits of the sea and ships. However, Katherine Knight's book

is not a volume about the handsome, intricately detailed builders' models which shipyards prepared for customers or museum model builders create on commission. While these are fascinating in their own right and are essential exhibits in maritime museums across the world, their very precision and lack of a human connection separates them from the vessels appearing in this intriguing volume.

Katherine Knight, now living in Pictou County, Nova Scotia, has an impressive record as an arts administrator and documentary filmmaker, but more importantly as an artist specializing in photographic works. Several of these award-winning photographic projects and series are focussed on marine subjects. Her works are found in a large number of public and private collections. The sea informs her earlier image series such as the buoys of Cariboo Harbour and navigation from Sorel to Le Havre and St. Pierre. This book, the first print publication in a lengthy professional resume populated with film productions and gallery exhibitions, takes root in the human connection and impulse to capture the essence of a boat. In strengthening the connection between the maker and the model, Knight wrests the boats away from the glass cabinets of the museum and the mantle pieces of the collectors and returns the craft to their environment. Many of the models are pictured at sea; drawn up on seaweed-strewn shores, nestled among the winter ice floes, and afloat in calm, protected harbours. The absence of relationships beyond the boat and its surroundings make it almost impossible (and unnecessary) to decide if what is pictured is a very small model or a large real vessel. In that environment the boats take on their true maritime persona, and with only a slight measure of suspended disbelief, become not models but the inspiration modeled.

The models tell the very human stories of their creators, most of whom have an intimate connection with the sea. The model boats they build are the boats with which they have direct experience. For the most part the boats modeled are not the greyhounds of the sea or the blue ribbon steamers. Drawing on the works of dozens of craftsmen (this appears to be an almost exclusive effort of males) of Atlantic Canada, the models range from the exact to the extreme. From punts to pirate ships to freighters and ocean liners they also range from the impossible ships of folk art to the casual precision of models which, when pictured in their proper environment, are almost impossible to tell from the vessels modeled. What you will find so expertly photographed in these pages are the models of dories, dinghies, draggers, punts, skiffs, longliners, trawlers and lobster boats that are found in the harbours of the Atlantic coast. The makers share the experience of knowing these boats from working aboard, not from imagining a vessel from a plan. This relationship is evident in the many models whose makers are unknown. The models are the manifestation

of intersecting leisure and labour.

Complementing the photographs are ten short essays, which offer a spectrum of thoughts on the models by their makers, collectors, curators, mariners, poets, and historians. Among the many “whats” and “hows” there are profound observations of the “whys.” Even what constitutes a successful model is different from maker to maker and from observer to observer. For model maker Jim Turple, originally from Pictou Island, the measure was whether it looks decent and floats for kids to play with. William Knight, a scientist, curator, and historian, worked with models used as research instruments in wind tunnels and towing tanks and looks to the crafting and tinkering embedded in science allowing experimentation of design. Writer and curator Peggy Gale, originally from Newfoundland, writes of time never being empty in the seasonal fishery. Winter was a time of making and repairing nets, boats and wharves and even when those tasks were done it was often the making of model boats that was the chosen activity of scarce leisure. For Watson Knickle, a model builder from near Lunenburg, looking at a model enables him to imagine himself aboard the real boat out to sea and that gives him pleasure.

Boat is as good an example as exists of the ability of material culture to tell stories. The one hundred or so model boats in this collection have at least as many stories. Although not a conventional view of nautical history, *Boat* gives a revealing and thought-provoking perspective and is highly recommended.

Harry T. Holman
Charlottetown, Prince Edward Island

Konstam, Angus. *The Convoy: HG-76: Taking the Fight to Hitler's U-boats* Osprey Publishing, 2023

320 pp., illustrations, notes, bibliography, appendices, index

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British Prime Minister Winston Churchill said after World War II that there was only one thing that really frightened him during the conflict: the U-boat threat. If the Germans could stop the flow of food, munitions, equipment, and troops to Great Britain, then the war would ultimately be lost. Thus the Battle of the Atlantic was crucial to defeating Nazi Germany. This book by Angus Konstam describes a small but vital part of that six-year campaign.

At first look, the narrative would appear to be a little odd as its focus is on a single Allied convoy from Gibraltar to England in a campaign that saw