

programming (256). Canadian readers may be interested to know that this and one other brief mention of our nation are the only two in the entire book. Most of the cultural references used throughout the text, including but not limited to names of television shows and actors, will not be familiar to Canadian or American readers as this book has been produced for the British reading, or perhaps television-watching, public.

The inclusion of female crew members, notably in *Making Waves* (200–201) and then in all other subsequent series is a recurrent thread that Rayner weaves throughout his evaluation of various programs. The way that different televised depictions of the Royal Navy include or stereotype women and the subsequent inclusion of gender-related topics such as “solidarity” (202) and “emotion” (223), not to mention “relationships” (the implication being of the elicit or forbidden persuasion; 222) provides an interesting subnarrative for this otherwise seemingly unrelated work. Although this reader does not agree that these topics are gendered as they apply to all, they only appear in this book after the introduction of female personnel at sea and are often discussed in relation to their presence or characterization.

Last but not least for a work focused on visual depictions of an ever evolving yet established and “sure” entity like the Royal Navy, it is incredibly text-heavy. This reader’s experience, especially as one less familiar with the ships, places and people in question, would have been greatly enhanced by additional imagery or perhaps by more varied imagery with less of a focus on wide-angle shots of vessels at sea.

This book is an intriguing study of depictions of the Royal Navy on television over the last half-century. One can only wonder what the next 50 years hold for both the Royal Navy and television as a medium of communication. As interested readers can in fact read the e-book for free, as of the time of writing, this reader encourages them to do so. In guise of conclusion, this reader also offers a recommendation – if she had to pick just one of the many programs profiled in this work to watch, she would choose *Submarine* (BBC, 1985).

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**Riess, C. Warren. *Studying the Princess Carolina: Anatomy of the Ship That Held Up Wall Street***

**Texas A&M University Press, 2023**

464 pp., illustrations, maps, notes, bibliography, glossary, index

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Warren Riess’s work about the *Princess Carolina*, an early eighteenth-century

colonial merchant ship that was discovered and excavated in 1982 in Lower Manhattan, masterfully describes the highly technical and laborious task of determining a wooden sailing vessel's origin, original design, and construction based on its remains. Riess hopes his readers will consult *The Ship That Held Up Wall Street* (published in 2014) before reading this work, as his previous book historicizes his research and describes the excavation's specifics, better equipping audiences with the necessary information to understand the methods of analysis Riess employs in *Studying the Princess Carolina*. In his recent volume, Riess takes the reader through the shipwright's probable design process step-by-step and discusses how the ship was repaired and adjusted before its burial in the mid-eighteenth century. Through decades of dedicated study, Riess's work corrects a few earlier conclusions pertaining to the vessel's composition, sheds light on the skills of shipwrights who commonly worked with limited resources, and illustrates how Benjamin Austin's presumed designs of the *Princess Carolina* can possibly reveal eighteenth-century merchant shipwright methods otherwise absent in historical treatises.

A word of warning to the reader: Riess's second volume is written in the syntax of a nautical specialist in archaeology who has spent over 30 years studying this specific vessel. In chapter one, he assumes his readers have "some knowledge of wooden sailing ships" (2) but this apparent forewarning leaves the average Age of Sail scholar lost in a sea of complex equations, calculations, and graphs. Rudimentary understanding of the outer and inner workings of preindustrial wind-powered ships is essential to access the information in this volume. Riess uses the scientific data gleaned from the original excavation to comprehensively determine the ship's original design technique and construction by "working backward" from a broken and splayed hull with collapsed decks (6).

Throughout this volume, Riess analyses the laboratory and field data collected during the 1982 excavation in Manhattan's Wall Street financial district. The book is organized into five chapters with chapters two, three, and four comprising the bulk of the research about the shipwright's hull design method, construction details, and internal structures. Chapter one gives essential background and scope to the excavation and chapter five concludes. However, the explanation of the ship's history is limited since Riess's primary concern is to interpret the scientific data early on; one can understand within the first few paragraphs that this volume is designed to be a successor to the 2014 book and not a stand-alone work. At first Riess provides sufficient context understandable to a general audience but quickly narrows his focus on the empirical evidence, unavoidably changing his lexicon to address specialized readership. Nevertheless, most readers can still piece together Riess's general

ideas between calculations if they do not lose heart.

One of the author's primary concerns is to postulate Austin's original design of the *Princess Carolina* which he expounds upon in his second chapter. Riess consults published seventeenth and eighteenth-century treatises on designing and building warships and compares these methods to the *Princess Carolina*'s approximate measurements. He concludes that Austin used a more basic geometric technique than his contemporaries that was "not published but kept secret, possibly kept only within [Austin's] shipbuilding family" (10). Identified as a three-masted oceanic merchantman with a large main cargo hold and additional storage between decks, the *Princess Carolina* was designed and built in 1717 in Charleston, South Carolina for the shuttle trade between Charleston and London.

For readers with the savvy for data analysis as much as wooden sailing ships, Riess's work is replete with impressive research concerning the *Princess Carolina* and harnesses the potential to convey how eighteenth-century shipwrights methodically designed merchantmen. Prior to calculating Austin's design method, Riess asserts that maritime historians were left to assume that builders employed the same methods of design to merchant ships as shipwrights outlined in treatises about British warships (94). Although the *Princess Carolina*'s remains are but one example of how shipwrights possibly mapped out merchantmen—and the actual construction of ships were limited to available resources—Riess nevertheless ascertains that the vessel that "held up Wall Street" fits into what nautical specialists surmised about the erection of common transatlantic colonial merchant ships during the early eighteenth century. Although Riess's work could prove challenging for those unfamiliar with nautical archaeology and the economic, ecological, and political implications of the period, the breadth of data meticulously organized, aptly presented, and expertly interpreted is an invaluable contribution to the field of maritime studies through its deft exposition of empirical evidence.

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**Rodger, N.A.M. *The Price of Victory: A Naval History of Britain, 1815–1945*  
W.W. Norton & Company, 2024**

xxxix + 934 pp., maps, illustrations, appendices, notes, glossaries,  
bibliography, index

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Where does one even begin when reviewing a work such as *The Price*