

Finally, Martínez often seeks explanatory factors in genetics, imagining a family predisposition to character, morality, political acumen and so on.

This book is for patient readers who want grand narrative, rich description and detail. Phrases like “A Nordic star in the blue sky of Castile” describing Berenguela’s daughter-in-law Beatriz of Swabia will stay with me for a long time (512). Martínez’s exuberant prose and speculative approach has the flair of fiction without dialogue. The length of the book may discourage intended audiences, and a number of distracting mistakes and translation errors (mostly about the terminology of family relationships) may confuse readers who do not already know Berenguela’s story and the history of her era, even if they do not diminish the power of the research or strength of argument.

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OLGA SENDRA FERRER. *Barcelona: City of Margins*. Toronto: U of Toronto P, 2022. xii + 272 pp.

In *The Intimate Resistance* (2021), the philosopher Josep Maria Esquirol proposes his readers to reconsider the traditional notion of a limit as a point where capacities have been reached and tension is insurmountable. Instead, Esquirol asks that the limit be thought of as a “neighboring zone”; “the stitched area, the seam, there where hooks bring together two points ... it allows us to continue with the relevant subjects under a new light” (152). In her timely and captivating study, *Barcelona, City of Margins*, Olga Sendra Ferrer challenges the way one understands the production of space and the advent of democracy in late-Francoist Barcelona through a focus on urban limits and a recasting of the marginal subjects in the city’s shantytowns and monobloc developments whose presence broke through the “harmonious façade of the dictatorship’s physical, social, and cultural structures and indicate other possibilities” (7).

The concept of the limit as a “neighboring zone” is replaced in Sendra Ferrer’s study with the margin, a persuasive and highly effective hermeneutic framework the author deploys to indicate exciting new possibilities of meaning in the writing of Francesc Candel (Chapter 2) and the photography of Joan Colom and Isabel Steva Hernández (Colita) – Chapters 3 and 4 –, though Sendra Ferrer’s analysis touches on a number of additional writers and photographers. She also communicates consistently the broader artistic and cultural movements in which the main foci of the chapters were situated. For Sendra Ferrer, the margin is a space in which

practice and discourse are in constant motion, at times concerted and at others in contradiction. Like Esquirol's rewriting of the limit, Sendra Ferrer's margin is not isolated and non-dialectical, but engages and resists "stable power structures whose origin lies in the bipartite divisions that characterize the setting and social space of the Barcelona of the dictatorship" (10). The author brilliantly develops this concept in conjunction with a reading of theorists of urban space, including Manuel Delgado's theory of transversal space, Henry Lefebvre's practiced places, and De Certeau's distinction of space and place. However, Sendra Ferrer argues that the idea of margin is unique in its sedimented nature, leaving behind traces that alters the structure and collective imaginary of the city. Voices on the margin do not carry out this rewriting of urban space in a defiant manner, but through a structure of dissent that prioritizes specific, local issues that have a bearing on the everyday.

A crucial example of such dissent emerges in a poignant reading of Candel's opus, which the author argues was a crucial piece in the formation of the neighborhood associations that acquired a prominent place in Transition-era Barcelona. If the blueprints of urban planners and municipal authorities, looking to sanitize the emergent tourist city of unseemly elements, collapse identity and heterogeneity through the production of absolute space, Candel revalorizes the lived experience. As Sendra Ferrer elegantly argues, Candel, in very concretely identifying the deficiency of the material conditions of the city's margins, projects a dissent that "although circumscribed by the context of dictatorship, establishes a dialectic opening that creates a mechanism for protest that will outlast the dictatorship" (75).

Continuing the relation of the margin to dissent from within the system, the book's third chapter frames the photographer Joan Colom's work in terms of a "quiet revolution." Against conventional interpretations of Colom's photographs of the Raval, which accuse the photographer of either mythologizing difference or profiting off of exoticism, Sendra Ferrer perceives in the images spaces of flow and exchange that reopen the possibility of the social cohesion amidst the dictatorship's fragmentation of the city. The dialectical nature of the margin reappears, as Colom's streetscape "emphasizes the dialectic nature of coexistence in the street, precisely that which the housing complexes were intended to eradicate" (143).

Chapter 4 segues into an additional photographic conceptualization of Barcelona via an analysis of the work of Colita. Sendra Ferrer expertly sutures together the transition from Colom to Colita, viewing in both a form of dissent that arises from contesting the prescribed uses of space, but with a heightened stress on the visibility of restricted environment in the latter. Through an elucidating analysis of Colita's photography, Sendra Ferrer

shows how the exercise of gender-specific roles led even public space to betray an interiorization that one normally would associate with the domestic sphere. At the same time, Colita's subjects transform the restrictive spaces to which they are assigned, thus acquiring an agency that Colom does not grant the female subjects of his work.

*Barcelona, City of Margins* artfully develops the notion of the margin in conjunction with a structure of dissent that is demonstrated time and again in the analysis of Candel, Colom, and Colita. To develop this analysis, Sendra Ferrer includes a second chapter that discusses the spatial dimensions of Francoist thought and practice and clarifies more profoundly the nature of the clash with the formal city that marginal dissent poses. Dissent of this character, with a preference for solidarity and dialogue, contrasts with other examples of more outright defiance, not part of the purview of this study, that also persisted until the later years of the dictatorship. Urban space, of course, allows for different means of transgression, and one possible offshoot that leads out of *Barcelona, City of Margins* would be to consider the confluence of Sendra Ferrer's concept of margin with perhaps the more "noisier," anti-establishment voices that also in some measure "give back to us a Barcelona of margins" (194).

There is much to recommend in Sendra Ferrer's important study. *Barcelona, City of Margins* is essential reading on several fronts, from the conceptual realm as related to theories of space, to historical studies of Francoist urbanism and Barcelona city planning, and of course to those interested in the individual authors and photographers assigned to each chapter.

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MARIANA CECILIA VELÁZQUEZ. *Cultural Representations of Piracy in England, Spain, and the Caribbean: Travelers, Traders, and Traitors, 1570-1604*. New York: Routledge, 2023. 235 pp.

*Cultural Representations of Piracy* takes a unique approach to the study of piracy. While most early modern historians examine the economic consequences, social effects, cultural impacts of piracy on the maritime world, the author takes an entirely new examination: the linguistic and semantic distinction of pirates. "Pirate" has been a term used for centuries to describe raiders, looters, murderers, or even simple nuisances, usually at sea. However, there has not been an in-depth study of how exactly pirates have been defined and why. Why has the definition and interpretation of