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.

WILLIAM VIESTENZ
University of Minnesota, Twin Cities

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

"piracy" moved and changed over time? How did the term become so convoluted? And, most importantly, who was a pirate in the sixteenth century? Using Sir Francis Drake as a case study, Velázquez seeks to answer these very questions and argues that "from the 1570s to the early 1600s, an array of early modern authors – lawyers, diplomats, European and colonial officials, as well as marginal Creole individuals – wrote about piracy to discuss the meanings of property, articulate jurisdictional boundaries of geographical space, and negotiate the limits of sovereignty and commercial exchange" (Velázquez, 4).

One of the main problems that has plagued historians has been the methodological approach to define piracy "through an exclusionary and binary lens when classifying maritime predators" (Velázquez, 5). Simple distinctions between sailors containing letters of marque versus those who did not became too muddled. Sir Francis Drake is key to this to comparison because of the way he forced negotiations on to Spain while playing a role in England's wars before the definition of piracy became solidified. His role defined the period of the malleability of piracy between 1570 and 1604 as political conditions changed with the cessation of hostilities between England and Spain (Velázquez, 12).

The author's most significant claim is that the term "pirate" was used as a concept to define and question boundaries of property, space, and sovereignty as political identities and European narratives of imperial power began to define the Caribbean geographic space in the late sixteenth and early seventeenth centuries. The arguments and claims of this monograph are supported by six highly detailed and deeply researched chapters. Chapters One and Two focus on Sir Francis Drake by first examining how his image as the "knight of the seas" emerged while the concept of piracy was used in an ambivalent category to define the borders of property and space. The second chapter builds on that murkiness by examining Drake's Caribbean raid against the Spanish, often thought of as an act of piracy, even though it was an undeclared war between England and Spain. This conflict thus created new imperial narratives of power in the growing Anglo-Spanish Caribbean competitions.

The third chapter provides an excellent bridge between those analyses by analyzing how the Caribbean islands were a "mythical space" defined by outsiders who used European contentions in the region as an opportunity engage in unlawful activities. While the study of economic scarcity, political instability, and frequent trading of colonial enterprises in the region have been covered many times over by historians, Velázquez manages to take a unique spin on the topic by analyzing European definitions of territorial claims through the lens of the term piracy.

The fourth and fifth chapters dive deep into the linguistic analyses, which is the author's primary intention behind the book's key arguments. Harking back to Drake, Chapter 4 analyzes how the failure of King Philip II of Spain's Armada alongside Drake's above-mentioned Caribbean Raid. These two events intertwined when the Spanish twisted Drake's actions into villainous activities through every avenue, from libelous official reports to popular poems and ballads, and thus turned him into a pirate in the popular imagination. Chapter 5 builds on Spain's work discrediting Drake by demonstrating how the term "pirate" was not just a word but rather an entire flexible category to justify colonial enterprises through the Caribbean when economic, legal, political, and religious realms became twisted together as various European nations competed for power.

The sixth and final chapter of the book discusses how new patterns of competition rose in the Caribbean thanks to the lack of Spanish policing and thanks to their own internal struggles. The book concludes by demonstrating how European nations made the Caribbean their own basis of power.

The end result is to demonstrate how English, Spanish, and Caribbean entities used the term "pirate" to discredit each other and justify new imperial spaces in colonial enterprises. These are areas that have been explored by historians such as Lauren Benton and Mark Hanna, both of whom examine geographical and sovereign spaces between imperial powers. Hanna, in particular, uses these theories to explore how pirates played a key role in the development of the British Empire. However, Velázquez has taken a fresh approach to add to and support these historical arguments.

Using a slew of maps, woodcuts, and popular sixteenth- and seventeenth-century narratives from writers such as Grotius and Hakluyt bring the research into the historical context to create an entirely new examination of piracy. A linguistic examination of the term itself is an important new addition to pirate history, especially since the word has grown and changed over the centuries to fit narratives necessary to justify imperial power. Overall, Velázquez provides a convincing argument in a short but densely packed and engaging monograph that makes a significant contribution to the historical field of pirates and piracy.

REBECCA SIMON
Santa Monica College