antiquarian researches into a narrative, *à la* Gibbon. In effect, this formulation privileges the historical enterprise over the antiquarian one and, ironically, erects a barrier to the historical understanding of antiquarianism, with the narrative thrust of history doing considerable violence to the multivalence of antiquarianism. Miller confronts this obstacle directly by eschewing a traditional narrative structure. The volume consists of thirty-six sections, some barely a page long, others almost book length, which move chronologically from present to past and geographically from Marseilles eastward across the Mediterranean. This overall structure serves to contain a wealth of information, not all of which fits into neatly slotted categories. Indeed, the detail is sometimes overwhelming — and at times I felt my attention flagging — but Miller asserts that this superabundance is a part of the work's very nature: "[Y]ou, the reader, should expect to find a greater-than-usual proportion of detail to argument" (24). In this book, he wants to capture the experience of a twenty-first-century encounter with a seventeenth-century archive, where we wander sometimes as if in a dark room, fingering objects — the remnants of the past — whose nature, purpose, and value may be only partially revealed to us, if at all.

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Pirate Nests and the Rise of the British Empire, 1570–1740 by Mark G. Hanna. Chapel Hill, University of North Carolina Press, 2015. xvi, 448 pp. $45.00 US (cloth).

Can anything new be said about early modern piracy? After radical pirates, democratic pirates, women pirates, black pirates, gay pirates, Jacobite pirates and sea Jacobins; after the Pirate Wars and the War against the Pirates; after piracy as ideology and piracy as business; after malefactors like Henry Every, John Quelch, and Edward Teach alias Blackbeard have been hunted by researchers to the ends of the earth — after all this, is it possible to imagine a perspective that adds to our understanding of the phenomenon? Astonishingly, Mark Hanna has succeeded in that task with this remarkable book. By piling up a treasure-trove of archival information from Britain and its colonies, Hanna has written one of the most important works on piracy to appear in the last three decades.

Piracy has long been a fixture of Atlantic history. Pirates have been depicted as free-traders who violated imperial boundaries and flaunted the privileges of monopoly companies. Organized in self-governing, egalitarian and culturally diverse societies, they were initially perceived as

useful allies in the competitive warfare between expanding European states, before being ruthlessly wiped out by the proponents of commercial order and centralized control. England encouraged Caribbean privateers in the sixteenth century, maritime pillagers who were no better than pirates in Spanish eyes. After 1696, however, the newly formed Board of Trade began a campaign of extermination against pirates like Captain Kidd, who were seen as causing disruption within the English empire.

Hanna accepts most of this familiar story, but he binds the phases of piracy tightly into the commercial formation of empire and clearly shows why it eventually had to be erased. He is acutely aware of the slippery definition of piracy, which could include everything from privateering to commercial interloping to illegal logging in Central America. Throughout the New World, English piracy went hand in hand with colonialism. The supporters of Francis Drake and his marauding colleagues in the late 1500s tried to wrest trade and land from the Spanish empire. In the early 1600s, Robert Rich, Earl of Warwick, invested in the Virginia Company while setting up "pirate nests" throughout the Caribbean. Decades later, Henry Morgan used the buccaneers to found a "piratical society" in Jamaica, before turning on his erstwhile friends in order to impose royalist control on the colony. Every Atlantic historian knows about Morgan's career, but Hanna places him as the last in a succession of well-born English pirates who constructed an empire in the islands through a combination of self-promotion, vigorous anti-Catholicism, brutality, and unvarnished thievery.

After Morgan, the narrative shifts north, to the mainland American colonies of England. The middle section of Hanna's book is less about robbery on the high seas than about its appeal to colonial societies that were bereft of specie and prevented from trading freely outside the English empire. Colonial towns and cities were lured by the attractions of piracy, which could bring infusions of gold, silver, and foreign goods into local economies. Respectable colonial merchants were seldom reluctant to provide funds for profitable pirate ventures. Former pirates could achieve high status in the colonies — one even married the daughter of a governor. Newport, Rhode Island, may have been the most notorious North American centre of piracy, but no port from Boston to Charlestown was innocent of piratical associations. As the English government gradually turned its judicial and maritime might against piracy, disgruntled colonial elites came to regard it as a safeguard of their liberty and independence. The creation after 1696 of colonial Admiralty courts, in which judgments on piracy were rendered by officials rather than juries, became emblematic to colonial merchants of the injustices of centralized imperial rule. Although the Board of Trade won the first phase of the struggle, Admiralty jurisdictions would continue to rankle in colonial minds until the Revolution.

The supposed "Golden Age" of piracy, from the War of the Spanish Succession to the late 1720s, is dealt with in a single chapter, as if it were an aftermath. Hanna regards the anti-hierarchical and culturally heterogeneous pirate mentality of this period as a reaction to the successful initiatives of imperial governments against piracy. The familiar anti-heroes of pirate lore, from Edward Low to Anne Bonny, Mary Read and Blackbeard himself, were doomed not by their wicked acts but by their lack of connection to wider social circles of colonial support — they were, indeed, "abandon'd wretches" (ch. 10). The symbiosis between piracy and empire had been ruptured, at least in the Atlantic world, and would never be reestablished.

Hanna's book is large, complicated and not always easy to read. He has trolled British and colonial archives assiduously, but he seems reluctant to leave out any information that he has found there. His footnotes are obese. He prefers not to break up long discursive chapters into shorter, more focused sections. As a result, by the final paragraph of each chapter, the reader feels exhausted and perhaps a little bewildered. The book's argument is found mainly in the introduction and conclusion; what lies between seems at times like a wide Sargasso Sea. Paradoxically, while downplaying its centrality, Hanna makes the "Golden Age" seem more interesting than what went before. In spite of these faults, the importance of the book is without doubt. By drawing out the wider economic and social significance of pirate activity in the English Atlantic world, Hanna has written the best contextual overview of piracy now in print.

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Capitalism and Cartography in the Dutch Golden Age, by Elizabeth A. Sutton. Chicago, The University of Chicago Press, 2015. 184 pp. $50.00 US (cloth).

Elizabeth Sutton's first book, *Early Modern Dutch Prints of Africa*, offered an examination of Pieter de Maree's 1602 description of the Gold Coast of Africa. In that work, Sutton demonstrated how de Maree's imagery fetishized sub-Saharan Africans for European consumers. In her new book, Sutton continues her interest in how visual representations of early globalization presented subjective claims rooted in efforts to expand economic and political power as objective, stable, and rational. *Capitalism and Cartography* explores how maps in the early Dutch Republic justified claims to the ownership of land both within the Netherlands and in the Americas.