

City in the 1658 case, because they were more easily identified or because they shared legal risks together in taverns, bathhouses, barbershops, or docks. But in this more public world there was always a risk that someone would be caught or make a denunciation.

In sum Tortorici has provided us with one of the best single books on the history of Latin American homosexuality. I learned a good deal about archival theory, the complexities of social opprobrium, and the actual sexual escapades of a wide cast of characters. I also really enjoyed reading the book; it is dense in theory and extraordinarily rich in evidence. It will become a classic of queer history in Mexican historiography.

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EMILY ENGEL, *Pictured Politics: Visualizing Colonial History in South American Portrait Collections*. Austin: University of Texas Press, 2020.

Pictured Politics: Visualizing Colonial History in South American Portrait Collections takes the reader on a journey through three centuries of portraiture history in viceregal South America. In this work, Emily Engel explores the development of portraits and portraiture in colonial South America by examining political genealogies that delineated shared history and were also embedded in negotiations of viceregal authority with local political circumstances. The author concludes in her introduction to *Pictured Politics* that “[t]he material presented here opens the possibility for official portraits to participate in local history that was crafted by local subjects jockeying for power in South America” (16).

The first two chapters provide broad foundational information for the subsequent chapters. Chapter 1 examines how Spanish monarchs would embrace portraiture as sponsors and collectors, in formats that represented the political as well as moral power of the individual. Engel then moves to an extended discussion of how portraiture was used to demonstrate indigenous viewpoints of Spanish colonial practices through Felipe Guamán Poma de Ayala’s work, *El primer nueva corónica y buen gobierno* (1615-1616). Addressed to Philip III, King of Spain, Guamán Poma illustrated this history of the Viceroyalty of Peru with line drawing portraits of Inca officials and Spanish viceroys. It also included critiques of Inca as well as Spanish colonial rule as Guamán Poma offered narratives of how pre-colonial and colonialism practices and conditions impacted the lives of indigenous peoples. Engel argues that the images within the *Corónica*’s pages may be considered early instances of official portraiture as history paintings that chronicled local development and contends that the

“[v]isual commemoration of significant historical actors, initiated in the work of Guamán Poma, became a powerful tool that invented an early modern South American history, laying the groundwork of national histories in the centuries following the viceregal period” (35).

Chapter 2 examines how Spanish monarchs would commission and collect portraits of themselves and their ancestors. This portraiture tradition transferred to colonial Spanish America, transitioning with different intentions. Specifically, Engel explains that because the Spanish kings did not visit their territories, “imperial policy makers developed an intricate network of absent governance in Spanish America that relied on proxy representation in the simulacra of royal portraits and the bodies of viceroys” (41). Consequently, in South America, these portraits were collected and displayed by such groups as municipal councils, merchant guilds and ecclesiastical councils. Portraits of viceroys and official portraits of local civic leaders became intertwined with themes of authority, absentee governance, and local history.

Chapter 3 turns to a discussion of how official portraiture evolved and functioned in Lima, capital of the Viceroyalty of Peru. A series of these portraits are currently held by the Museo Nacional de Arqueología, Antropología e Historia de Perú. Engel provides keen stylistic and iconographic analyses of these paintings and suggests that viceregal portraiture illustrated the lineage of imperial authority. Interestingly, viceroys in colonial South America had no role in commissioning or displaying viceregal official portraits. It was the cabildo of Lima that commissioned and displayed official portraits, which became part of a “civic art collection chronicling regional history as political genealogy . . . [and] establishing an enduring chronology of the local politics of colonialism” (58). This procedure of official portraiture demonstrated and certified the connection between the local authority and the Viceroy, which translated into a negotiation for authority. Engel confirms that “[t]hroughout the early modern period, the viceroys and urban city councils emerged as the brokers of imperial authority and history in the Viceroyalty of Peru” (69).

In the early eighteenth century, the Spanish monarchy deemed that there was a need to limit the power concentrated in Lima and the Viceroyalty of Peru through territorial and bureaucratic restructuring. Consequently, in 1717 the Viceroyalty of New Granada was established and governed from the capital city of Santa Fe de Bogotá. In 1776, Buenos Aires was designated the capital of the Viceroyalty of Río de la Plata. In Chapter 4, Engel writes that in response to this shifting of territory, new traditions emerged and “official American portraits coalesced into a pictorial landscape that was not merely a backdrop to colonial governance but was actively deployed in the politics of coloniality” (82). During this transition, portraits and portraiture in the new viceroyalties would take

root and move in different directions by the end of the eighteenth century. The tradition of marking the history of events of South American colonial history persisted; Engel explains, however, that the “subjects, patrons, artists and viewers in each city placed even greater demands on the genre” (82).

A distinction of portraiture in New Granada and Río de la Plata was due to the divergent stylistic approaches of the local artists of these new vicerealties as well as different oversight for the commissioning of portraits. New Granada portraits were authorized by the viceregal court and visualized by local artists through the use of heavy outlines of the figure along with a focus on anatomical accuracy (88). Portraiture emphasized the establishment of a new political lineage of *neogranadino* viceroys, many of whom were members of family networks of the local nobility. In Río de la Plata, however, the city council commissioned viceregal portraits, whose intent mirrored the Lima model of using portraiture to support negotiations between the city council and the viceregal court (102).

This chapter concludes with a summary of the portraiture during the early independence phase of South America. Engel writes, “[o]fficial portraits, as a visual genre, were not adequate for representing collective history in the age of independence, when governance and identities fractured” (108). This is evidenced by the fact that the Buenos Aires cabildo replaced an official portrait of the viceroy, with a rebel flag.

In Chapter 5, Engel offers an analysis of portraiture in the early nineteenth century. Portraiture would remain an important element of the socio-political landscape. The sitters were prominent leaders, such as liberators and heroes of the republic, however, who used portraiture as a confirmation of their authority during the early national period (109). The text continues with descriptions of portraits of these leaders and how they shaped history. Engel concludes that visual media was an important element for the transition from colonial histories to visualizing the history of new nation-states.

Pictured Politics is broad in its sweep of time and dense with information and data about the development of South American polities from colonial times through to the creation of nation-states. The connecting thread across the chapters is the shifting formation and reformation of viceregal and, subsequently, national identity through visual culture. Established researchers of arts and cultures of South America will find the work helpful in their personal research as well as in graduate-level teaching. A general reader may find the study challenging to follow at times as the discussion does require some knowledge of regional history. Overall, Engel’s work makes important contributions to the understanding of South American colonial art and that of the early nineteenth century.

As noted on the inside flap of the book cover, *Pictured Politics* is the first stand-alone analysis of South American portraiture. As such, Emily Engel’s

research offers insights beyond the physical portraits' stylistic traits and iconographic content, helping the reader see what cannot be seen, by examining portraiture as more than just historical artifacts. Her comprehensive analyses of the sociopolitical roots of this genre over time reveal deep material relationships that intricately intertwined portraiture with complex regional and local notions of authority. Here, then, a portrait is not an image of an individual but a window into the dynamics of three centuries of South American cultures.

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ANDREW KONOVE, *Black Market Capital: Urban Politics and the Shadow Economy in Mexico City*. Berkeley: University of California Press, 2018.

A casual observer of today's urban markets selling second-hand and counterfeit goods might miss the intricate and integrated political and social dynamics operating alongside a seemingly straightforward informal economy. In *Black Market Capital*, an absorbing and carefully crafted work, Andrew Konove proves himself a different kind of observer: a meticulous scholar who has immersed himself in a plethora of sources to tell a nuanced, *longue-durée* history of commercial systems and the diverse people that enabled their enduring existence. Spanning over four hundred years of Mexican history, *Black Market Capital* examines how the notorious "thieves market," the Baratillo of Mexico City, managed to persist from the colonial period to the present. Along the way, Konove's book has much to teach us about a range of fundamental themes in Mexico's past.

Konove organizes the work's six chapters and epilogue chronologically from the early colonial period to 2017. Each chapter covers a series of overlapping themes of urban life in Mexico City: the centrality of extralegal commerce in the broader economy; the formation and non-unitary functioning of the state; the imbricated role of popular, middling, and elite classes in urban politics; and the construction of public spaces in the capital city. In addition to these primarily political and economic themes, *Black Market Capital* sheds some light on the cross-class and mixed race and gendered social arrangements involved in negotiating the existence of and running a popular city market.

Framed around the 1692 Plaza Mayor market riot, chapter 1 introduces us to the work's central argument and recurring themes. The Baratillo and its later incarnation in Mexico City's Tepito neighborhood, served not only as a source of revenue for its vendors and the rent-receiving urban elites, but also as a crucible for colonial and republican politics. In particular, as the book's title signals, local merchants used the political capital of their black market businesses to