of mass educational systems and integration in the global economy. The lack of attention to the inequities of knowledge production and transfer brings further focus to the question of whether indigenous people, plebeians, and women participated in the fields of knowledge production. Intersections of race, class, and gender make an appearance in the subject of education (Chapter 10), but readers are left without much insight as to their impact beyond the circles of the elites and the "lettered city." These limitations constitute a lost opportunity to engage in a broader transdisciplinary dialogue, but they do not diminish the contribution of the book in placing the construction of knowledge communities at the center of the nation-making that took place in nineteenth-century Latin America.

I recommend the book for instructional use in a graduate seminar. As a well-researched, well-written, comprehensive, and original argument, it will inspire budding scholars and serve as a model for writing. It requires acquaintance with Latin American history, which makes it less viable as a whole-book assignment for an undergraduate course, but the chapters on languages and geography may be particularly appealing and relatively simple to couple with more introductory readings.

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NINETEENTH-CENTURY DISCOURSES ON ANDEAN INDIGENEITY

Inventing Indigenism: Francisco Laso's Image of Modern Peru. By Natalia Majluf. Austin: University of Texas Press, 2021. Pp. 245. Abbreviations. Illustrations. Notes. Bibliography. Index. $50.00 cloth.
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Natalia Majluf's book brought to mind a conversation I once had with the late art historian David Craven (1943–2012), who recommended that instead of *indigenismo*, it would be more prudent to speak of *indigenismos*, diverse movements that varied depending on regional histories and local politics. Majluf's study is a welcome and much-needed addition to a body of literature on the subject, which has tended to privilege Mexico. Her use of Francisco Laso's iconic painting *Inhabitant of the Cordilleras of Peru* (1855) as a point of departure for the exploration of multiple discourses on Andean indigeneity in nineteenth-century Peru is an inspired strategic move. It reveals an artist who understood his world and the processes at work as Peru struggled to define itself.

Majluf begins by noting how indigeneity was employed to signify national identity at a time when creoles were in power. She adds that the blame for indigenous oppression was placed on the colonial period and the Spanish, exonerating the creoles who were

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positioning themselves as guardians of the native, a symbolic figure central to early attempts at defining Peruvian national identity. A significant claim Majluf makes is that Laso's painting was the first truly modern image of the Indian, not just in Peru but anywhere. The interest in defining national schools and representing Peru via its art abroad (for example, at the 1855 Paris Universal Exposition) were central factors in the painting's production. The inclusion of pre-Hispanic works at the Louvre and the integration of indigenous Peruvian art in academic European painting presented what seemed like a viable solution to this project. Majluf reads Laso's painting, centered on an indigenous figure prominently holding a pre-Hispanic vessel, as a comment on Peru's history of conquest, colonization, and indigenous oppression, but one reflecting creole interests and the creole imaginary and its limitations.

Majluf addresses literary traditions and the larger Andean landscape that shaped ideas about indigeneity and nation. Central to this discussion is melancholy, not just as a romantic European affectation, but also as a reductive expression of modern indigenism. To the creole, sharing in the alleged melancholic state of the Indian was a way to approximate and identify with indigeneity, exemplified by the elegiac Yaraví songs and the poetic odes to the Andes, which underlined the significance of the mountainous landscape as the site for indigeneity, its language, and its performance. Concurrently, the Indian was presented as passive, indolent, and defeated, a characterization that justified creole paternalism and positioned the Indian as an obstacle to progress. Majluf notes that Laso's cleverly composed paintings not only register this complex history, but also perpetuate those perceptions.

Majluf's discussion of the racialized image presupposes an ethnoracial reality that pre-exists representation, an examination of which underlines the instability and unreliability of racial representations, suggesting that there is no physical referent for Laso's Indian. Although anchored to realism, the image in actuality evades reality, rendering the native, simultaneously invisible and hypervisible, ultimately confirming the project as a failure. Majluf considers Laso's psychology and understands his paintings as attempts not only to resolve social problems, but also to resolve his own internal tensions and contradictions. In his art as in his writing, Laso reaffirmed the status of Indians as victims and servants, and he promoted the idea that their progress and equality could be achieved only through assimilation.

Majluf's rigorous examination of nineteenth-century indigeneity via Francisco Laso's painting maps a series of complex ideas and developments that not only characterize a specific period in Peruvian national history, but also set the stage for the *incaísmo*, indigenista, and *neoindianista* movements of the twentieth century. Her study stands as a model for research in nineteenth-century Latin American art history, and her book should be of great interest to a range of audiences, given its nuanced

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exploration of the intersections between indigeneity, nationalist politics, and visual culture.

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BOLIVIA AND THE CHACO WAR

¡Vamos a avanzar! The Chaco War and Bolivia's Political Transformation, 1899–1952. By Robert Niebuhr. Lincoln: University of Nebraska Press, 2021. Pp. xii, 330. Illustrations. Notes. Bibliography. Index. $60.00 cloth.
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Niebuhr's book is ostensibly about war-making and state-making in the central Andes. It revolves around the Chaco War, the bloodiest interstate war in the Americas since the late nineteenth century. Between 1932 and 1935, Bolivia and Paraguay fought over the control of the Chaco, a giant, hot, arid plain to Bolivia's east. The war caused an estimated 86,000 to 100,000 deaths from combat and disease on both sides of the conflict, from a Bolivian population estimated at 2.0 to 2.5 million and a Paraguayan population estimated at 900,000.

The war was a disaster for Bolivia. In 1931, President Daniel Salamanca led Bolivia into a war for which it was manifestly unprepared. "His government had barely enough money to pay the salaries of its workers" (69), Niebuhr writes, even if many Bolivians believed that they could easily assert their control over disputed territory in the Chaco. By late 1933, poor logistics and battlefield losses promised a huge defeat. The military deposed Salamanca in November of the following year, four years after it had brought him to power in a coup. The new Bolivian government, led by José Tejada Sorzano, Salamanca's vice president, agreed to a cease-fire in 1935. Three years later, Bolivia and Paraguay signed a formal peace agreement that left Bolivia smaller than it was at the outset of the war. Niebuhr concurs with other researchers that it was incompetence and hubris that led to an estimated 50,000 to 60,000 Bolivian deaths.

This is a curious book, whose contributions to existing scholarship are unclear. Niebuhr's notes that "nearly 10 percent of the total population served in uniform" (60), but avoids discussing the progress of the war, its battles, and its political calculations. He seems to assume that his readers know more than a few facts about the Chaco War and its conflicts and consequences. Basic facts, however, are scarce; I had to consult Elizabeth Shesko's 2015 article in the *Hispanic American Historical Review* for population and war-related estimates. Like most Bolivianists, Niebuhr is more interested in the war's impact on Bolivia than the war itself.

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