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Part 1 of the book, titled “The Apocalyptic Francis in the Old World,” offers a thorough overview of the life of Saint Francis, the chronicles of his life that began to be codified by the thirteenth century, and the theological debates that ensued between the Franciscans and the Dominicans with respect to his Christlike experiences as described in some of the chronicles. It is in this section that Lara displays his theological chops, providing highly nuanced yet accessible explanations of the specificities of monastic intellectual life and their resultant manifestation in the visual representations of the saint. Part 1, with its meticulous attention to the specificities of Saint Francis’s hagiography and visual representations from the medieval period to the Renaissance, offers ample contextual information for understanding the saint’s entry onto colonial Andean soil in the sixteenth century.

Part 2, “The Apocalyptic Francis in the New World,” details the cultural appeal that avian creatures, both animal and anthropomorphic, held in the Andes prior to the Spanish invasion. Chapter 3, “The Birdmen of the Andes,” sets the stage by offering an overview of avian imagery and anthropomorphic images of winged creatures during the pre-Columbian period. Lara includes a representative sample of pre-Hispanic “birdmen” that includes Chavín carvings, Paracas embroideries, Moche ceramic vessels, the Nazca lines, and Tiwanaku’s famed Gateway of the Sun. Specialists are likely to take issue with Lara’s quick glossing of some of the greatest hits of pre-Columbian Andean
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