

nanced consideration of competing visualities among plural ethnicities in the region engages important Andean issues of materiality and reception.

Two final essays explore the marvellously complex, monumental depictions of the *Postrimerías* (Four Last Things) at the parish churches of Carabuco and Caquiaviri in the Lake Titicaca region. Gabriela Siracusano's analysis of the seventeenth-century series at Carabuco links contemporary texts and sermons with the painted imagery to elucidate narratives that were both local and universal, while Lucía Querejazu Escobari's examination of a similar eighteenth-century series at Caquiaviri locates the paintings within the overall iconographic program of the church and evaluates their political and ideological content in terms of enduring concerns regarding the persistence of Andean "idolatry" and ancestral beliefs.

The second part of the volume offers a series of brief but informative iconographic studies penned by several of the authors that include the Passion of Christ, the Immaculate Conception and other Marian advocations, and images of saints and archangels—as well as the famed examples depicting archangels with guns. As an anthology, this volume makes no claim to trace the complete history and full spectrum of colonial painting in the region, yet it is certainly the most extensive treatment of major themes and issues to date, and reproduces in abundance the stunning visual splendor and range of painting in the region. For these reasons, the volume will appeal to students and general readers and will serve as a major scholarly reference for years to come.

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Milton and the Parables of Jesus: Self-Representation and the Bible in John Milton's Writings.

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The parables of Jesus are a gift in religion, wisdom, and narrative. John Milton is a poet of religious topics often drawing on or inspired by the Bible. David V. Urban explores the connection between the parables and Milton, particularly