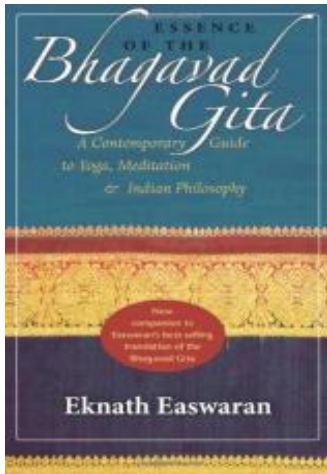


A Santo in the Image of Cristobal Garcia: A Novel

by Rick Collignon



About the Book

In 1996, on the publication of **The Journal of Antonio Montoya**, Tony Hillerman called Rick Collignon a "talented new writer with original ideas." Rudolfo Anaya praised his "haunting storytelling" and his "gifted style." And **The New York Times Book Review** described his second book, **Perdido** (1997), as "a novel that captivates and surprises all the way to its chilling end."

Now, translated into ten languages, these "Guadalupe novels" continue to be read around the world.

With **A Santo in the Image of Cristóbal García**, the eagerly awaited final installment in his trilogy, Collignon brings us the entire saga of the magical village of Guadalupe, New Mexico—from the long-ago winter when it was established by a solitary madman making tiny houses in the snow, to the moment when it is inexplicably set afire.

Flavio Montoya returns as the aged scion of his family, still tending his dead sister's fields and wondering how all of his family could have died before him. When the villagers accuse him of starting the fire, it becomes one more mystery that the simple Flavio must fold into his life, though he cannot quite understand it.

A Santo in the Image of Cristóbal García is a beautiful, funny, and even epic story of how all history is finally personal.

Discussion Guide

1. In the novel, **A Santo in the Image of Cristóbal García**, the story unfolds through the eyes of two old men, Flavio Montoya and Felix García. Of all the characters in the novel, why were they chosen by the author?
2. The village of Guadalupe is seen again and again over a span of two hundred years. Does it change throughout that

time and, if not, what qualities remain the same?

3. The founder of Guadalupe, Cristóbal García, not only lost his mind, but in his insanity saw two of everyone so that "whenever someone died, another of them always remained." What impact did this have on the village and how did it affect the sense of reality in the novel?

4. What are the contradictions between the utter sense of loneliness in each character and the concept of family?

5. The women in the novel are always seen somewhere within their homes, usually cooking in the kitchen. Yet how it is that Rosa Montoya and Percides García and Guadalupe García direct the action the men take?

6. Would you consider placing a Santo in your kitchen? And, if so, what would you talk about?

7. There are stories told in the book that often are left unfinished or simply disappear from the narrative. How important is it in a novel for all 'loose ends' to be resolved?

8. Guadalupe García tells Flavio that one day he will be a hero. Was Flavio Montoya the 'hero' of the story?

9. As an outsider, what do we see through Nick Oliver's eyes?

10. How important is a sense of history in where you live or in your own life?

11. If you found yourself in Tito's Bar would your inclination be to get out immediately or would you stay and have a drink with Ambrosio?

Author Bio

Rick Collignon has been writing seriously since 1989 and has since produced three novels. His first two, **The Journal of Antonio Montoya** and **Perdido**, received widespread acclaim and international recognition. He has lived in and around Taos, New Mexico for 30 years where he has maintained a writing career, a roofing business, and a family.

Critical Praise

"Subtle magic of the deceptively simple, deadpan and at times lyrically beautiful prose...as a meditation on memory and creativity it has a distinctive charm."

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