All of the articles are based on local inquisition sources, ACDF documents, or both, plus recent scholarship. Because several of the articles summarize books, they are packed with information. The copyediting could have been better at times, and there are a handful of what appear to be proofreading slips. Overall, this is an excellent collection of studies.

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Holy Organ or Unholy Idol?: The Sacred Heart in the Art, Religion, and Politics of New Spain. Brill's Studies on Art, Art History, and Intellectual History 33 / Brill's Studies in Intellectual History 292. Leiden: Brill, 2018. Pp. xv + 322. Hb, \$159.00.

The catalyst for launching the cult of the Sacred Heart as a global Catholic devotion was a series of revelations, made between December 1673 and June 1675, to St. Margaret Mary Alacoque (1647–90). Alacoque was a young nun at the Paray-le-Monial monastery of the Order of the Visitation of Holy Mary, which had been founded in 1610 in Annecy by St. Francis de Sales (1567–1622) and St. Jane Frances de Chantal (1572–1641). Previous devotion to the Heart of Christ had been private in nature and never gained widespread momentum. Even the prominence accorded the Heart of Jesus in the Salesian spiritual tradition prior to Alacoque was a “focus” rather than “devotion” in the technical sense of concrete practices such as those specified at Paray-le-Monial.

The revelations to Alacoque ushered in a new phase in the history of the Sacred Heart devotion, which now became liturgical and universal. The Lord reveals that the divine heart loves humanity with abandon yet suffers on account of ingratitude for the Eucharist by those who reject the sacrament (Protestants) or hold that it should not be frequently received (Jansenists). Thus, not only adoration, but also reparation, are due the Sacred Heart, and Alacoque is entrusted with this mission, which is threefold. First, the cult of the Sacred Heart was to be spread globally, particularly by public exposition of the image of His Heart in the form of a heart of flesh. Second, reparation was to be made by a Mass in honor of the Sacred Heart and reception of Holy Communion on the first Friday of every month, as well as by a Holy Hour before the Blessed Sacrament on the preceding Thursday night in memory of Jesus's agony in the

garden. Finally, an annual feast of the Sacred Heart was to be celebrated on the Friday after the octave of Corpus Christi.

Greatly aided by the Jesuits—St. Claude La Colombière (1641–82), who, as Alacoque's confessor, authenticated the revelations, and, after his death, Jean Croiset (1656–1738), author of the first theological treatise on the devotion, and Joseph de Gallifet (1663–1749), an indefatigable promoter of the devotion, especially in Rome during his tenure as the superior general's assistant for France (1723–30)—Paray-le-Monial became the epicenter for the devotion's diffusion. Initially spreading to other Visitandine monasteries in France, it was eventually exported to other parts of Europe and then worldwide. The Jesuit strategy for disseminating the devotion to the masses was to move away from Alacoque's penitential approach and to present the Heart of Jesus as revealing a tender, loving God, who is approachable and easy for humans to love. *Holy Organ or Unholy Idol?* recounts one such chapter in the story of the spread of the cult of the Sacred Heart: its visual culture in the viceroyalty of New Spain during the eighteenth-century. In Mexico as elsewhere, the Society of Jesus led the way. In fact, the Jesuits were so successful in propagating the Sacred Heart devotion that it continued to flourish and enjoy widespread popularity even after the suppression, which virtually coincides with the cult's triumph.

Novohispanic artists did not receive European images of the Sacred Heart as timeless, unchanging icons. On the contrary, they reframed and reinvented this iconography for their own time and place by creatively repurposing motifs and ideas gleaned from key texts on the devotion and European images to respond to Enlightenment and Jansenist critics of the cult. The result was a group of extraordinary images, whose iconography was sophisticated, complex, and dense, and served as a visual counterpart to texts on the cult of the Sacred Heart, both those imported from Europe, such as Croiset's and de Gallifet's, as well as Mexican treatises, devotionals, and prayer guides. These images do not easily give up their meaning, which was intended to be unlocked by a "reading" that is meditative, ruminative, mnemonic, etc. The exposition of this method of approaching sacred images in chapter three is a *tour de force* and has a relevance that extends beyond the present study to encompass early modern Catholic studies in general.

Kilroy-Ewbank studies a variety of these images. She excels in the exegesis and elucidation of their iconography, occasionally employing annotated versions of the paintings to make them more viewer-friendly. One of the most representative and memorable examples of this body of Novohispanic images is Juan Patricio Morlete Ruiz's *Sacred Heart of Jesus* (1759). The artist presents an anatomically correct, fleshy Sacred Heart, across which veins and arteries

snake, echoing a twisting crown of thorns that also evokes a desiccated grape vine and thus suggests a vinous association. The Heart floats in midair, burning and illuminated, encircled by Seraphim, while God the Father looks down from a cloud above. Gazing in rapt attention, saints and other religious figures surround the Heart in roundels or kneel below on clouds. Partially overlapping with the prominent side wound, a Eucharistic wafer, pressed onto the Heart, is stamped with the image of Christ crucified and the Latin inscription, *Hoc est enim corpus meum*, "For this is my body."

Various elements of Morlete Ruiz's composition serve to refute objections to the cult. For example, the Heart, incarnating and radiating the brilliance of divine light, is the Light of the World that eclipses the earthly *luces* or lights of the Enlightenment. Picturing the Heart in the company of saints who had venerated it (Augustine's inclusion was surely intended to counter the Jansenists who considered themselves to be the saint's disciples) historicizes the cult by providing a genealogy of the devotion prior to Alacoque, thus countering the objection that it was a novelty. Reflecting early modern medical dissection culture and the Enlightenment trend of visualizing knowledge, the anatomically correct rendering of the Heart presents it as the actual carnal organ that resides in Christ's body. The Host, inscribed with the words of consecration, pressed onto the Sacred Heart equates it with the Eucharist, visualizing one of the devotion's primary themes emphasized by the Paray-le-Monial revelations.

A review cannot do justice to the richness of this book, which demonstrates what an immensely fertile field of study the Sacred Heart cult is and continues to be. This deep dive into the textual and visual resources employed to establish, spread, and promote the devotion in viceregal Mexico reveals that much still remains for scholars to unearth.

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This authoritative and beautifully illustrated volume brings to light a very much understudied area of print and art history: interactive and sculptural