

In his essay, Wallis proposes an alternative evangelical ethic focused on welcoming immigrants, resisting racism, and promoting religious liberty for all, particularly Muslims. Likewise, Jacqueline M. Hidalgo considers the seeming paradox that upward of 29 percent of Latinx voters (according to most exit polls) voted for Trump despite his anti-immigrant rhetoric that drew on anti-Latinx tropes. Hidalgo notes that conflicting notions of citizenship and identity among Latinxs themselves, for example Mexican Americans and Puerto Ricans, may have contributed to the appeal of Trump for some voters.

What the volume gains in breadth, it loses in depth; questions as complex as economic inequality and LGBTQ rights are covered in a handful of pages. Nevertheless, each essay is rich and worthwhile. The essays could be fruitfully used individually or together in classrooms or church study groups. The book also reflects something of the ephemerality of the Trump phenomenon itself; despite its relevance, parts of the book already feel out of date. For example, Kwok Pui-lan's essay on "Trump and Changing Geopolitics in Asia-Pacific" includes nothing on Trump's provocations of North Korea's Kim Jong-un as "Little Rocket Man" or the later summit between the two leaders. Several essays touch on the travel ban targeting Muslim countries imposed early in Trump's presidency and his promise to deport undocumented immigrants, but the policies of "zero tolerance" for asylum seekers at the border and family separation came too late to be mentioned. This is not the fault of the authors; it reflects the erratic nature of policy under Trump. Despite these absences, theologians, scholars, and faith-based activists will find the volume a valuable contribution to understanding and responding to the Trump presidency.

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Selfies: Searching for the Image of God in a Digital Age. By Craig Detweiler. Grand Rapids, MI: Brazos Press, 2018. x + 228 pages. \$19.99 (paper).
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A religious reflection on selfies? I braced myself for a screed. And sure enough, Detweiler begins by acknowledging the popular revulsion to this new technology. He cites a survey of college students, themselves practitioners, who condemn selfies as "arrogant, self-absorbed, disgusting, degrading, ridiculous, vapid, useless, shameless, vain and hedonistic" (8). Posting selfies is a form of "performative self-promotion." They distract from healthy, face-to-face relationships. They disembody us from our physical surroundings, as epitomized in the infamous selfie posted by a teen at Auschwitz.

They feed a narcissistic hunger for affirmation. Because they require an always happy appearance, selfies are facades that hide our struggles, leaving the depressing impression that all our friends are having much more fun and success in life than we are.

But Detweiler is ambivalent. These criticisms sound so eerily familiar to previous critiques of new technologies: to artistic critiques of art nouveau and art deco as crass commercialism; to critical theory's critique of jazz as superficial and self-indulgent; even to the novel as an escapist substitute for real life. Might not selfies, too, deserve a second look, a more discerning religious assessment?

Detweiler proposes to "look back in order to forge a way forward." The bulk of his book is a fascinating social history of portraiture, and especially self-portraiture across an array of earlier media. He surveys the practices of classical Greek sculpture, Orthodox iconography, renaissance portrait painting, early photographic portraits, and even romantic autobiographies, as well as Goffman's psychological studies of performances of the self in everyday life. Such "selfies" were also often idealized. They could be promotional, but they could also be aspirational. They could be superficial, but they could also be revelatory, a mode of access into the life of another. Indeed, in the case of icons, they could even be hierophanies. The important question, Detweiler argues, is not whether, but how the taking, posting, and viewing of selfies could be an authentic, even a religious practice.

He takes his cue in part from the original myth of Narcissus, the youth of Greek mythology who drowned himself through his absorption in his own image in a pond. Detweiler notes that there is another, less often remembered character in the story, Echo. Narcissus and Echo were lovers. But through his self-absorption, Narcissus became deaf to the sound of Echo's voice, leading to her own diminishment and ultimate disappearance into mere aural mimicry. In Narcissus' transfixion upon his own image, not only was he lost, but so was his lover. The problem was not self-image, but self-isolation.

In the Gospels we have another story of transfixion—the apostles at Jesus' transfiguration. Detweiler plays with this pericope to explore a positive religious retrieval of the selfie. For, he argues, we could take the transfiguration as Jesus' own ultimate selfie: a visual revelation to his disciples of his true divine self. What if we were to treat our selfies as potential icons of our true self? What if we were to school our eyes to see beyond the literal image to the personality, the character, the life of the person posting?

In the final chapters, Detweiler brainstorms possibilities. Could selfies be contemplations, rather than mere documentations, of our experience? Could they become images composed not with an eye to what "pops," but with what draws viewers into the heart of an experience, something that captures what

made that experience meaningful to you? As an example of posting as a religious practice, he cites Ann Voskamp's #1000gifts hashtag campaign. How powerful would it be to post on Instagram a thousand days of grateful screenshots? Would that not be a powerful testament (and awakening) to the presence of God in and around us? What if we were to approach the composition of a selfie the way we approach the painting of an icon? What if we were to see and practice the "selfie" as a sacred craft, one available to all—a digital devotional, so to speak?

Like any other new technology, there is an initial "yuck" factor. But selfies could become a "godly discipline" if we think before we snap and pray before we post. Detweiler closes with a blessing for himself and his readers: may our framing, posting, and viewing help transfigure us, like Jesus, into our best selfies!

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The Depth of God's Reach: A Spirituality of Christ's Descent. By Michael Downey. Maryknoll, NY: Orbis Books, 2019. xii + 131 pages. \$22.00 (paper). doi: 10.1017/hor.2020.4

Because we are living in a bewildering time of social disruption and change, Michael Downey's reflection on the liminal space of Holy Saturday is very welcome. We are already, but not yet, resurrection people, so that despair and hope vie for control of our hearts. *The Depth of God's Reach: A Spirituality of Christ's Descent* offers a nuanced spirituality to support Catholic Christians in these turbulent times by sharing the rich theology of Christ's descent into hell after Good Friday.

Tethered to the Apostles' Creed affirmation, "He descended into Hell," the author uses Christ's descent to the dead as a springboard for explaining most of the central Catholic doctrines. The chapters flow easily from a reflective exploration of suffering and death in contemporary culture, through key theological positions about human beings and God, and end with a compelling invitation to live and pray in anticipatory resurrection hope. For example, a focal topic in the early chapters is suffering through which Downey is able to teach about human beings as enfleshed spirits with a distinctive "capacity for self-transcendence" (6), according to Rahner; to highlight von Balthasar's Trinitarian theology based on *kenosis* that expresses the mystery of the incarnation through which God shares in the depths of our marginalization and alienation; and to explore the tension in John's Gospel between Christ bending to wash his disciples' feet and his being lifted up on the cross and in the resurrection. In these same chapters, he skillfully weaves in ancient and contemporary