Hilaire Kallendorf

Sins of the Fathers: Moral Economies in Early Modern Spain. Toronto: University of Toronto Press, 2013. Pp. 476, Hb, \$90.

Hilaire Kallendorf's latest work, *Sins of the Fathers: Moral Economies in Early Modern Spain*, explores the blurry lines and ambiguous interpretations that arise among representations of sin throughout the eight hundred comedias and religious dramas digitized in the *Teatro Español del Siglo de Oro* (TESO) database. Kallendorf studies these works as an archive of moral knowledge that also served as a repertoire to transmit messages about sin during the sixteenth and seventeenth centuries. She observes that the extensive artistic energy devoted to depicting sin underscores its importance to the early modern Spanish mindset, in which constructions of sin were fundamental to notions of self. Thus she examines hundreds of references to sin against the historical backdrop of two competing moral economies, that of the seven deadly sins and that of the Ten Commandments. While scholars have tended to view the former as indicative of the more collectivist values of medieval societies and the latter as indicative of a nascent, personal subjectivity, *Sins of the Fathers* argues cogently in favor of a spasmodic process of transition as playwrights pulled from both to portray notions of sin and self that were influenced by their personal values and the rhetorical goals at hand.

Like a confessor's manual, each chapter is dedicated to the study of a different deadly sin. These sins are then grouped into three sections based upon critic Raymond Williams's concepts of *residual*, *incorporation*, and *emergent*, theoretical terms that Kallendorf uses to describe the interaction between the seven deadly sins and the Decalogue as they manifested themselves onstage. She first identifies pride, greed, and lust as residual cultural elements whose influence persisted through easy correlations to three of the Ten Commandments. Next, she discusses sloth, gluttony, and anger, positing that they were incorporated into early modern culture via novel transformations to their customary depictions. Finally, she outlines a dramatic change to the conceptualization of envy and the subsequent emergence of two commandments to supplant it: the mandate to honor thy father and the prohibition against lying. Each chapter provides an exhaustive summary of the representations of a sin in the TESO database, considering not only plot lines that directly relate to the sin, but also its mentions in offhanded figures of speech and its embodiment in allegorical characters. Aided by copious footnotes, Kallendorf exposes the main patterns of representation of each sin before contextualizing them against historical events, and the complexities of

Baroque aesthetics, to draw conclusions about their possible effects upon early modern theatergoers.

These conclusions yield several valuable insights. Kallendorf first observes that the frequent conflation of pride, greed, and lust with their corresponding commandments evinces a tension between collectivist social values and subjective interiority that belies a previous tendency to divide the two moral economies into neat historical hegemonies. She calls for a more nuanced understanding of this transitional period, and then justifies this call by exposing the transformations that sloth, gluttony, and anger underwent as they came into contact with the Decalogue's more subjective piety. The chapter on sloth reveals Spain's shifting moral values as it becomes imbued with positive connotations given that leisure was expected of many elite men. Kallendorf contends that this counterintuitive depiction sought to shape behavior by encouraging spectators to regiment their practice of work and leisure, with rest being the privilege of the upper class. Likewise, gluttony becomes a virtue for those who fast physically in order to feast mentally upon the divine, and anger becomes a fascinating locus of artistic energy as dramaturges debate the moral intersections between the sin, the command against murder, and the legalities of homicide. It is envy, however, that undergoes the biggest change as Spain's desire to be envied among the nations gives rise to *envidia virtuosa*, a concept that encouraged individuals to emulate greatness in order to realize imperial ambitions (168). While envy fades, the Decalogue enters the stage through concerns that children honor their fathers, and that fathers manifest a virtue worthy of such honor. Kallendorf attributes these preoccupations to an anxiety about the efficacy of patriarchal authority, and she finds this anxiety similarly present in plays that meditate upon the possibility of knowing truth in a world capable of constructing elaborate proofs for lies. She concludes by acknowledging the tension that persists in representations of sin as one moral economy makes way for another, arguing that the *comedias* manifest a moral system in which playwrights respond to the seven deadly sins and the Ten Commandments with a measure of individual agency.

Sins of the Fathers should be of particular interest to scholars of Jesuit Studies as it profoundly illuminates theater's contribution to the religious milieu of early modern Spain. It builds upon Kallendorf's previous research with references to the use of Ignatian meditation techniques onstage and by identifying the influence of Jesuit casuistry in the rhetorical acrobatics sometimes required to redefine the parameters of a sin. Jesuit theater scholars will also appreciate the book's excellent theoretical foundation as the Society also utilized the stage to exhort virtuous behavior on the part of spectators. Most

notably, there is substantial overlap in subject matter between Jesuit school plays and the TESO holdings Kallendorf studies since both regularly retell biblical parables and meditate upon issues of conscience. This book, then, constitutes a vital critical link between these two canons for those who seek to understand how the performance of religious practice impacted the moral landscape in which the Jesuits lived and worked.

Sins of the Fathers is an entertaining read written in energetic prose, and it is an example of the potential that digital tools bring to the humanities. Kallendorf's ample use of search terms in the TESO database has resulted in a study that thoughtfully combines hundreds of digital results, close readings of the *comedias*, and pertinent historical context. Her work strikes a balance between identifying patterns of representation of sin and quite rightly reminding readers that these works were written by individuals who were very aware of their rhetorical goals. This challenges critical interpretations that treat early modern Spanish theater as if it were the artistic outlet of a largely uniform set of social values, and it is a significant step toward her ultimate and worthy goal, which is to understand the experiences of the early modern theatergoers who received messages about moral behavior via the stage.

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