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Overall, this is a welcome volume that makes an effort to consider *prelates* as a group and identify their common activities and interests. The variation in experience between abbots and cardinals makes the comparison more challenging, but clear similarities are evident in the use by all prelates of spaces, possessions, and print to create connections and build public identities. These essays offer further material to show how prelates lived and interacted locally, regionally, and internationally with other clerical and lay groups, sharing ideas, meeting goals, and contributing to society. Moreover, another theme that stretches across the volume is the growing criticism of prelates' worldliness and the expectation that they would work with the secular world, sometimes as secular governors, while yet standing apart from it. This tension appeared long before the Reformation and can safely be considered an integral part of the late medieval prelate. As Heale's introduction reveals, although etymologically the *praelatus* was one who was "advanced" or "brought forward," contemporaries continued to prize the prelate's pastoral work. Like many other active ecclesiastical groups, prelates from 1300 to 1560 existed within an elite and rewarding but demanding and critical world. This collection contextualizes that existence.

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Kallendorf, Hilaire.

Sins of the Fathers: Moral Economies in Early Modern Spain.

Toronto: University of Toronto Press, 2013. Pp. xii, 446 + 15 b/w ill. ISBN 978-1-4426-4458-8 (hardcover) \$90.

Sins of the Fathers begins with the quote: "With all humility, and never forgetting that Pride is the chief Deadly Vice, I would like to suggest that this book appears on the cutting edge of a new kind of research" (ix). When I first read this sentence I felt an urge to read on and delve into the details of the new kind of research proposed by Hilaire Kallendorf. I wanted the foreword to continue with a description of the methodology used by the author—a combination of the advanced techniques of the digital humanities and a meticulous exploration of sin in a huge corpus of comedies and *autos sacramentales* of the Spanish

Golden Age. What it offers, however, is clarification regarding the more traditional side of the humanistic research that the book represents and that, in this case, focuses on the consideration of the Spanish theatre corpus as “a vast archive of moral knowledge, a valuable repository of collective memory” (ix).

It is in this traditional dimension where Kallendorf’s work shines. She chose digital technology—enabling searches in a text database—to carry out a study that, otherwise, would have not been feasible. The foreword quickly leads the reader to the theoretical framework of cultural and performance studies and the distinction between *archive* and *repertoire* (ix–x; 204): these are the two types of cultural knowledge in which the theatre world puts its institutional value at risk. The key here is that sin “is a performance” (x), making our analysis of such works “watching a performance of a performance” (x). And we should add that it is “in an archive of an archive,” since we are dealing with texts whose originally printed version was once scanned and stored in a database.

Kallendorf’s overall argumentation follows two main lines. On the one hand, it follows Malveena McKendrick’s (and others’) works regarding the multiplicity of authors, voices, and nuances that may be found in texts of this type of theatre, against the ideological and thematic homogeneity that Maravall and his cohort once declared. The use of technology allows Kallendorf to go into unprecedented depth and reach extraordinary exhaustiveness and thoroughness with her research. It also allows her to prove, with a large number of examples, that variety and complexity are two unquestionable principles of this cultural archive.

The second line of argumentation follows a path that is closer to the texts themselves and to the cultural matter—social and personal—that is represented in such texts. This book is about sin, about its importance in the theatre of the time and, especially, in the conformation and transformation of the first modernity. Here, talking about sin means talking about agency, individuality, community, and the discovery of the self. One of the most positive aspects of Kallendorf is her persistence in this line of research, although the prejudices regarding religion of a large number of academics may have obscured its historical and contemporary relevance. The meticulous and consistent use of numerous sentences from the original works allows her to construct detailed arguments about the expectations and behaviours of all the characters of the *autos* and comedies.

In order to do this, the author divides her book in three parts—in addition to the foreword, introduction, epilogue, and a significant bibliography. The first part—“Residue”—devotes each of its chapters to Pride, Greed, and Lust, respectively. “Transformation” is the title of the second part, which is on Sloth, Gluttony, and Wrath. The third, “Emergence,” is devoted to Envy, to the presence of the commandments in this world full of sin, and to a conclusion regarding the discovery of the self by means of sin.

This last part is where Kallendorf’s depth and reach are best articulated. In the emergence of the new world, the crash or negotiation of the two taxonomies of sin—the seven deadly sins and the Ten Commandments—plays a crucial role. The result of such negotiations may be interpreted in two different ways: as a victory of a particular taxonomy or as the mixed reading of an archive that, because of its size, extension, and duration, creates the space for several and conflicting visions of an emerging complex world.

Because of the strength of her past work, *Sins of the Fathers* was very much anticipated by the specialists in Baroque culture and theatre. It lives up to expectations, and constitutes one of the very first products of this rapidly growing intersection between digital tools and conventional research. In her effort to implement a new methodology while preserving all that has shaped our discipline, Kallendorf strikes the perfect balance, offering—from the perspective of the history of ideas, religion, and theatre—access to a world that itself is very complex.

Her book achieves the objective of reflecting the cultural anxieties of a historical time by means of a massive analysis of its archive. This work also reflects the cultural anxieties that the humanities suffer today.

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