Rosalie L. Colie. *The Resources of Kind: Genre-Theory in the Renaissance*. Berkeley: University of California Press, 1973. Pp. ix, 128. \$6.00.

Since her recent tragic death enough of Professor Colie's writing on Renaissance topics has been published to make up anyone else's distinguished life-work: a magisterial study of Shakespeare's transformation of literary traditions; a collection of essays on *Lear*, which she co-edited and contributed to; and this seminal book on Renaissance genres which comprises the 1972 "Una's Lectures in the Humanities" at Berkeley. The book exhibits what we have come to expect of its author: cormorant reading, novelty of formulation, cumulative restatements that spiral toward precision but never preclude further possibility, a firm hold on particular texts, and a style that even in essays less lecturely than these conveys a witty and humane presence.

"I would like," Professor Colie wrote, "to present genre-theory as a means of accounting for connections between topic and treatment within the literary system, but also to see the connection of the literary kinds with *kinds* of knowledge and experience; to present the kinds as a major part of that *genus universum* which is part of all literary students' heritage." (p.29) This aim she speaks of in the lecture as "reactionary" in view of current "anti-establishmentarianism." But Professor Colie has so sure a command of the evidence for genre as the organizer of our views of experience and its literary cognates, that I cannot believe *The Resources of Kind* belongs to that recent unfortunate genre of scholarship which tries to temper the winds of literary doctrine to the unshorn lambs.

The book is made up of four chapters: the first relates genre to the functions of literature; the second deals with small forms—adage, epigram—as promptings to self-knowledge and as colourations of larger forms; the third deals with inclusionism, that is with anatomy and synthesis—of experience and of literary kinds—in larger genres; and the last brings together insights into the services genre rendered the Renaissance imagination. Throughout the essays there is not only the expected concern with chains of historical development (all European literature is the book's home province), but running comment on the great works of the age, on *Lear*, on *Paradise Lost*, on *Don Quixote*, to name only a few. Readers will cherish such passages at least as much as the grand retrospect and the acute insight into mixed genres that the book provides.

Yet the work, as well as its readers, suffers the untimely loss of its author. "I am saying," she writes in the last chapter, "that in this long period, the Renaissance, the literary theory that underlies all other is *not* really expressed in its rich and varied criticism. ..." Much that had to be and might have been teased out in expansion and annotation was never written. One has the sense, for example, that the unnoted final iconographic irony in the Herbert poem quoted on p. 53 would not have resisted revision. But this is perhaps not to see the forest for a splinter.

I suppose that one should lament the absence of index and notes. They would have constituted a handlist of names, books, and topoi invaluable for the student beginning to think seriously about Renaissance poetics, and for the scholar wondering just what he has left out of account. Yet it would have been perhaps too much to impose this task on Professor Lewalski, whose gracious brief introduction suggests little of how much she has

done for all of us. Moreover, I am content with the book as it is—with the omissions that evoke Rosalie Colie's method as teacher: never uttering the self-aggrandizing, the chilling too much. It is as though the omissions say, with the half-cajoling, half-challenging concern that launched, well, perhaps not quite a thousand monographs by others: "Why don't you just look that one up? No one has quite done all that could be done with it. You can never tell where it might lead."

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Joseph H. Marshburn, *Murder & Witchcraft in England, 1550-1640*. Norman, Oklahoma: University of Oklahoma Press, 1971. Pp. xxvii, 287. \$7.95.

This handsomely printed and grotesquely covered book consists of brief summaries of thirty-five cases of murder and witchcraft between 1550 and 1635, each of which inspired pamphlet, ballad, or dramatic literature. Each entry consists of a description of the crime and its denouement, often in an English that all too faithfully reflects the confusing syntax of the original literature, followed by complete references to the pamphlets, ballads, and plays that the case inspired. A second section, entitled "Auxiliary Entries: Incidents and Titles," includes much shorter summaries of other cases between 1553 and 1640. There is also an index of extant and non-extant plays referred to in the text. There are twenty-five illustrations, all taken from sixteenth and seventeenth century literary sources illustrating many of the cases discussed. The illustrations are very good. Neither Marshburn's Preface nor the treatment of his materials, however, inspires much scholarly confidence. Scholars familiar with the remarkable studies of Alan MacFarlane, Keith Thomas, and G.R. Elton will find little here to interest them. Nor does this study contribute anything to the recent revival of scholarly interest in crime and criminals that has characterized some recent Victorian studies. The Preface is hopelessly too compressed to offer any but the most conventional comments on the material and so badly organized that it is difficult to follow. Marshburn obviously knows the literature well, but it is doubtful that he has thought about it much. The first paragraph of the Preface purports to describe the condition of England in 1476 when Caxton set up his first printing press without the author's evidently having read any literature about late fifteenth century England published in the last forty years. Nor does Marshburn appear familiar or at all concerned with the large literature upon the subject of printing, literacy, and social history that has recently so enlivened sixteenth century studies. Many of the cases of murder and witchcraft described here describe episodes that have vexed some of the best scholars in sixteenth century history: the murder of close relatives; the social groups from which witches emerged; the peculiar concatenations of social, legal, and religious attitudes that tantalizingly lie under the surface of these jaunty, moralizing, often pompous documents. This book resembles nothing quite so much as a good graduate student's collection of notes and references at the early stages of some future seminar paper.

The book jacket, however, reminds the reader of that mysterious world of publishers' categories in which the University of Oklahoma Press imagines that this book belongs. The jacket refers to "Other Books Off the Beaten Path" that it has published, including popular accounts of American murder cases, John Greenleaf Whittier on supernaturalism, and a