(p. 210), while showing none that would threaten the status quo. Margaret Cavendish's *Blazing World* is an example of what Appelbaum might call Gonzalo's dream defanged, utopia for those who decide that "All must be as it is" (p. 216).

In the process of plotting a well-documented and engaging discourse, Appelbaum provides a fresh reading of familiar authors including Thomas More, Francis Bacon, John Milton, and Margaret Cavendish. He also introduces us to lesser-known writers in such a way that readers will have a new desire to utilize interlibrary loan and microfiche — a noteworthy accomplishment. Yet I question the degree to which Appelbaum's perspective would have suited the writers he studies. They might have laughed at the concepts of ideal politics and utopian mastery, believing they were involved more directly in national change of real consequence to the nation and, in some cases, to their souls. Moreover, Appelbaum's prose is cumbersome, decidedly ruling out an undergraduate readership and frustrating this reader, who grew weary of untangling what were reasonable if not simple points. In final analysis the story does remain intact, and it will prove valuable for those studying seventeenth-century history, literature (particularly utopian), and politics, as well as utopian and cultural studies more generally. Appelbaum's Acknowledgments section dared us to hold him accountable. We can. He obeys enough of the house rules while reminding us that there is a human being behind each scholarly endeavor — even the most traditional.

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Konrad Eisenbichler, ed. *The Premodern Teenager: Youth in Society, 1150–1650*. Toronto: Centre for Reformation and Renaissance Studies, 2002. Pp. xii, 349.

Konrad Eisenbichler has produced an excellent interdisciplinary collection of seventeen essays that cover a wide range of topics related to youth culture in Europe during the pre- and early modern periods. The Introduction sets the stage for the subsequent essays. Eisenbichler provides a rationale for the groupings, outlines the themes, and explains the organization. No one methodology prevails or is favoured over any other; instead, each article stands on its own merits and analysis. The collection provides readers with a variety of windows into the ways youth impacted society and was, in turn, influenced by it. *The Premodern Teenager* concentrates on Italy and England, which are examined from the perspectives of such disciplines as literature, history, art history, theatre, architecture, history of warfare, and medical history. The editor has grouped the essays around common themes such as rituals, educa-

tion, terminology, sexuality, soldiering, and legal problems. In addition to the Introduction, Eisenbichler's contributions include four essays which he translated from their original languages into English.

In a short review one can never do justice to all the articles that are brought together in a single volume. However, several of them stand out as particularly interesting and merit special mention. Ludovica Sebgondi's "Clothes and Teenagers: What Young Men Wore in Fifteenth-Century Florence," complete with illustrations, offers clear descriptions of the clothing worn by young Florentine males from various social classes and enhances our understanding of youth culture and fashions of the time. The essay might have been extended to include a complementary study of young women's clothing trends.

Appearing in two different sections of the book, Mark Lawhorn's "Taking Pains for the Prince: Age, Patronage, and Penal Surrogacy in Samuel Rowley's *When You See Me, You Know Me*" and Robert Zajkowski's essay on "Henry VI of England: The Ritual Education of an Adolescent Prince" are nonetheless related because they both explore the role of religion in the education of rulers who, from an early age, were trained to attend to the physical and moral well-being of their future subjects. Punishing a surrogate for the bad behaviour of the prince seems an unlikely way to build character, but Lawhorn's essay convinces one of the rationality of that method. After all, how could a young prince let the friend with whom he studied and played daily undergo corporal punishment for his misdeeds? Zajkowski builds on Lawhorn's study by examining the future Henry VI's behaviour as he was taught to interact with English clerics whom he would later govern.

Ursula Potter's "Greensickness in *Romeo and Juliet*: Considerations on a Sixteenth-Century Disease of Virgins" combines literary analysis with the history of medicine to shed light on a strange malady of young virgins referred to in several of Shakespeare's plays. This disease, which seems to have been a type of anemia and was mentioned in medical writings of the sixteenth century and even more frequently in the eighteenth and nineteenth centuries, has recently been linked to *anorexia nervosa* (p. 274). Potter demonstrates how sexual relations within marriage became identified as the cure for this disease.

Finally, Carol Lansing's "Girls in Trouble in Late Medieval Bologna" offers the reader a fascinating study of criminal records about poor girls from thirteenth- and fourteenth-century Bologna. Young women from poor families often found themselves appearing before courts because they were either runaways or victims of rape, kidnapping, domestic slavery, or prostitution. While court records barely make reference to young women from elite families, the situation was considerably different for poor girls, Lansing reveals. Lansing succeeds in demonstrating how testimony found in these court cases serves as a rich source for social historians by providing information about a rarely examined aspect of social life.

The Premodern Teenager is perfect for classroom use. Although one might quibble with the placement of a few of the articles in their specific groups, the book does work with its current organization. The book's format makes its contents readily accessible; readers are provided with a useful bibliography at the end of each essay. The substantial footnotes in several languages lead the interested reader to both primary and secondary sources that encourage further exploration of the topics covered in the chapters. Scholars of the period will recognize the value of the volume for discussions of youth culture, while students will be fascinated by the similarities of their own culture with that of the adolescents and young adults in early modern Europe.

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Mémoire et oubli au temps de la Renaissance. Actes du colloque de Paris, 8–9 décembre 2000 et 9–10 mars 2001. Éd. M.-T. Jones-Davies. Coll. « Colloques, congrès et conférences », 26. Paris, H. Champion, 2002. P. 210.

Placés sous l'égide de la Société Internationale de Recherches Interdisciplinaires sur la Renaissance (S.I.R.I.R), les actes de ces deux colloques rassemblent douze essais en deux langues (le français et l'anglais) sur la mémoire et l'oubli. Si ce volume confirme l'intérêt de la communication entre spécialistes de domaines différents, son organisation souffre cependant d'un manque général de cohésion. L'ordre de succession des études paraît aléatoire, la répartition des textes en deux sections sans titre, qui correspondent aux deux colloques, se justifie mal et ne s'accompagne d'aucune explication. L'ouvrage est précédé d'un avant-propos de M.-T. Jones-Davies, l'éditrice du volume, qui résume de façon schématique l'apport de chaque contribution dans un ordre qui, curieusement, ne coïncide pas avec celui de leur présentation. Notons aussi au passage le nombre regrettable de fautes typographiques dans les études en anglais.

À l'ouverture de la première partie, A. Solignac rappelle les sources cicéroniennes de la méditation du livre X des *Confessions*. Pour saint Augustin, la mémoire totalise une expérience subjective qui définit l'identité d'une personne : cette faculté constitue non seulement un aspect fondamental de la connaissance de soi mais encore une voie de recherche de Dieu. L'étude de la diffusion des œuvres de saint Augustin permet de suivre l'influence de cette conception dans la pensée de saint Bonaventure et d'autres auteurs des XII^e et XIII^e siècles.

Depuis Simonide de Céos, les arts de la mémoire font appel à l'architecture. L'essai de M.-M. Martinet met à cet égard en relief la perspective temporelle de la composition spatiale de certains paysages peints du XVI^e siècle. Cet aspect visuel est également au centre de l'étude de W. Ribeyrol sur