

## SOURCES

further readings are listed for each entry. Sidebars are included for many entries, and there is a separate index for these. Volume III provides indexing based on name, geographical location, and category of crime.

The inclusion of some names seems to be a bit odd. Mad Joan, Queen of Castile, merits two pages, when her only crime was that she seems to have suffered from bipolar disorder. She was declared unfit to rule following her husband's death in the early 1500s and then was locked away for nearly forty years. Even the impact statement fails to make clear what her crime was or how she came to be notorious. Barabbas, released from prison in 30 C.E., thus escaping crucifixion, has an entry as a "Jewish rebel against Rome." Little is known about him, and this entry does not amplify the information that is known. Despite this, the reader may find other interesting entries and wander away from the original purpose.

Occasionally there are illustrations that fail to clarify the entry. The Barbarossa entry, "Muslim pirate and governor of Algiers," 1473–1518, is illustrated with the painting or engraving "Prisoners of Barbarossa" by F. R. Niglutsch. The subjects appear to be wearing Victorian clothing, while a man, whose hands are bound behind him, kneels as a child kisses him and a woman swoons nearby. Behind him stands a large man with a very large sword in his hand. There is no explanation about what is happening, nor is there any mention of a presumably famous collection of prisoners.

Many of the entries are covered in other works, such as Alan Axelrod's *Cops, Crooks, and Criminologists: An International Biographical Dictionary of Law Enforcement* (Zenda, 2000), Harvey Kushner's *Encyclopedia of Terrorism* (Sage, 2003), George C. Kohn's *Dictionary of Culprits and Criminals* (Scarecrow, 1995), and Jurg Gerber and Eric L. Jensen's *Encyclopedia of White-collar Crime* (Greenwood, 2007). *Notorious Lives* combines a smattering of entries from all of these works and many others. Although it is handy to have so many criminal types gathered in one work, the scope is so broad that it is unlikely to be the first source that comes to a librarian's mind when asked about criminals and people considered notorious. For libraries that can afford it, *Notorious Lives* will make a nice addition to their criminal reference collections. On the other hand, those libraries without any criminal encyclopedias could start with *Notorious Lives*. Recommended for high school media centers, public libraries, and undergraduate collections.—Carla Wilson Buss, *Education and Curriculum Materials Librarian, University of Georgia Libraries, Athens*

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***The Ku Klux Klan: History, Organization, Language, Influence, and Activities of America's Most Notorious Secret Society.*** By Michael Newton. Jefferson, N.C.: McFarland, 2007. 504p. acid free \$95 (ISBN 0-7864-2787-6).

This work is the culmination of forty-five years of research by Newton and presents an encyclopedic view of all aspects of the Ku Klux Klan's (KKK) history, membership, and activities during its 140-year history. It is timely, as readers are reminded that the KKK is the oldest and most violent terrorist

organization in American history and the progenitor of the white supremacist movements currently active in the United States. Other reference works on hate groups in general have been published in the recent past, including Jeffrey Kaplan's *Encyclopedia of White Power: A Sourcebook on the Radical Racist Right* (AltaMira, 2000). In addition, there is no shortage of books on various aspects of the Ku Klux Klan, but the value of this work is its unique reference book format and comprehensive focus on the KKK.

The guide contains more than five hundred pages of well-researched, clearly written essays and entries arranged into eleven discrete subject groupings. The opening section is an essay on the history of the Klan, followed by alphabetized encyclopedic subject sections, including a glossary of Klanspeak; biographies of members, supporters, and foes; descriptions of local Klans across the country; and press coverage of the group. There are more than 130 illustrations from all time periods; many of these chilling photos capture the Klan committing depraved and cruel acts of hate. There is a large section of appendixes comprising an extensively detailed chronology from the group's inception to the present and facsimiles of various Klan organizational documents.

The major weakness of the work is the index. Because the guide does not strictly follow an A-to-Z arrangement, the index serves as the primary access point for readers who might not know in which section a particular topic is covered. While nearly all of the entry headings appear in the index, the indexing of entry contents is sporadic. For example, in the geographically based "Mapping the Empire" section, many key Klan figures are mentioned in conjunction with specific states, but their names are not indexed under these entries. Despite this flaw, the author has achieved his goal of creating a comprehensive guide to the Ku Klux Klan. This reference title would be useful for all levels of undergraduate and graduate academic libraries as well as for larger public libraries.—Brent D. Singleton, *Reference Librarian, California State University, San Bernardino*

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***New Makers of Modern Culture.*** Ed. by Justin Wintle. New York: Routledge, 2007. 2 vols. \$395 (ISBN 978-0-415-33831-8).

This work is an updated and expanded version of *Makers of Modern Culture* (Routledge, 1981), a collection of more than five hundred biographical articles on individuals who significantly influenced twentieth-century culture. *Makers of Modern Culture* was well-received for the quality of its entries and is in the collections of many large academic and public libraries.

*New Makers of Modern Culture* expands the coverage to 957 entries, taking into account the cultural changes of the past quarter century, including the fall of communism, the adoption of the Internet as a means of communication, and the rise of fundamentalist Islam. Subjects include philosophers, religious leaders, scientists, writers, artists, musicians, political leaders, film directors, and such popular culture icons as the Beatles, Elvis Presley, and Jimi Hendrix. Although the editor also published a volume titled *Makers of Nineteenth*

*Century Culture* (Routledge, 1982), in this two-volume set he includes entries on nineteenth-century figures, such as Darwin, Marx, and Lincoln, who have had a profound influence on today's culture. Entries range in length from a half-page to six pages and include a list of further reading.

*New Makers of Modern Culture* makes for fascinating reading. In the introduction to the 1981 edition, the editor states that he does not try to impose a uniformity of style on the contributors, as that would lead to "the crabbed and clipped prose style that, in many reference-books, only ossifies its subject matter" (xvi). This freedom of style persists in the new edition. Because the contributors are writing interpretively about their subjects, some entries contain an element of opinion as well as language that is far different from that of the average biographical compendium. The entry on Saul Bellow, for instance, uses the phrase "as the arteries hardened" to describe Bellow's attitudes in his later years, and the Monty Python entry is written tongue-in-cheek from start to finish.

Although reference librarians may find this set very readable and full of insights, they are undoubtedly going to have problems employing it in reference work. The contributors have been charged with interpreting their subject's influence on modern culture, so the entries include the most minimal biographical information. Also, the extraordinarily wide range of coverage and the rather amorphous nature of culture will make it a difficult source for reference staff to remember to consult. For instance, among the entries are excellent essays on Eldridge Cleaver and on post-modernist figures Jacques Derrida and Michel Foucault. When looking for information on Cleaver, however, a much more likely strategy would be to seek out a reference work focused on African Americans or on activists of the sixties. When helping a patron find background information on postmodernism, a busy reference librarian needing to quickly find the best print or online reference resource would most likely go to a title such as *Encyclopedia of Postmodernism* (Routledge, 2001), which is clearly focused on the subject.

*New Makers of Modern Culture* is a unique and fascinating work that analyzes the contributions of many disparate people to contemporary culture. Although it has drawbacks as a reference source, it is a worthy addition to any large academic or public library's collection.—*Peter Bliss, Reference Librarian, University of California–Riverside*

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***Opera: An Encyclopedia of World Premieres and Significant Performances, Singers, Composers, Librettists, Arias, and Conductors, 1597–2000.*** By Franklin Mesa. Jefferson, N.C.: McFarland, 2007. 474p. alkaline \$145 (ISBN 0-7864-0959-2).

Mesa's principal goal for this encyclopedia is to provide information on two opera topics that are not thoroughly covered in existing reference works: details of first and other significant performances, and information on forgotten and neglected works, including recent American operas. There are entries for 1,153 works. Each entry gives the composer; librettist; literary model for the libretto, where appropriate;

date, place, venue, and principal soloists of the first performance; setting; and list of characters. Many entries also include a select list of aria titles and brief information on subsequent performances. Fully one-third of the encyclopedia is devoted to a separate section of singer biographies. The single index covers personal names, cities, and opera houses.

Unfortunately, some of the editorial choices and many aspects of presentation make this encyclopedia both difficult to use and of limited utility. Rather than provide separate entries for composers, conductors, and librettists as he does for singers, Mesa incorporates this information into the individual opera entries—at times, it seems, randomly. With information spread across multiple entries, the result is considerable duplication, difficulty of retrieval, and inconsistency. For example, four of the five entries that reference conductor Thomas Schippers include lengthy but not identical biographical sketches, while the fifth entry has only a single sentence. As another example, fourteen entries must be consulted to extract all that the author has to say about conductor Arturo Toscanini. Each entry is presented as a single paragraph block, making it difficult to scan for specific details, especially when the information takes the form of lists (singers, arias, characters).

Also awkward and inconsistent is the presentation of names. Full names are always given in inverted order, regardless of context. If there is a corresponding entry in the singer biography section, the name is flagged with an asterisk. But many performers are identified only by last name, and none are marked with an asterisk, even when there is a corresponding biographical entry. Much other basic information is absent. Characters are not identified by their voice range, nor are performers matched with the roles they sang. Furthermore, the attempt to identify the leading female singer by invoking Italian terminology has resulted in a significant error: the term "primo soprano" (first soprano) is given incorrectly throughout as "prima soprano." Finally, despite the incorporation of numerous aria lists and the inclusion of arias in the encyclopedia's title, this work cannot be used to match an aria title to its parent opera as there is no aria index.

This attempt to fill a perceived gap in the reference literature on opera is largely unsuccessful and should be considered, with serious reservations, only by libraries that collect comprehensively in this area. Other libraries seeking an opera encyclopedia should consider instead the four-volume *The New Grove Dictionary of Opera* (Oxford Univ. Pr., 1992, reprinted in 2004), which also is available electronically as part of *Grove Music Online, International Dictionary of Opera* (Saint James Pr., 1993, 2 vols.) or *The New Penguin Opera Guide* (Penguin, 2001).—*Paul Cauthen, Assistant Music Librarian, University of Cincinnati, Ohio*

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***The Oxford Companion to World Exploration.*** Ed. by David Buisseret. New York: Oxford Univ. Pr., 2007. 2 vols. alkaline \$250 (ISBN 0-19-514922-X).

In the introduction, editor David Buisseret acknowledges the difficulty of understanding exactly what a "companion"