

Books have been written about particular wartime accidents, and one similar title is *Accidents Happen: A Study of Non-Combat Related Fatal Accidents Involving United States Military Personnel 1979 through 1990* (Center for Study of Responsive Law, 1991). The scope of Mireles' work, however, appears to be unique. It would fit well in the reference collections of libraries with comprehensive World War II collections or in libraries that are used frequently for historical research.—Evan Davis, *Librarian, Allen County Public Library, Fort Wayne, Indiana*

Gothic Literature: A Gale Critical Companion. Ed. by Jessica Bomarito. Gale Critical Companion Collection. Detroit, Mich.: Thomson Gale, 2006. 3 vols. acid free \$385 (ISBN 0-7876-9470-3).

Beginning with the classic Gothic novels of the eighteenth century, Gothic literature continues to build in popularity. Edmund Burke is attributed with defining the essence of Gothic fiction as literature evoking a sense of "delightful horror." Without question, the umbrella of Gothic studies covers a continuum of "the horrible," "the terrible," and at times, "the diabolical," all of which can be found in the literatures of romanticism, naturalism, fantasy, and of course, the supernatural.

Fourth in the Gale Critical Companion Collection (GCCC) series, *Gothic Literature* is designed to complement Gale's Literary Criticism Series and to offer scholarly interpretation and criticism on major literary movements and topics for the introductory research needs of students (xix). Through a contextual approach that provides historical and cultural scholarship on Gothicism in its varying forms, *Gothic Literature* covers thirty-seven writers and provides critical treatment of their works. Ranging from writers of "original Gothic," such as Ann Radcliffe and Mary Wollstonecraft Shelley, to Gothic-revival literature and the bone-chilling tales of Stephen King, and the "new Gothic" of Angela Carter, the work gives each author concise biographical, bibliographical, and critical treatment in a well-organized and well-formatted manner.

In the first volume, Gothicism as depicted in the performing arts (including film, drama, television, and music) is given substantive treatment, including coverage of representative works, primary sources, further readings, and a selection of related themes. Volumes 2 and 3 contain alphabetically arranged author entries. For each author, the work describes selected major works and critical reception, lists principal works and primary sources, offers excerpts of essays and critical commentary, and finally, includes a list of further reading.

Library collections of Gothic studies materials should be expanded to include Gale's *Gothic Literature*. A good collection would also contain David Punter's seminal two-volume handbook, *The Literature of Terror* (Longman, 1980, 1996), which stations the scholarship of Gothicism into Gothic studies. Further, the 1990s growth in Gothic studies added many handbooks and guides—for instance, Neil Barron's *Horror Literature: A Reader's Guide* (Garland, 1990), which was ex-

panded to *Fantasy and Horror: A Critical and Historical Guide to Literature, Illustration, Film, TV, Radio, and the Internet* (Scarecrow, 1999). One of several reliable handbooks to Gothic authors and themes is Marie Mulvey-Robert's *The Handbook to Gothic Literature* (New York Univ., 1998). Clive Bloom's *Gothic Horror: A Reader's Guide from Poe to King and Beyond* (St. Martins, 1998) offers introductions, critical excerpts, and selected bibliographies for well-known Gothic tales. *Companion to the Gothic* (Blackwell, 2000), edited by David Punter, offers a historical and cultural approach to mostly American and British Gothic, while also covering theory and the role of psychoanalysis and gender.

More recently, *Gothic Writers: A Critical and Bibliographical Guide*, by Douglass H. Thomson, Jack G. Voller, and Frederick S. Frank (Greenwood, 2002) offers an excellent bibliographical compendium that widens definitional parameters of Gothic by including works and writers not traditionally associated with Gothic or horror literature. Lastly, Frederick S. Frank combines and updates his two previous guides to the Gothic in *Guide to the Gothic II, III* (Scarecrow, 2005). These indispensable guides offer annotated bibliographies of history and criticism on Gothic fiction of the twentieth and twenty-first centuries, and Gothics of other nations, including Canada.

Gothic Literature: A Gale Critical Companion offers a useful and reliable survey of scholarship on notable authors and works of Gothic literature. It is a handy resource that is highly recommended for undergraduate collections.—Katharine Webb, *Reference Librarian, The Ohio State University, Columbus*

History of World Trade Since 1450. Ed. By John J. McCusker. Detroit, Mich.: Thomson Gale, 2006. 2 vols. acid free \$295 (ISBN 0-02-865840-X).

Although not stated in the title or in the CIP subject tracings, *History of World Trade Since 1450* is an encyclopedia. More than four hundred alphabetically arranged articles fall under sixteen broad subjects, ranging from "Business Families" to "Shipping."

The nine-hundred-page set begins with the preface, which attempts a one-page overview of post-medieval trade, offers an explanation of the decision to start with the year 1450, and finishes with thumbnail biographies of the editors (McCusker is editor-in-chief; there are four associate editors). The "Thematic Outline" is followed by the "List of Articles." Rounding out the front section is "Contributors," which lists more than three hundred authors, their affiliation (most academic), and the titles of their articles.

The signed entries vary from two hundred to three thousand words with the lengthiest being broad topics such as capitalism and industrialization. The latter typically have subdivisions to facilitate browsing. All entries conclude with see also references and a selected bibliography. Scattered throughout the work are sidebars that highlight a point from the adjacent article. There are a suitable number of photo-