

SOURCES

ping and evolving subcultures with common symbols and a common canon of music that arose in the United States and United Kingdom in the early 1970s and is still evident today. *Encyclopedia of Punk Music and Culture* covers individual musicians, performing groups, and subgenres, as well as broader, related topics such as body art, gender, nihilism, spiked hair, and vegetarianism. Included are both an alphabetical list of entries and a guide to related topics, which groups the individual entries into larger categories such as personalities, record labels, and culture. There is a selected bibliography that includes books, articles, Web sites, liner notes, and a general index, but, regrettably, no general discography, although individual discographies are included with many entries. A few black-and-white photographic illustrations are included.

As the first encyclopedia devoted to the topic, *Encyclopedia of Punk Music and Culture* serves as a specialized supplement to more general works such as the *Rolling Stone Encyclopedia of Rock and Roll* (Fireside, 2001) and the *Virgin Illustrated Encyclopedia of Rock* (Virgin, 1999).

Recommended for comprehensive research collections and collections with a significant popular culture emphasis.—Paul Cauthen, Assistant Music Librarian, University of Cincinnati, Ohio

Encyclopedia of Twentieth-Century Photography. Ed. by Lynne Warren. New York: Routledge, 2006. 3 vols. acid free \$395 (ISBN 1-57958-393-8).

Modern photography became possible and keeps evolving because of innovations in equipment; the creativity of artists and technicians; the existence of institutions, galleries, and collections; the business of publishers; and ever-expanding uses to which photography is put. This encyclopedia provides both wide-angle and telephoto coverage of these subjects, people, and topics in the art, craft, and social uses of photography during the twentieth century.

The 525 signed entries are well researched and clearly written with further-reading listings, cross references, and additional information provided as needed. The bulk of the encyclopedia is devoted to more than three hundred influential photographers and other persons who worked during the last century, many of whom are still working today. The essays about photographers often include elements in the form of "Who's Who"-style biographies, lists of selected individual and group exhibitions, selected works, and selected publications. Art students and others who discover the newer work from these photographers will find these essays useful in seeing the traditions and technologies from which they came. Entries about techniques or concepts include cross references to photographers and to other related entries. The further reading sections could be used for collection development of works about photography and photographers.

While much of the international information is found in the entries of individual photographers, techniques, and institutions, there has also been an effort to provide basic overview information on photography in Africa, Europe, and

Latin America, and selected countries and regions. The essay on China and Taiwan is ten pages; the entry on photography in the U.S. Midwest is seven pages. Topics, terms, and concepts from "abstraction" to "xerography" are well described and placed in historical, geographical, and production contexts. Digital photography has an entry and is referred to several times elsewhere. The changes that have happened in photography in just the first years of this century will make this set a more valuable reference for having documented the previous century so well.

Encyclopedias should be judged on their accessibility as well as content. This one is outstanding on both counts. Each of the three volumes presents the list of contributors, alphabetical and thematic lists of entries, a glossary, the introduction, and a very detailed index to the work. The glossary has terms such as "Ozolid Process," not often found in standard dictionaries.

Missing are the credentials of the 226 contributors. However, Web searches will yield information on many of them. In fact, the personal, academic, and other Web resources offer more interesting and in-depth information than could be included in a one-line note in the text.

Even though academic and large public libraries may already own *The Photography Encyclopedia* (Schirmer Bks., 1999) and other photography encyclopedias, the *Encyclopedia of Twentieth-Century Photography* has more fully developed entries and provides more contextual information. It is a highly desirable work to add to photography and art history collections. Highly recommended.—Linda L. Scarth, Reference Librarian, Mount Mercy College, Cedar Rapids, Iowa

Fatal Army Air Forces Aviation Accidents in the United States, 1941–1945. By Anthony J. Mireles. Jefferson, N.C.: McFarland, 2006. 3 vols. alkaline \$195 paper (ISBN 0-7864-2106-1).

This set is a treasure trove for researchers. Mireles has done the grunt work in this compendium that lays out the basic facts of more than six thousand fatal accidents. Working from Army Air Forces accident reports, he allows genealogists, historians, and authors easy access to the data behind a tragic and little-known World War II phenomena. Even today, domestic military aircraft accidents are seldom front-page news, but during World War II they were so common that they became background noise in the vast drama of the war. Yet the individuals who died in service accidents deserve recognition for their sacrifices, and that's what Mireles provides.

Working in chronological order, Mireles summarizes the reports in lengthy paragraphs that relate the individuals involved and the circumstances of each accident. He often uses quotations from the reports. What makes the project especially valuable is a set of indexes that give access by aircraft type, by location, and by names of the victims and survivors. The third volume includes appendixes on annual statistics, Army Air Forces stations in the United States, and missing aircraft, plus a short bibliography.

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-