

miliar with the names of African Diaspora religious systems and practices, such as Candomblé, would be pressed to find articles about them because religion does not figure as a separate article or as a term in the index.

How then does this new entry into the field measure up to previous publications? Edited by Melvin Ember, Carol R. Ember, and Ian Skoggard and published with the support of the Human Relations Area Files at Yale University, the two-volume *Encyclopedia of Diasporas: Immigrant and Refugee Cultures Around the World* (Kluwer Academic/Plenum, 2004) treats Africans in Diaspora in Asia, Europe, and the Americas among the fifty-five additional Diaspora communities whose society, behavior, and culture are examined, compared, and described by the encyclopedia's contributors, one of whom is the editor of the work under review, Carole B. Davies. *Encyclopedia of Diasporas* has as its focus cultural anthropology, and it includes broad cultural categories such as politics and identity, art, dance, music, and literature. It gives the historical background and context of each Diaspora group but does not include biographies or other subject matter as separate articles. Its audience is the scholarly community.

Taking into account the growing interest in Diaspora studies, the six-volume second edition of *Encyclopedia of African-American Culture and History* (Macmillan Reference USA, 2006) has added the subtitle *The Black Experience in the Americas*. Edited by Colin A. Palmer and published in association with the Schomburg Center for Research in Black Culture of the New York Public Library, this work presents a comprehensive account of the historical and cultural experience of people of African descent in North and South America and the Caribbean from their first arrival to the beginning of the twenty-first century. New to the second edition is the extended essay "Diasporic Cultures in the Americas" and the identification in the work's "Thematic Outline of Contents" of specific articles related to Diasporic Cultures generally and to those in the Caribbean, in Latin America, and in North America, including listings of the biographical articles that likewise apply. This new coverage accounts for no more than a third of the work's contents. The intended audience is the general public and students in high school and college.

Africana: The Encyclopedia of the African and African American Experience (Oxford Univ. Pr., 2005) is edited by Kwame Anthony Appiah and Henry Louis Gates Jr. Now in its second edition and expanded to five volumes, it was one of the first reference works to address ties between the Americas and Africa and to take up the specific subject of African Diaspora in that context. The second edition's 4,400 articles have been contributed by an international group of 266 scholars. The overall focus of the work is the presentation of the history and the political, social, and cultural contributions made by Africans and people of African descent living in Diaspora in the Americas and the Caribbean. The audience is the general public, students, and academics.

Encyclopedia of the African Diaspora: Origins, Experiences, and Culture supplements the geographic focus of the *Encyclopedia of African-American Culture and History: The Black*

Experience in the Americas as well as *Encyclopedia of the African and African American Experience* by its consideration of people from Africa and of African descent living in Diaspora communities throughout the world. Its thematic approach and inclusion of biographical materials complements the representation of people of African descent in *Encyclopedia of Diasporas: Immigrant and Refugee Cultures Around the World*. *Encyclopedia of the African Diaspora: Origins, Experiences, and Culture* is relatively inexpensive. It is recommended for the reference collections in junior high and high school libraries, in public libraries, and in college and university libraries.—Sally Moffitt, *Reference Librarian and Bibliographer, History, Philosophy, Political Science, African American Studies, Asian Studies, Judaic Studies, Latin American Studies, and Women's Studies, Cohen Library Enrichment Collection, Langsam Library, University of Cincinnati, Ohio*

Encyclopedia of World's Fairs and Expositions. Ed. by John E. Findling and Kimberly D. Pelle. Jefferson, N.C.: McFarland, 2008. 484p. alkaline \$125 (ISBN 978-0-7864-3416-9).

John E. Findling, professor emeritus of history at Indiana University Southeast, and Kimberly D. Pelle, director of the Adult Student Center at Indiana University Southeast, have partnered to update their 1990 work *The Historical Dictionary of World's Fairs and Exhibitions* (Greenwood). Renamed the *Encyclopedia of World's Fairs and Exhibitions*, this work features new essays on upcoming fairs (Zaragoza, Spain in 2008 and Shanghai, China in 2010) and revisions and updates to more than one hundred individually authored entries covering international fairs and exhibitions beginning with The Great Exhibition of the Works of Industry of All Nations held in London in 1851. Organized chronologically, entries range from slightly more than a single page ("Long Beach 1928") to ten ("Chicago 1893"). Individual bibliographies and black-and-white photographs accompany each entry. Authors include scholars, curators, archivists, and librarians. Many have previously published works on their fairs of expertise. Entries cover the event's history and planning, setting, architecture, notable features and exhibits, participants, public reception, and attendance statistics. Many entries place the respective fairs in historical and cultural context, and others assess the level of the event's fulfillment of its original goals. The accounts of various "firsts" and inventions introduced at world exhibitions make for entertaining reading.

End matter includes appendixes of fair statistics, officials, fairs that fell short of meeting the requirements for inclusion in this volume, and a listing of fairs that never were. A subject index, contributor biographies, and bibliographies of print and Internet resources conclude this comprehensive and useful work.

Urso Chappell, world's fairs enthusiast and creator of the online ExpoMuseum, states, "World's Fairs have excited and inspired millions of people around the world by expressing the hopes and desires of their times. Perhaps unwittingly, they also provide a fascinating glimpse into the realities of

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those same times" (<http://expomuseum.com/history>). This encyclopedia serves to aid in our understanding of this fascinating and complex topic and should prove useful to both those just being introduced to the topic and more seasoned scholars alike. There is no competing reference resource available. Findling and Pelle's incomparable work is highly recommended for all academic and larger public reference collections.—Jennifer B. Stidham, *Houston (Tex.) Community College—Northeast*

Everyday Finance: Economics, Personal Money Management, and Entrepreneurship. Ed. by Thomas Riggs and Mary R. Bonk. Detroit: Gale, 2008. 2 vols. \$195 (ISBN 978-1-4144-1049-4).

The editorial staff of Gale Cengage has put together this two-volume set to introduce the reader to the basic concepts of economics. The purpose of the book is to "introduce the field of economics, as well as its related topics personal money management and entrepreneurship, in a simplified, meaningful way" (xv). The three hundred articles are organized by subject into three major sections: "How the Economy Works," "Personal Money Management," and "Entrepreneurship." Each essay has five parts: "What It Means," "When Did It Begin," "More Detailed Information," "Recent Trends," and "Sidebar Box." This arrangement of the essays into multiple parts made it difficult for the reviewer to easily see where one topic ended and the next one began because there are so many headings and subheadings with similar typeface.

Along with the essays, there are biographies on seven prominent economists, including Karl Marx and John Maynard Keynes; more than 220 images (although most of the images don't really add any value to the information presented); and many tables, charts, and graphs. Each volume starts with an extensive glossary of financial terms and ends with a detailed subject index. There is a bibliography that lists books, journals, and websites for further reading. The introduction states that there were experts in the field who contributed to the essays, and it would have been useful to see a list of these contributors and their affiliations.

This source is dense with information. As an example, the section on credit cards explains how a credit card works; includes a sidebar on the minimum payment trap; goes into detail about APR, late fees, and over-limit penalties; describes the history and differences of Visa and MasterCard; and discusses the recent trends involving credit cards.

Volume 1 contains the section on how the economy works, and the introduction answers the question, what is economics? Some of the topics covered in this volume are basic economic concepts, economic systems and philosophies, what money is, how the economy is measured, supply and demand, labor, and international trade. The last section of volume 1 lists several government organizations that oversee economies, such as the Bureau of Economic Analysis, Federal Reserve System, International Monetary Fund, and World Trade Organization.

Volume 2 focuses on the consumer's role in the economy

and has chapters on the ways to pay for purchases (credit, debt, money order, and so on), problems with debt, types of insurance, and government protection. The section on entrepreneurship covers the different types of businesses (corporation, partnership, and franchise), creating products and services, marketing, working with employees, and business ethics. Although the subject index is extensive, the inclusion of cross-references would have been helpful to the reader.

Despite the confusing format, *Everyday Finance* is an excellent introduction to the timely topic of economics and provides a tremendous amount of information in easy-to-understand language for the lay reader. Recommended for all libraries.—Stacey Marien, *Business and Economics Librarian, American University, Washington, D.C.*

The Harlem Renaissance. By Kevin Hillstrom. Defining Moments. Detroit: Omnigraphics, 2008. 240p. alkaline \$49 (ISBN 978-0-7808-1027-3).

Mention of the Harlem Renaissance conjures up images of glitzy nightclubs, glamorous figures, great literary achievements, and the birth of new trends in painting and sculpture, as well as a growing intellectual movement. Kevin Hillstrom's *The Harlem Renaissance* provides an entrée into this world. As Hillstrom notes about the Harlem Renaissance, "It marked the emergence of African Americans into the mainstream of the nation's art, music, literature and culture, while simultaneously proclaiming the unique vitality and character of the African-American experience" (3). *The Harlem Renaissance* is part of the twelve-volume Defining Moments series from Omnigraphics, each volume focusing on a significant event or period in American history, and aimed at the middle school to high school markets.

Hillstrom's work begins with an overview and historical background on how Harlem came to be the focal point for this flashpoint of creativity and activism and the heightened role of African Americans in American society and culture. He also provides insight into the terrors faced by newly freed slaves during Reconstruction and the resulting drive to migrate north. Illustrated with photographs and etchings, the beginning section provides a useful introduction. The first chapters also chronicle the rise of civil rights organizations, such as the National Urban League and the National Association for the Advancement of Colored People. The following chapters are more in-depth and provide fairly detailed information on the varied aspects of the Harlem Renaissance, with chapters devoted to the literature, art, and music; the end of the era; and the legacy of the period.

Following the overview, the middle section of the book provides lengthy biographies of select personalities, such as W. E. B. Du Bois, Zora Neale Hurston, and Bessie Smith. These are standard, encyclopedia-style entries and have a photograph of the subject. While this section provides more in-depth information, it is relatively short and covers only ten of the leading people of the period. Only one artist is covered here and, curiously, examples of his work are not included.