

Encyclopedia of Human–Animal Relationships: A Global Exploration of Our Connections with Animals. Ed. by Marc Bekoff. Westport, Conn.: Greenwood, 2008. 4 vols. alkaline \$499.95 (ISBN 978-0-313-33487-0).

This encyclopedia covers all aspects of human–animal relationships, bringing together many viewpoints on the subject. More than 350 detailed articles provide historical and current information on everything from bonding to environment; from keeping pets to hoarding animals; from animals in literature, movies, and cartoons to elephants and cows in India and dolphins in Japan. A number of essays may be unpleasant to read, such as topics on the use of dogs as food in other countries or reports of animal cruelty, but all help to present a comprehensive picture of human–animal relationships worldwide. All kinds of animals are discussed, from bats, honeybees, and cockroaches to rarite birds, chimpanzees, other primates, as well as the usual pet and service animals.

International in scope and unique in coverage, the typically long pieces present a broad view of animal treatment in many cultures and countries, both historical and current. Broad topics cover a wide variety of related subjects, such as “Conservation and the Environment,” “Ethics and Animal Protection,” and “Zoos and Aquariums,” with each topic containing a number of related essays. Subjects include history, religion, culture, philosophy, literature, and art, as well as all aspects of science. Some of the essays provide very personal slants, offering observations and opinions of personnel who work in animal rescue and related fields all over the world.

Extremely broad topics require the use of the comprehensive index, located in volume 4, to find all the articles appropriate to a particular animal or research. But the index lacks volume numbers and does not identify the page spans of the 4 volumes to assist the user. A list of topics and subtopics appears in the front of each volume, but this list, while helpful, has no page or volume numbers as a guide, which is a serious deficiency. An additional list, by kind of animal, points the user to all articles mentioning that animal but again, no page numbers appear in this list. In addition to the comprehensive index, volume 4 also contains a “Chronology of Animal Protection,” an extensive bibliography, and the complete list of contributors, noting their qualifications and the names of the article(s) they authored.

Each volume provides a number of black and white illustrations and a centrally located eight-page spread of color photographs. Though the color pictures are captioned and labeled with the title of a related article, many of the pictures seem only vaguely connected and some are located in a different volume from their article. These color photographs lack indexing, either in the comprehensive index or with a reference from the article.

All articles include a bibliography for further reading, containing both Web sites and citations to scientific as well as nontechnical material. A number of the shorter articles are really personal essays, sometimes set off as sidebars. Writing

quality of these varies. Some are obviously anecdotal, others are backed up with cited references and studies.

Bekoff is Professor Emeritus of Biology at the University of Colorado at Boulder, and cofounder, with Jane Goodall, of the Ethologists for the Ethical Treatment of Animals. Author of more than two hundred articles in this field as well as numerous books and several other related encyclopedias, he has impeccable credentials to edit this work.

This source is recommended for high school and college libraries as this material is rarely found elsewhere.—*Marion S. Muskiewicz, Science Librarian, University of Massachusetts, Lowell*

Encyclopedia of Nineteenth-Century Photography. Ed. by John Hannavy. New York: Routledge, 2007. 2 vols. alkaline \$540 (ISBN 978-0-415-97235-2).

As editor and noted photographic historian John Hannavy explains in his introduction, the pioneers of photography were sanguine about the medium’s future. Nevertheless, they could never have anticipated the myriad technical processes and applications that would emerge in the decades following its invention. This impressive work surveys the extraordinary growth and development of photography during its first century, and corrects many mistakes and misinterpretations that have arisen since.

Each volume opens with a roster of advisors to the project, a list of more than 250 contributors (whose affiliations, unlike those of the advisors, are not identified), an “Alphabetical List of Entries,” and a “Thematic List of Entries.” The text consists of 1,197 signed entries, of which 610 are “major,” ranging from 1,000 to 5,000 words. The remaining entries contain 200 to 1,000 words. Major entries conclude with a bibliography, and many are accompanied by illustrations. “See also” references direct the reader to related material, and a detailed analytical index closes each volume. Not counting front and back matter, the set runs to 1,523 pages.

Not surprisingly, most entries are devoted to “Photographers, Inventors, Patrons, and Critics.” Among the nearly four dozen “National and Regional Surveys” there is an entry for Ceylon (Sri Lanka), but none for India, that “jewel in the crown” of the British Empire and the stomping ground of so many intrepid photographers. But the index directs the reader to a number of references within other entries. “Themes” includes such intriguing entries as “Expedition Photography” and “Spirit, Ghost, and Psychic Photography.” The writing is generally clear, although entries falling under “Processes” and “Technical and Equipment” are necessarily more demanding.

Specialized reference works run the risk of overwhelming nonspecialists, and the *Encyclopedia of Nineteenth-Century Photography* takes pains to orient such users, beginning with its useful “Thematic List of Entries.” The medium’s historical development is described in eight articles running to more than forty pages, and the subject “Photographic history” in the index identifies key themes and processes by decade.

SOURCES

There are also chronological discussions of “Camera Design” and “Lenses.” Nevertheless, a timeline of significant dates in the field would have been welcome.

Up-to-date reference books on photography are available to suit any budget. For the smallest collections, *The Concise Focal Encyclopedia of Photography* (Focal Press/Elsevier, 2008) is a reasonable and affordable choice. Larger libraries should consider supplementing their copies of *The Photography Encyclopedia* (Schirmer Bks., 1999) and *The Oxford Companion to the Photograph* (Oxford Univ. Pr., 2005) with the fourth edition of *The Focal Encyclopedia of Photography* (Focal Press/Elsevier, 2007). But the *Encyclopedia of Nineteenth-Century Photography* and its companion set, the *Encyclopedia of Twentieth-Century Photography* (Routledge, 2006), surpass all competing works in comprehensiveness and level of detail. As landmark works they deserve inclusion in all academic and large public libraries. Enthusiastically recommended.—*Grove Koger, Albertsons Library, Boise State University, Boise, Idaho*

Encyclopedia of World War II. By Alan Axelrod. New York: Facts On File, 2007. 2 vols. acid-free \$150 (ISBN 978-0-8160-6022-1).

Alan Axelrod, author of reference books on a wide range of subjects, including several on history and business management topics, provides a new resource on World War II designed for secondary school and undergraduate students. This reference work has essays arranged alphabetically on key people, battles, weaponry and equipment, military organization, participating countries, and important issues such as causes of the war, refugees, the Final Solution, civil defense, and war crimes trials. The essays, ranging from two paragraphs to several pages, are written clearly and concisely, and other related essays in the book are noted in the text or in cross references. Each concludes with a reading list that refers students to recent publications and other key works for further study. There are appropriate illustrations and easy-to-read maps with some of the essays. There is no list of maps, but they are noted in the index. A list of essays is available at the front of volume one and a detailed index at the end of volume two. Axelrod does not provide a chronology of events, a feature that is standard in most general reference works on the war and which is a glaring omission in this one. It should be noted that the binding and front free-endpaper in my copy of volume 2 was separated and could lead to further deterioration of the book with significant use.

In recent years two similar English-language reference encyclopedias on World War II have appeared. *The Oxford Companion to World War II* (Oxford, 1995) is one volume but much longer (1,301 pages), densely printed, and more comprehensive compared with the new work and written by a corps of contributing historians. It is directed towards users from undergraduates to researchers. A more recent source is *Encyclopedia of World War II: A Political, Social and Military History* (ABC-CLIO, 2005). This five-volume set, consisting of 2,200 pages, is also a work of historians that includes an

extensive general bibliography, a chronology, and selected primary source documents. It is also more comprehensive than the new work, and is directed toward a wider range of users with broader interests on the war experience. Axelrod's work is an excellent general source of reference information on the war that will serve users in school, public, and college libraries.—*David Lincove, History, Political Science & Philosophy Librarian, Ohio State University Libraries, Columbus*

Historical Dictionary of Renaissance Art. By Lilian H. Zirpolo. Historical Dictionaries of Literature and the Arts. Lanham, Md.: Scarecrow, 2008. 632p. alkaline \$115 (ISBN 978-0-8108-5800-8).

Art historian Dr. Lilian H. Zirpolo acknowledges the inherent challenges of compiling a one-volume dictionary of Renaissance art, but forges bravely ahead with this useful twenty-first volume in Scarecrow Press's reference series, *Historical Dictionaries of Literature and the Arts*. The scope, characterized as highly selective within the chronology of 1250–1648, includes more than five hundred alphabetically arranged entries covering major artists and artistic movements (Baroque, Mannerism), common subjects and themes (Holy Trinity, Satyr, Virtues and Vices), individual works (*Altarpiece, Madonna of the Rocks*), relevant terminology and techniques (Sfumato, Alla Prima), and significant geographic locations (Florence, Sistine Chapel, Avignon). Materials pertaining to the history of manuscript illumination in Northern Europe and on Netherlandish and German architecture have been sacrificed, but these topics are easily researched elsewhere and their omission does not detract from this thematic dictionary. A detailed chronology section and an extensive introductory essay orient the reader to this specific work and to Western Renaissance art in general. A lengthy concluding bibliography leads to further study. Entries range in length from short paragraphs to several pages (Leonardo DaVinci, Michelangelo Buonarroti) and include cross-references signified by bold type used within entries. Sixteen plates found in the middle of the dictionary include black and white images of major works, but there is no mention within relevant entries to guide the reader to specific plates such as page or figure number references or from any plate back to any particular entry. This detracts from the usefulness of the plates and makes the section seem oddly isolated.

Two distinct characteristics evident within the entries here serve to separate and distinguish this work from its closest competitor, Irene Earls's *Renaissance Art: A Topical Dictionary* (Greenwood, 1987). Earls's work includes over three hundred more entries than Zirpolo's, but the key difference is one of reading level. As one compares the reading levels of entries from these two works (an illustrative example is the respective handling of terms like “Bacchus”), it becomes clear that Zirpolo's dictionary can serve a broader audience, inclusive of younger readers and art neophytes, than may Earls's, which is much more suitable to college- or professional-level collections. Zirpolo is careful to include multiple examples of