

## 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*

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***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*

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***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