

SOURCES

of books and websites; and an impressive, in-depth 59-page index to related names, terms, events, theories and concepts.

While the alphabetically arranged articles are written at varying levels of academic sophistication, readers will find them generally informative, concise and clearly written. Each is signed and the list of contributors with institutional affiliations appears near the front of Vol. 1. Entries are written by 96 different contributors: 51 American, 32 foreign, 10 self-identified as “independent scholars,” and 3 with a corporate affiliation. Unfortunately, because neither academic rank nor their degree is specified, it is not possible to determine whether contributors’ credentials include the PhD or in what field their terminal degree is in.

Most large university libraries will have two-to-three shelves of books on the topic of business cycle theory. However, because they are typically written for economists, most readers will find them packed with arcane statistical formulas, sophisticated mathematical analyses and numerous consumption, supply and demand curves, all to illustrate the various principles and theories proposed in the text. Few, if any, will offer the articulate, understandable narrative historical overview offered by this set. Indeed, it is likely that only the expensive new second edition of *The New Palgrave Dictionary of Economics* (Palgrave Macmillan; 2nd ed., 2008) and the widely held *Business Cycles and Depressions: An Encyclopedia* (Garland, 1997)—now nearly 15 years old—will offer any significant additional reference resource coverage.

The editor, Dr. James Ciment, brings many years of experience to this set. A prolific reference book producer whose firm (East River Books) provides publisher M.E. Sharpe with a steady stream of subject encyclopedias, he is commended for providing yet another excellent resource. Highly recommended for public and undergraduate collections of academic libraries.—R. Neil Scott, *Professor and User Services Librarian, James E. Walker Library, Middle Tennessee State University*

The Civil War Naval Encyclopedia. Ed. by Spencer C. Tucker. Santa Barbara, Calif.: ABC-Clio, 2011. 2 vols. acid free \$180 (ISBN 978-1-59884-338-5). E-book available (978-1-59884-339-2), call for pricing.

On this sesquicentennial of the Civil War, *The Civil War Naval Encyclopedia* provides a summary of Civil War naval subject matter that appears to be the first encyclopedia to be published on this specific topic. The editor, Spencer C. Tucker, is a noted scholar on this topic having previously published works relating to the Civil War and/or the Navy such as: *Handbook of 19th Century Naval Warfare* (Naval Institute Press, 2000), *Naval Warfare: An International Encyclopedia* (ABC-Clio, 2002), *A Short History of the Civil War at Sea* (SR Books, 2001), and *Blue & Gray Navies, The Civil War Afloat* (US Naval Institute Press, 2006).

There have been several books written about the Navy and the Civil War, most notably, Tony Gibbons’s *Warships and Naval Battles of the Civil War* (Popular Culture Ink, 1990), Ivan Musicant’s *Divided Waters: The Naval History of the Civil*

War (Book Sales, 2000), and Jayne E. Blair’s *The Essential Civil War: A Handbook to the Battles, Armies, Navies and Commanders* (McFarland, 2006). What sets Tucker’s, *The Civil War Naval Encyclopedia*, apart is that it combines many of the issues that are covered in these other publications into an easy to navigate, two-volume set.

Included in these volumes are entries on important battles, campaigns, conflicts, strategies of the North and South, ships (including “individual ship engagements”), submarines, torpedoes, significant people (including naval officers, constructors, and government officials), weapons systems, and maps.

The arrangement of the encyclopedia is characteristic of most. There is an alphabetical list of entries at the front of the book which includes all categories. A categorical index in the back of the book is useful for looking up entries on specific categories. The categories listed are: “Individuals,” “Events,” “Groups & Organizations,” “Places,” “Ideas & Movements,” “Technologies, Objects & Artifacts,” “Agreements, Reports and Other Documents,” and “Miscellaneous.” A brief 6-page overview by Tucker introduces the user to the work. Some of the more interesting entries of the book include: “African American Sailors,” “Food and Drink aboard Ship,” “Balloons,” “Shipboard Life,” “Confederate Naval Strategy,” and “Union Naval Strategy.” Black and white photographs, maps and illustrations accompany several entries.

Colleges or Universities with programs related to the military and/or American history/politics will find this work useful as a starting point toward more in-depth research on a specific topic or for a broad understanding of naval issues as they pertain to the American Civil War. The fact that the entries are listed alphabetically as a whole and not by their categories can be seen as a drawback, however, the categorical index does a good job of providing the user with a listing by topic. Overall, *The Civil War Encyclopedia* provides an inclusive history of Civil War naval affairs. Public libraries may also consider purchasing, especially if the price of the e-book is more affordable than the print version.—Rachael Elrod, *Reference/Instruction Librarian & Archivist, The Citadel, the Military College of South Carolina, Charleston*

Encyclopedia of African American Music. Ed. by Emmett G. Price III. Santa Barbara, Calif.: Greenwood, 2011. 3 vols. acid free \$280 (ISBN 978-0-313-34199-1). E-book available (978-0-313-34200-4), call for pricing.

The *Encyclopedia of African American Music* aims to present the music of the African Diaspora through the lens of its development and impact within the United States. The goal of Price and his associate editors is a “comprehensive reference source” that “extends beyond the traditional chronological and biographical approach that is common to works in this genre” (xxxix). They support that goal by taking a more encyclopedic approach, providing articles on broader musical topics in addition to biographical entries. For example, there are entries on African American concert music, Black-owned music publishing companies, and African American music

and history specific to geographic regions.

The three-volume set is laid out as one would expect—over 400 entries on people, places, and concepts—with alphabetical and topical lists of entries at the beginning. Entry length varies by individual or topic, and often materials are provided for further listening, reading, or even viewing. Regrettably, biographical snapshots tend to be short, at times lacking a sense of uniformity. Basic information is not provided consistently: some entries provide the day, month, and year of birth and death, others only provide years. Some entries simply leave the reader wanting a bit more information, as with the entry on Marvin Gaye concludes with a passing mention of his “tragic death” (349), yet does not elaborate further; for information about his death or the tragedy surrounding it, the reader must go to another source to discover it.

Despite this, the biographical information provided is clearly the result of casting a wider net than in other standard reference sources. Eileen Southern’s *Biographical Dictionary of Afro-American and African Musicians* (Greenwood, 1982) is now thirty years old and focuses primarily on classical musicians. Samuel Floyd Jr.’s *International Dictionary of Black Composers* (Fitzroy Dearborn, 1999) provides longer, more comprehensive biographical entries, yet consequently cannot match the number of individuals covered here. Other resources, such as Mellonee Burnim’s *African American Music: An Introduction* (Routledge, 2006), provide more expansive discussions on topics and genres in African American music, but lack the biographical snapshots.

The *Encyclopedia of African American Music* includes several other sections of interest that should be mentioned: a) chronologies of significant events, compositions, and videos in African American music; b) a collection of relevant archives, research centers and websites; and c) two extensive bibliographies on African American music. These two bibliographies are extremely useful, particularly the second, which provides an account of books published within the last 20 years (1989–2010) that examine African American music by genre.

Although one could argue against labeling this a *comprehensive* resource, as more detailed resources exist, the grouping of the biographical, the topical, and the current bibliographies make this a useful (though expensive) source. Recommended for libraries with extensive music holdings, libraries needing to fill a gap in this area, and specialized collections dealing with African American traditions, folk, jazz, and/or popular music.—*Kristina Lampe Shanton, Music Librarian, Ithaca College, Ithaca, New York*

Encyclopedia of African American Popular Culture. Ed. by Emmett G. Price III. Santa Barbara, Calif.: Greenwood, 2011. 4 vols. acid free \$380 (ISBN 978-0-313-35796-1). E-book available (978-0-313-35797-8), call for pricing.

Although there are a number of reference works pertaining to various aspects of African American history and culture, there has not previously been a collection that focuses specifically on popular culture. The intent of this four-volume

set is to “give a panoramic view of contemporary African American popular culture and, as much as possible, trace the history and/or impact of events that affect or involve popular culture” (xxxiii). This is achieved through entries that not only define and describe a topic (from areas such as entertainment, history, sports, art, organizations, business, and more), but often show the development of an aspect of popular culture from its historical roots in African or African American history. For example, the entry for “bling and grillz” describes not only the current use of “flashy jewelry and accessories” (169), but delves into the historical background and development of body embellishments and ornamentation from Africa to America within the African American community.

Each volume begins with an alphabetical listing of the entries covering the entire set, as well as a “Guide to Related Topics” that functions as a useful collection of subjects that organize the entries under such headings as “Education, Educators” and “Folklore, Influences.” Each entry closes with a few references for further reading (or a discography for some musicians). Also included in this set are a detailed timeline covering significant events in the history of African Americans from 1619 to February of 2010, a comprehensive selected bibliography, and four appendixes, featuring selected lists of African American films, radio shows, television shows, and pop culture collections at research centers, libraries, and universities. The contributors are primarily scholars and researchers at U.S. colleges and universities, including doctoral candidates, information professionals, and professors in a wide variety of disciplines.

Given the nature of this encyclopedia, comparisons can be drawn to the *Encyclopedia of Popular Culture* (St. James, 2000), *Africana: The Encyclopedia of the African & African American Experience* (Oxford, 2005), and the *Encyclopedia of African-American Culture and History* (Thomson Gale, 2006). A look at representative entries, for example “barbershops,” “break dancing,” “Aunt Jemima,” and “Bill Cosby,” shows a significant amount of overlap among the reference sources pertaining to African American culture. There is much less overlap with the *Encyclopedia of Popular Culture*, which focuses on popular culture in the U.S. during the twentieth century, but might benefit from a more multicultural perspective. Although the *Encyclopedia of African American Popular Culture* does contain a number of entries already covered in other encyclopedias of African American culture and history, even the overlapping entries provide enough additional information to make these volumes a valuable complement to existing collections. However, institutions that already have sizeable reference collections related to African American history and culture might find that there is too much overlap to justify adding this encyclopedia to the collection.

This resource is suitable for larger public and school libraries that would benefit from additional materials related to African American culture or popular culture in general. Academic libraries might also find it useful; however, given the brevity and the relatively short lists of references for each entry, this would most likely be used at an undergraduate