

mulation, use of the library, and accessing the existing body of folklore knowledge; “Selected Bibliography of American Folklore,” which arranges resource types for further research into categories (dictionaries, encyclopedias, guides and directories, and so on); and “Entries by Category,” which breaks down “folklore inquiry” into specific areas, including folk heroes and legendary figures, cultural groups, and more.

One slight weakness in readability occurs within the entries themselves. It would be easier for reading and scanning if important names and terms within the passages were in bold face. For instance, in the passage for the term “Jamaican-American Folklore,” it would be helpful to have “Bob Marley” bold, even though Marley is not a separate entry.

There are other weaknesses as well. After each entry, there is a list for further reading that includes books, journal articles, and, occasionally, Web sites. The value of Web addresses printed in a book that could sit on the shelves for years is questionable. Additionally, the books and articles may not be easy for ninth- to twelfth-grade students to access.

The Internet often is a better source of information than a print volume. For example, on the topic of the AIDS Memorial Quilt, the official Web site (www.aidsquilt.org) is very stable and gives a full history, current links, and up-to-date information that is beyond the scope of *Encyclopedia of American Folklore*.

At best, this book seems to be a good starting point for students and general researchers. The bibliographies could be of some value to more serious researchers. It would be most useful in academic environments where folklore is part of the curriculum; otherwise, authoritative, current Web sites or database resources may be better for more involved research.—*Theresa Kelly Darr, Library Director, Loyola Blakefield, Towson, Maryland*

Encyclopedia of Beat Literature. Ed. by Kurt Hemmer. Literary Movements Set. New York: Facts On File, 2007. 416p. alkaline \$75 (ISBN 0-8160-4297-7).

Part of the Facts On File Literary Movements series, *Encyclopedia of Beat Literature* attempts to differentiate itself from other books about the movement by focusing on the literary aesthetics of the beat culture rather than on personalities and other aspects. Editor Kurt Hemmer has chosen what he considers the most innovative works associated with the Beats and provided synopses and critical analyses of the literature as well as the background of the pieces and how they were received. The entries devoted to the writers, although they include biographical information, do not focus heavily on the writers as iconic figures, but rather on their writing. A “Selected Bibliography of Major Works written by Beat Writers” is included.

The “hundreds of entries” mentioned on the Facts On File Web site (www.factsonfile.com) is closer to 175 entries, ranging from about half a page to more than five for the entry on Jack Kerouac. The alphabetically arranged, signed entries include bibliographies and cross-references to other entries.

The book also includes a bibliography of secondary sources (in addition to the bibliographies following each entry) and a chronology of the beat movement.

Compared to the three-volume *The Beat Generation: A Gale Critical Companion* (Thomson Gale, 2003), Hemmer’s one-volume book is, in some ways, less comprehensive. Although *The Beat Generation: A Gale Critical Companion* does not offer entries devoted to individual pieces of literature, the entries devoted to authors do include sections on individual works. In addition, although the two works contain some overlapping material, Hemmer’s encyclopedia offers useful information about a growing area of research. Hemmer’s book also includes entries on some works by such writers as Bob Dylan and Hunter S. Thompson, who were influenced by the aesthetics of the movement but are not traditionally included in it. In this way, Hemmer’s *Encyclopedia of Beat Literature* will complement *The Beat Generation: A Gale Critical Companion*.

Encyclopedia of Beat Literature is recommended for public, academic, and high school libraries.—*Sigrid Kelsey, Associate Librarian, Louisiana State University, Baton Rouge*

Encyclopedia of Catholicism. Ed. by Frank K. Flinn. Encyclopedia of World Religions. New York: Facts On File, 2007. 704p. acid free \$75 (ISBN 978-0-8160-5455-8).

In the larger Encyclopedia of World Religions series, Christianity is the only major religion divided into two volumes, one for Catholicism and one for Protestantism. This decision allows for a greater coverage of these two major Christian traditions. However, the decision leaves one to wonder why such a decision was applied to Christianity and not to other religions. Why, for example, is Islam not similarly divided into volumes for Sunnite and Shiite traditions? This is never explained in the preface. This bifurcation of Christian tradition between Catholic and Protestant also effectively diminishes the rich traditions of Eastern Orthodox and Coptic Christianity in the larger discussion. Articles in *Encyclopedia of Catholicism* deal with these traditions, but the vantage point is distinctly Roman Catholic.

Encyclopedia of Catholicism is perhaps most striking for being current without losing sight of the larger historical tradition. The work includes contemporary theological discussions, such as Inerrancy of Scripture, alongside early Christian controversies, such as Docetism. There are numerous biographical entries for living persons, such as Charles Curran, alongside historical figures, such as Ambrose of Milan. Editor Frank Flinn has done an outstanding job of including female subjects, such as Rosemary Radford Ruether and Teresa of Avila. Flinn also presents Catholicism from a more global perspective, with entries such as the Nagasaki Martyrs and Africa.

Flinn evidently strives for objectivity. He does not sugar-coat discussions about such topics as the crusade against the Albigensians or the recent pedophilia scandal. Flinn also suspends judgment about claims of miracles and the like, taking a tone that is neither skeptical nor enthusiastic.