
SOURCES

Both books devote strong coverage to zombies in popular culture (films and so on) but are noticeably weaker in tracing the literary roots of the phenomenon. The two books carry entries for Seabrook, whose sensationalized book introduced zombies to the wider English-speaking public, but only *Encyclopedia of the Zombie* includes entries on African-American writer Zora Neale Hurston and her 1938 account *Tell My Horse*, in which she describes an encounter in Haiti with a woman alleged to be a zombie. Both works neglect Henry S. Whitehead, who lived in the American Virgin Islands during the 1920s and contributed finely crafted stories on Voodoo themes to the magazine *Weird Tales*. Also missing are the brothers Pierre Marcelin and Philippe Thoby-Marcelin, award-winning Haitian writers whose novels of island life won the praise of critic Edmund Wilson.

Both *Encyclopedia of the Zombie* and *The Zombie Book* are arranged alphabetically by subject, are well illustrated, and include indexes and extensive bibliographies. The former also includes an eighteen-page chronology of zombie films and makes good use of “see also” references, a feature generally lacking in its competitor.

Thanks to its more informal tone and lower price, *The Zombie Book* is a good choice for small public libraries. Despite its neglect of a few key authors, *Encyclopedia of the Zombie* is a better choice for academic and large public libraries, especially those where there are strong interests in folklore and the study of popular culture. Given the popularity of the subject and the lack of overlap between the two books, larger public libraries may want to consider purchasing both.—Grove Koger, retired reference librarian, independent scholar, Boise, Idaho

Hidden Religion: The Greatest Mysteries and Symbols of the World's Religious Beliefs. By Micah Issitt and Carlyn Main. Santa Barbara, CA: ABC-CLIO, 2014. 531 p. Acid free \$100.00 (ISBN 978-1-61069-477-3). E-book (978-1-61069-478-0) available, call for pricing.

This readable reference book generally seems to meet its stated goal. The authors' preface states their hope “that the information in this book will inspire our readers to take the quest for knowledge further, perhaps exploring fields and issues previously unimagined” (xiv). While it might be a long conversation if a goal were to focus on what “greatest” means in the title, it does seem this work could be a handy supplement or kick start for research.

To begin, there is an opening essay, “Introduction: History and Mystery,” with these discussion sections: “Life, the Universe, and Everything,” “Religious Evolution,” and “Symbols and Secrets.” Reading this discussion is like listening to an interesting speaker, both engaging and stimulating, although a slight frustration for this reviewer was not finding any citations relevant to the historical, sociological, and religious development claims made in the essay.

The book is arranged using these major headings: “Abrahamic and Iranian Religions,” “Dharmic Religions,” “East

Asian Religions,” “African Religious Traditions,” “Indigenous American Religions,” “Oceanic Religions,” and “Western Paganism.” Under those headings are short, introductory essays for religions (and nonreligion), along with confidently presented entries for a large array of visual symbols, beliefs, and practices.

An appreciated feature is the reading list with every entry. Lists include at least two books from good publishers or a book and a website. The value of these websites could be limited or need supplementing. For example, there might be a need to supplement information about Jainism obtained using the Jain Student Center website at the University of Michigan. Also, readers using some reading list sources might need to dig for information; not all of the sources focus only on the mystery or symbol being covered in the entry. In all, the lists did seem a good idea, and the author's use of websites was also helpfully suggestive.

The select bibliography of ninety-nine sources includes books and websites; book publishers included a large number of university publishers, as well as commercial publishers (Cambridge, Oxford, Wiley-Blackwell, Routledge, etc.). There is an eighteen-word glossary that might be helpful and an 11 1/2-page index.

Other related sources not included in the bibliography would be Ferguson's older *An Illustrated Encyclopedia of Mysticism and the Mystery Religions* (Continuum Book, Seabury Press, 1997) and Anthony S. Mercatante's small work *The Facts On File Encyclopedia Of World Mythology And Legend* (Facts on File, 2009), with its good annotated bibliographies. Larger resources would be Thomas Riggs' *Worldmark Encyclopedia of Religious Practices* (Thomson-Gale, 2006) and this publisher's companion four-volume *Religions of the World*, by Melton and Baumann (ABC-CLIO, 2010). Although considerably more expensive, the online *Encyclopedia of Religion*, edited by Linsay Jones (MacMillan, 2005), would serve as an extensive resource for topics; it contains 939 search hits for “symbols,” a large chapter on “Symbol and Symbolism,” and chapters on iconography for a range of traditions, including traditional African, Buddhist, Confucian, Egyptian, Hindu, Jewish, Christian, and Islamic cultures. Another expensive resource would be the online *eHRAF World Cultures* (Human Relations Area Files, 2014).

This reference book could be a useful title for high school and public libraries. It might also serve academic libraries as a stimulus for research.—Paul Fehrmann, Reference and Instruction Librarian, University Libraries, Kent State University, Kent, Ohio

Historical Guide to World Media Freedom: A Country-by-Country Analysis. By Jenifer Whitten-Woodring and Douglas A. Van Belle. Los Angeles: Sage Reference, 2014. 575 p. Alkaline \$150 (ISBN 978-1-60871-765-1). Online edition (978-1-45223-422-9) available, call for pricing.

This work fills a gap in the literature by providing a global and historical perspective on media freedom. Much of the information presented here is available in geographic and historical literature about various countries or in journal

literature about media freedom. This work brings this information together into a useful format.

Whitten-Woodring and Van Belle provide entries for a comprehensive number of nations worldwide. Each entry provides year-by-year chronology that identifies the type of government in place in that year, such as democracy or autocracy, and a rating of the media as “free,” “imperfectly free,” or “not free.” Along with this, the work provides a two-page essay for each country, summarizing the developments in media freedom over that country’s history. Each essay ends with a paragraph about the present state of the media in that country and useful bibliographic notes.

A number of free Internet resources, such as Freedomhouse.org and World Press Freedom Index, provide reports about media freedom in various countries at present or in recent history. These resources lack the historical perspective provided by *Historical Guide to World Media Freedom: A Country-by-Country Analysis*.

Another difference from the Internet resources is that Whitten-Woodring and Van Belle attempt to define media freedom positively, rather than defining it based on various kinds of infringements and restrictions on media freedom. As they point out, every country has a large number of exceptions to media freedom, if such freedom is granted, such as military secrets or privacy laws protecting individual citizens. Instead, Whitten-Woodring and Van Belle define media freedom as the ability to openly criticize the government or government officials.

According to their definition, in a country with “free” media, criticism is protected. In a country with “imperfectly free” media, criticism may take place, but there may be a direct cost for that freedom. Media that is “not free” is likely controlled by the government or is otherwise prohibited from criticizing the government. Even so, the authors allow for some degree of variation within these categories. For example, the United States’ media is rated as free, but the authors acknowledge that media freedom groups have expressed concern about efforts to extradite and punish Wikileaks founder Julian Assange and National Security Administration whistleblower Edward Snowden.

Whitten-Woodring and Van Belle strive to maintain a broader understanding of media that transcends the traditional formats of print and broadcast journalism. Their positive definition of media freedom as the ability to criticize the government and public officials prevents the focus of this work from expanding too far into free speech more broadly, while allowing for coverage of newer information formats that emerge with technology.

The work includes three introductory chapters and one concluding chapter that come across as a concise textbook about the historical development of media freedom and some of the issues related to studying media freedom. These chapters go well beyond the usual depth and complexity of a standard introduction to a reference work. These essays are as interesting as they are informative, and they even provide boxes with interesting asides and grayscale photographs.

The work provides a useful index of people, places, and significant events. It is published in a single, attractive, hard-cover volume.

Historical Guide to World Media Freedom belongs on the shelves of academic libraries, particularly those supporting undergraduate programs in journalism or mass communication. It is readable and accessible enough to warrant inclusion in secondary school libraries and public libraries.—Steven R. Edscorn, Executive Director of Libraries, Northeastern State University, Tahlequah, Oklahoma

Latin Music: Musicians, Genres, and Themes. Ed. by Ilan Stavans and Joshua Stavans. Santa Barbara, CA: Greenwood, 2014. 3 vols. Acid free \$189 (ISBN 978-0-313-34395-7). E-book (978-0-313-34396-4) available, call for pricing.

Latin Music: Musicians, Genres, and Themes is a two-volume encyclopedic work edited by Ilan Stavans and Joshua Stavans that comprehensively covers the historical, traditional, cultural, and thematic topics of Latin music. With entries from nearly fifty contributors from Spain, Latin America, the Caribbean, and the United States and almost 1,000 pages of information in total, these two volumes took approximately eight years to complete. Through these expansive entries that are both highly informative and interesting, the editors and contributors also manage to highlight the beauty of Latin music and its impact over the course of the five centuries covered in this publication.

The topics covered in these volumes range from biographies of famous musicians such as Plácido Domingo to the traditional Spanish dance the Flamenco. However, the editors also make an effort to provide information on less well-known figures and topics within Latin music history that nonetheless had an impact. Perhaps the most valuable aspect of this work that sets it apart from other publications is its coverage of ideas like societal countercultures or historical institutions, such as slavery, and how they have affected Latin music as a whole. It is reflections like this one on the topic of slavery from contributor Ruthie Meadows that take these volumes from being merely informational to academic: “In regions such as the Caribbean, northern South America, and Brazil, music and culture strongly reflect the fusion and syncretization that occurred within the context of European colonialism and African slavery” (735).

Another positive attribute of this work is that it is the rare volume that covers the topic of Latin music as a whole as opposed to examining it from the perspective of a single culture. Many works that are of a comparable size and content level fall short in terms of scope. However, one area of weakness with the set is that there were very few companion photographs to the entries. In several of the entries, the authors discuss unusual musical instruments such as a twelve-stringed guitar called a *tres* that non-musicians may have never seen. An accompanying visual aid in these instances would only enhance this already excellent resource.

Overall, this work provides thorough and thought-provoking information that is useful not only in reference