

of either an artist or her work, which helps to illustrate what is being discussed.

Though the chronological arrangement makes for lively reading and helps to show the development of women's artistic skill and prominence during this period, it does make it hard to locate specific women a researcher may be interested in learning more about. The index becomes a very necessary tool for finding people and events in this text. There are two appendixes at the back that are also very helpful in identifying specific women: Art Genres and Artists by State.

Other valuable features are the glossary and the bibliography. The glossary is very useful for understanding unfamiliar terms and concepts from the period, such as "aubade" and "peplum," and it is written in a way that makes the concepts easier to understand. The extensive bibliography includes sections for Historical Periodicals, Tracts, Essays, and Letters, Historic Books, Secondary Sources, Periodicals and Theses, and Electronic Resources. The many details throughout the book and the bibliography suggest that the author delved deeply into primary sources in the writing of this reference work.

The target audience for this reference work is college students, art scholars, women's studies scholars, and historians. Anyone wishing to learn more about the contributions and impact of women during the colonial period will find this chronological encyclopedia a valuable resource.—*Arianne A. Hartsell-Gundy, Librarian for Literature and Theater Studies, Duke University, Durham, North Carolina*

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**Encyclopedia of Classic Rock.** By David Lührssen with Michael Larson. Santa Barbara, CA: Greenwood, 2017. 430 p. Acid-free \$89 (ISBN 978-1-4408-3513-1). E-book available (978-1-4408-3514-8), call for pricing.

David Lührssen (arts and entertainment editor of *Shepherd Express*, Milwaukee, WI) and Michael Larson (instructor, songwriter, recording artist, and attorney) have compiled a reference guide to the artists of what they call "classic rock." Admitting that the meaning of the term "classic rock" is disputed, they explain that one of their aims is to rescue it from "careless usage" (xxi). Rock and roll, they assert, "reached a new level of ambition by 1965 and entered a period of remarkable innovation and expressiveness that lasted through 1975" (xxi). And although rock and roll was regarded as simple entertainment and usually took the form of the single, the newer form—rock—"aspired to become art" and tackled "the wider canvas of the long-playing album" (xxi). While the authors concentrate on the period 1965–1975, they discuss the later careers of those who have continued to write and perform. As appropriate, they include artists who began recording before 1965, but not those whose first albums appeared after 1975. They also devote entries to a handful of others, such as Leonard Cohen, whose music was important to the popular culture of the period.

*Encyclopedia of Classic Rock* opens with a "Contents" page listing all entries, a "Preface," an "Introduction," and

a year-by-year "Chronology" of pertinent events in rock and the wider world. It continues with some three hundred alphabetically arranged entries devoted to groups and individual artists, along with a handful describing forms (Blues, Punk Rock), geographical groupings (Eastern Bloc Rock), and so on. The entries are written in an engaging style and conclude with short lists of "Suggested Albums" and, when appropriate, "See also" references. Thus, the two-page entry on the Velvet Underground closes with a list of the band's most important studio and live recordings and directs readers to entries on John Cale and Lou Reed, both of whom continued to produce important work after the Velvet's dissolution. A short bibliography is followed by a sixteen-page index covering groups, individuals, and concepts, with the page numbers for main entries boldfaced.

As the authors point out, there have been several reference works devoted to rock, each of which, in their opinion, has certain drawbacks. They fault the most recent, the third edition of the *All Music Guide to Rock: The Definitive Guide to Rock, Pop, and Soul* (All Media Guide, 2002), for its overly expansive coverage and its inconsistent viewpoint. But while that work compares favorably with the *Encyclopedia* in terms of entry length, its perspective is now dated and its coverage of later careers limited.

Given its focus, its coherent and consistent approach, and its currency, the *Encyclopedia of Classic Rock* is a good choice for high school, public, and undergraduate libraries.—*Grove Koger, retired reference librarian, independent scholar, Boise, Idaho*

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**Etiquette and Taboos Around the World.** Edited by Ken Taylor and Victoria Williams. Santa Barbara, CA: Greenwood, 2017. 373 p. Acid-free \$100 (ISBN 978-1-4408-3820-0). E-book Available (978-1-4408-3821-7), call for pricing.

"Etiquette is a code of behavior that defines expected, conventional social behavior according to contemporary norms within certain cultures, classes, and groups of people" (xi). This sentence describes the content of this one volume reference book, covering countries in North, Central, and South America, Europe, Asia, the Middle East and Oceania on this topic. The information presented in this book is appropriate for the research needs of high school and early college students. There are no other similar books available, so this fills a gap in the literature.

The Introduction at the beginning of the book offers a necessary detailed survey of the history of etiquette and taboos which helps create relevance for this information. This history becomes confusing toward the end when Dr. Williams unnecessarily discusses modern etiquette through the lens of political correctness and social media, which is a topic which belongs in another book. The true strength of this book is the detailed, credible information, written by well qualified contributors about the nuances of social etiquette and taboos within each country. This book extends beyond what would be found in an internet search.