

tion, italicized subheadings are indistinguishable from main headings for individual works, so the reader has to rely on the running heads to stay oriented. This is a small disappointment in an otherwise welcoming text that enjoyably ranges from Sheherazade to J. K. Rowling and from Alaska to New Zealand. I recommend *The Greenwood Encyclopedia of Folktales and Fairy Tales* for academic and public libraries.—Amy R. Hofer, *Reference and Instruction Librarian, California State University, East Bay, Hayward*

Icons of R&B and Soul: An Encyclopedia of the Artists Who Revolutionized Rhythm. By Bob Gulla. Greenwood Icons. Westport, Conn.: Greenwood, 2008. 2 vols. alkaline \$175 (ISBN 978-0-313-34044-4).

The Greenwood Icons encyclopedias on popular culture topics explore their subject matter through in-depth essays on around twenty-four principal figures “embodying a group of values and reflecting the essence of a particular culture” (Greenwood Press website). In his introductory essay to this encyclopedia, author Bob Gulla explains the criteria used and difficult choices made in selecting the twenty-one individuals and five musical groups that are the subject of *Icons of R & B and Soul*. Each twenty to twenty-five-page essay includes an extensive biographical and historical narrative as well as some commentary on musical style and historical significance and influence. Each essay also includes a sidebar that explores some additional important event or individual in greater detail. Although each essay has its own brief discography and bibliography, the encyclopedia concludes with an extensive bibliography of books, articles, websites, and, particularly welcome, a list of printed music titles, as well as a comprehensive index.

With its extended essay format, *Icons of R & B and Soul* is recommended for both large and small collections. Its depth of coverage makes it appropriate for large collections as a useful supplement to standard popular music reference works such as *The Virgin Encyclopedia of Popular Music* (Virgin, 2002) and *The Penguin Encyclopedia of Popular Music* (Penguin, 1998), as well as *The Encyclopedia of Popular Music* (Muze, 1998) and its derivative publication, *The Virgin Encyclopedia of R & B and Soul* (Virgin, 1998). For smaller collections, *Icons of R & B and Soul* can provide some additional depth of coverage of the topic, but without the cost of many individual monographs.—Paul Cauthen, *Assistant Music Librarian, University of Cincinnati, Ohio*

Icons of Rock: An Encyclopedia of the Legends Who Changed Music Forever. By Scott Snyder and Andy Schwartz. Greenwood Icons. Westport, Conn.: Greenwood, 2008. 2 vols. alkaline \$175 (ISBN 978-0-313-33845-8).

This two-volume set by veteran popular music writers Scott Snyder and Andy Schwartz and a handful of other writers explores the two dozen rock groups and solo artists the authors consider most influential in rock music history.

As with any noninclusive historical reference set, some readers may take issue with the subjects the authors chose to include or exclude. Snyder explains their selection process by writing, “Although each left an indelible mark on rock’s development, we chose this combination of acts in effort to provide a representative cross-section of rock’s rich panopoly of sounds, styles and stances” (xiii). It should be noted, though, that the majority of the musicians covered are members of the Rock and Roll Hall of Fame (and the authors would probably argue that the ones who aren’t members *should* be).

Each entry contains a black-and-white photo of the artist and a detailed and lengthy essay that is scholarly yet accessible. A timeline, selected discography, and suggestions for further reading conclude each entry. A selected bibliography and index finish the set.

This is a thoughtful and useful reference work, but a few minor improvements could be made. For example, the artists appear to be arranged in chronological order from Elvis Presley to Nirvana. However, this biographical set would be easier to use if the artists were arranged alphabetically instead. Another issue is that the two musicians pictured on the covers of the two volumes, Ray Charles and Joni Mitchell, aren’t exactly who I would expect to be the faces of a reference set about rock music legends. An early rock pioneer like Elvis Presley and a contemporary rock musician like Bruce Springsteen might have been better choices. It would be beneficial to have color photographs of the musicians. For example, the black-and-white photo of David Bowie in his colorful Ziggy Stardust costume doesn’t do the icon’s famous character any justice whatsoever.

Of course, information about these musicians is freely available online via sites such as www.rollingstone.com, but this set’s lovingly written essays contain a wealth of knowledge and informed perspectives and would be an excellent edition to high school, college, and public libraries.—Samantha J. Gust, *Reference Librarian, Niagara University Library, Niagara University, New York*

The Illustrated Guide to the Bible. By J. R. Porter. New York: Oxford Univ. Pr., 2008. 288p. \$24.95 paper (ISBN 978-0-19-534233-8).

First published in 1995, this is a new paperback edition of the work of the late J. R. Porter, a scholar of theology at the University of Exeter and Fellow of Oriel College, Oxford. Introductory essays detail the literary history and composition of the Hebrew Bible and the New Testament, the history and archaeology of the Bible, and the relationship between mythology and scripture. Although brief, these essays convey the excitement and depth of many centuries of biblical scholarship to the general reader, including more than a few surprising facts, such as that the first Bible printed in America (1663 in Cambridge, Massachusetts) was in the indigenous Algonquin language, rather than English.

The main body of the text is divided into two parts focusing on “The Hebrew Scriptures and Apocrypha” and “The New Testament.” The organization then follows the chronolo-