

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-

SOURCES

gy of the books of the Bible, highlighting the main themes and events as treated in the different books. The final chapter, “A Book-By-Book Summary of the Bible,” is especially valuable as a reference source, providing quick access to each book of the Bible and its place in the canonical literature. The main text is followed by a glossary of terms; a list of abbreviations; a bibliography of nearly one hundred sources for further reading, arranged by topics such as Biblical interpretation and translation, literary background, history and archaeology, anthropology and folklore, geography, theology and literature, and other reference works; and finally a comprehensive index and illustration credits.

Color illustrations appear on nearly every page of the book, including reproductions of art from Europe and the Middle East as well as photographs of artifacts and architectural and archeological sites featured in the Bible. Numerous maps orient the reader to the places where biblical events took place.

Many other illustrated Bible references exist but are often uncritical texts produced by religious publishers and written by and for religious believers and practitioners, for example, Kendall Easley's *An Illustrated Guide to Biblical History* (Holman Bible Publishers, 2003). *How to Read the Bible* by James Kugel (Free Press, 2007) is a critical theological text (with few illustrations) based on modern biblical scholarship, yet the author finds it necessary to warn some readers that “many of the things it discusses contradict the accepted teachings of Judaism and Christianity and may thus be disturbing to people of traditional faith” (xiv). Metzger Coogan's *Oxford Guide to People and Places of the Bible* (Oxford, 2001) is a standard dictionary reference with no illustrations, but it does feature an excellent appendix of Bible maps based upon the *Oxford Bible Atlas* by Herbert May (Oxford, 1985).

This new paperback edition of *The Illustrated Guide to the Bible* is an inexpensive and essential addition to any reference collection (public, school, or college library) that does not already own the earlier editions of Porter's work.—Molly Molloy, *Reference and Research Services, New Mexico State University Library, Las Cruces, New Mexico*

Military Communications: From Ancient Times to the 21st Century. Ed. by Christopher H. Sterling. Santa Barbara, Calif.: ABC-CLIO, 2008. 565p. alkaline \$95 (ISBN 978-1-85109-732-6).

Horatio Nelson's voice couldn't be heard by most of his sailors when he uttered his famous general order, “England expects every man to do his duty,” off Cape Trafalgar on that decisive October day in 1805. It could be communicated, however, because Nelson used an alphabetical flag system recently designed by Sir Home Riggs Popham. The flags not only communicated inspiration from ship to ship, but also complex orders that divided the British fleet and allowed it to destroy a larger fleet of French and Spanish vessels and end Napoleon's dreams of conquering England.

The Trafalgar drama is one of the few juicier bits in a generally dry but ground-breaking encyclopedic project. Mastery of communication is essential in warfare, but it has not re-

ceived the attention of tactics, weapons, and other more glamorous aspects of military science. This new volume appears to be the only English-language reference book devoted to the subject. There are books that address certain places or eras or particular technologies, but *Military Communications* tries to cover the whole field. Editor Sterling acknowledges, however, that the contents are skewed to the Western experience, particularly to the modern English-speaking world. David L. Woods's *A History of Tactical Communication Techniques* (Arno, 1974) also attempts a global approach, but uses conventional chapters telling chronological histories of each form of communication. It is the livelier choice for general reading.

Military Communications employs a standard reference book alphabetical format and addresses countries, conflicts, inventors, and technologies. It does have nuggets of human interest, but much of the text addresses bureaucracies or complex signaling systems that only the military science student will appreciate. Some of the topics seem tangential, such as a page and a half devoted to Alexander Graham Bell with no indication that he did any military work. Nonetheless, the writing is clear, the articles are sourced and cross-referenced, and there are thoughtful extras, such as a listing of military communications museums. The book belongs in the collections of large libraries and of any that specialize in military affairs.—Evan Davis, *Librarian, Allen County Public Library, Fort Wayne, Indiana*

The New Encyclopedia of Unbelief. Ed. by Tom Flynn. Amherst, New York: Prometheus Books, 2008. 897p. alkaline \$199 (ISBN 978-1-59102-391-3).

The New Encyclopedia of Unbelief is a successor publication to Gordon Stein's *Encyclopedia of Unbelief* (Prometheus Books, 1985), a “comprehensive reference to unbelief in religion” (15). Unbelief is defined as “a foundational disbelief in any religious system or supernatural domain” (16).

With more than one hundred contributors, five hundred entries, and a foreword by evolutionary biologist Richard Dawkins, *The New Encyclopedia* covers the history, philosophy, tenets, and “beliefs” of freethinkers, humanists, agnostics, and atheists. Each article is signed and includes a short bibliography. In-text cross-references lead the reader to other related articles within the text. The volume contains several very useful indexes, including a general index, an index of both periodical and nonperiodical publications, and a list of organizations and institutions.

The editorial policies and “house stances” (17) are clearly articulated and laid out for the reader, and there is candid admission of inconsistencies of application among entries due to the diversity of the authors and their opinions, a quite refreshing attitude for a reference volume. The entries themselves range from concepts of unbelief in certain faiths and ethnic groups (such as “Unbelief within Islam” and “African-Americans and Unbelief”); famous freethinkers in history; unbelief in countries and disciplines (“Australia, Unbelief in,” “Cognitive Science and Unbelief”); and unbelief in movements, philosophies, and