

SOURCES

sand entries in this encyclopedia are largely derived from the renowned thirty-four volume *Dictionary of Art* (Oxford Univ. Pr., 1996), also known as *Grove Art Online* in electronic format, with about one hundred unique entries in this set. The articles taken from the *Dictionary of Art* have been updated to varying extents. Compared to the online entries for the topics from *Grove Art Online*, the book set provides more complete illustrations, with black and white illustrations throughout the texts and sixteen pages of color plates in the center of each volume. The chief advantage of this two-volume set is that it provides a portable set of all of the entries relating specifically to the classical art and architecture topics from the larger work.

The unsigned entries, listed alphabetically, range in length from a few sentences or paragraphs to more than sixty pages for entries on major styles, cities, and other key topics, such as Greek pottery. The articles are scholarly and authoritative, and each includes a bibliography of scholarly works. The book is easy to use, and the introduction, written by the editor, is an informative article that provides a framework for the scope of the book. Contributors to the *Dictionary of Art* whose articles appear in this set are listed in volume 2.

Though a largely derivative work, libraries with one or both of the larger works may still see added value in the two-volume encyclopedia as a self-contained circulating reference book on the topic, or in its one hundred additional entries. For libraries without the means to buy the larger works, this set provides a valuable source for topics related to classical art and architecture. Libraries serving young patrons may wish to be informed of a short entry on erotic art containing a few illustrations of the topic. The material is suitable for all academic libraries, public libraries, and upper-level high school libraries, especially those serving patrons interested in the variety of disciplines related to classics, including classical studies, art history, design, politics, literature, philosophy, theater, and history.—*Sigrid Kelsey, Associate Librarian, Art and Design Librarian, Louisiana State University Libraries, Baton Rouge*

Icons of Hip Hop: An Encyclopedia of the Movement, Music, and Culture. Ed. by Mickey Hess. Greenwood Icons. Westport, Conn.: Greenwood, 2007. 2 vols. alkaline \$175 (ISBN 978-0-313-33902-8).

Hip hop is a musical genre started primarily by African-Americans and Latinos in the 1970s in the Bronx, originating in dance parties. Beyond its musical foundation, hip hop developed into a cultural movement that encompasses an entire lifestyle that has spread throughout the world and is practiced by many regardless of ethnicity or nationality. Four elements are often considered to be the center of the movement: breakdancing, graffiti art, DJing (deejaying featuring creative percussion), and MCing (rapping by the MC over the music in which the message focuses on issues facing the MC or the community as a whole).

This work, edited by Mickey Hess, professor of English at Rider University, is the third in Greenwood's Icons series.

The two-volume set consists primarily of twenty-four biographies ranging from the early pioneers of the movement through recent innovators. Information in the biographies provides a forty-year history of this important movement that has so influenced modern music today. Included are the stories of the early DJs such as Kool Herc and Grandmaster Flash, who turned funk and soul records into musical instruments through backspinning and turntable scratching. Other important innovations are chronicled through the histories of later DJs, producers, and artists. The authors of the essays are academics, journalists, and musicians. There are bibliographies following each essay. The set also includes a few photographs, a brief outline history, a time line history, a selected general bibliography, and transcriptions of interviews with DJ Premier and DJ Scratch.

This set is a delightful creative reference tool that provides information on the hip hop movement as well as a feel for the participants. It is recommended for academic music library collections and public and college libraries with an interest in hip hop.—*Mark L. Grover, Latin American Studies Bibliographer, Brigham Young University, Provo, Utah*

International Encyclopedia of Men and Masculinities. Ed. by Michael Flood, Judith Gardiner, Bob Pease, and Keith Pringle. New York: Routledge, 2007. 744p. \$200 (ISBN 978-0-415-33343-6).

Gender studies is not a new field of inquiry. But the preponderance of multidisciplinary scholarship that is the basis of the field has traditionally focused on issues as they relate to women. Only in the past decade or so has the literature really begun to recognize and reflect the value of adding more masculine perspectives to the dialogue. *International Encyclopedia of Men and Masculinities* is an excellent introduction and overview to this growing discipline. The one-volume work is specifically meant as “a key reference guide to theoretical and empirical research about men, masculinities, and masculinity studies around the world. It reflects multidisciplinary perspectives in the social sciences, humanities and, to a lesser extent, the sciences, and in such fields as popular culture, feminist, women's, gender and sexuality studies” (vii).

Because this encyclopedia covers a relatively young field of study, there are not many similar reference works to compare it with. There is, however, some overlap with *Men and Masculinities: A Social, Cultural, and Historical Encyclopedia* (ABC-CLIO, 2004) edited by Michael S. Kimmel and Amy Aronson. Though the current work has about 50 fewer entries than Kimmel and Aronson's, the 353 entries of *International Encyclopedia of Men and Masculinities* have obviously been very carefully selected to provide a thorough outline of this emerging field. In addition to the representative inclusion of topics, the entries also seem to reflect a more uniformly scholarly treatment than those in Kimmel and Aronson's work.

The current work describes itself as the first international treatment of the topic; however, most of the entries do reflect a western perspective. This shortcoming seems to be indicative of the state of scholarship on men and masculinities