

mainstream figures as Peter Ackroyd, Kingsley Amis, Lindsay Clarke, and Sylvia Townsend Warner, who have enriched fantasy and horror fiction through their more “literary” efforts.

D’Amassa’s evaluations are generally informed and judicious, but one unfortunate series of errors was noted. D’Amassa incorrectly describes the stories in Arthur Machen’s *The Three Impostors* (1895) as “related by members of a club” (227) and dismisses the volume as “not typical of his supernatural fiction, which tends to be darker and brooding” (227). In the succeeding paragraph, however, he praises two dark, brooding stories, “The Novel of the Black Seal” and “The Novel of the White Powder,” that form parts of a “loose series” (227), apparently without realizing that the “series” is *The Three Impostors*.

Once relegated to the fringes of literary criticism, fantasy and supernatural fiction are now the subjects of intense study. Numerous reference works have been devoted to them during the past few years. Some run to several volumes and most concentrate on one or the other of the genres. For example, Brian Stableford’s recent *Historical Dictionary of Fantasy Literature* (Scarecrow, 2005) is more scholarly in approach than the present volume, but relegates horror to a planned later work. The most obvious single-volume competitor is *The Encyclopedia of Fantasy* (St. Martin’s, 1997), a more substantial work covering both genres but now somewhat dated.

Encyclopedia of Fantasy and Horror Fiction is a part of the publisher’s Literary Movements series, and is designed as a companion to D’Amassa’s own *Encyclopedia of Science Fiction* (Facts On File, 2005). It is reasonably priced, attractively printed, and a pleasure to browse, although illustrations might have increased its use by students. The volume concludes with a brief glossary, a table of award-winning works, expanded bibliographies of authors treated in the main body of the encyclopedia, and an index. It is recommended with some reservations for secondary school libraries and smaller public libraries with no other recent reference works on the subjects.—Grove Koger, formerly Reference Librarian with Boise Public Library, Idaho

Encyclopedia of Hair: A Cultural History. By Victoria Sherrow. Westport, Conn.: Greenwood, 2006. 455p. acid free \$79.95 (ISBN 0-313-33145-6).

From “Breck Girl” to “Trichology,” (the scientific study of the hair and scalp) and “Hair (the musical)” to “Scalping,” the *Encyclopedia of Hair: A Cultural History* offers two hundred alphabetically arranged entries “on the care and appearance of the hair (both head and body) and on the social-historical, health-related, age-related, regulatory, and other nonutilitarian aspects of grooming hair and dealing with facial and body hair” (xvii). The preface goes on to say that the volume “notes some significant sociological, psychological, political, legal, religious, and economic aspects relating to hair on the head and body” (xvii). These statements are an accurate description of contents; the book’s subtitle, *A Cultural History*, is somewhat of a misnomer. In the topical list of entries, for

example, there are seventeen entries categorized as diseases and disorders, which one might not expect to find in an encyclopedia of cultural history. Where culture does come into play, the emphasis is primarily on Western culture and in particular, the United States.

An eight-page introduction provides an overview of the book. Fifty-eight black-and-white illustrations break up the text, and there is an eight-page section of color plates. Sprinkled through the text are quotations about hair from sources spanning classical (Cicero) to contemporary (George Carlin). Oddly, only the Carlin quotation is traceable in the subject index. Entries range from barely one hundred words for “Dermatology” to eleven pages for “Wigs and Hairpieces.” Entries include cross references and suggestions for further reading. The bibliography at the end of the volume includes separate subsections for books, periodicals, and Web sites. With many of the further readings and bibliography entries being Web sites and nonacademic books and periodicals, the overall tone of the essays is often more popular than scholarly. It is understandable that popular sources and Web sites are used to document entries on celebrity actors or hairdressers; one does not expect such sources for topics such as “India” or “Mourning.”

In the entry for “Society of Friends,” Sherrow omits the definitive source on Quaker costume (including hats and wigs), Amelia Gummere’s *The Quaker: A Study in Costume* (Ferris and Leach, 1901). There are a few minor editing problems elsewhere in the book. For example, in the “Society of Friends” entry, the New England Yearly Meeting is incorrectly referred to as the Annual New England Meeting; there are index page numbers that do not match the text in the entry; cross-referenced terms that are not bolded; and in the “Alberto-Culver” entry, the date of the acquisition of the company by a Chicago entrepreneur should read 1955, not 1995.

Sherrow is also the author of *For Appearance’ Sake: The Historical Encyclopedia of Good Looks, Beauty, and Grooming* (Oryx 2001). Understandably, there is considerable overlap, although identical entries pertaining to individuals, companies, and cultures in *Encyclopedia of Hair* have been tweaked to reflect that volume’s narrower emphasis on hair. Although not comprehensive, the *Encyclopedia of Hair* is a useful starting point for research on this multidisciplinary topic. In particular for libraries that do not have *For Appearance’ Sake*, the *Encyclopedia of Hair: A Cultural History* covers a bald spot in reference collections in academic, public, and vocational school libraries.—J. Christina Smith, *Anthropology/Sociology Bibliographer, Boston University, Massachusetts*

Encyclopedia of Punk Music and Culture. By Brian Cogan. Westport, Conn.: Greenwood, 2006. 312p. acid free \$85 (ISBN 0-313-33340-8).

In his introductory essay “What is Punk Rock?” author Brian Cogan explains that, although much scholarly writing treats punk as a musical and cultural movement of limited duration and geography, he views punk as a group of overlap-

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ping and evolving subcultures with common symbols and a common canon of music that arose in the United States and United Kingdom in the early 1970s and is still evident today. *Encyclopedia of Punk Music and Culture* covers individual musicians, performing groups, and subgenres, as well as broader, related topics such as body art, gender, nihilism, spiked hair, and vegetarianism. Included are both an alphabetical list of entries and a guide to related topics, which groups the individual entries into larger categories such as personalities, record labels, and culture. There is a selected bibliography that includes books, articles, Web sites, liner notes, and a general index, but, regrettably, no general discography, although individual discographies are included with many entries. A few black-and-white photographic illustrations are included.

As the first encyclopedia devoted to the topic, *Encyclopedia of Punk Music and Culture* serves as a specialized supplement to more general works such as the *Rolling Stone Encyclopedia of Rock and Roll* (Fireside, 2001) and the *Virgin Illustrated Encyclopedia of Rock* (Virgin, 1999).

Recommended for comprehensive research collections and collections with a significant popular culture emphasis.—Paul Cauthen, Assistant Music Librarian, University of Cincinnati, Ohio

Encyclopedia of Twentieth-Century Photography. Ed. by Lynne Warren. New York: Routledge, 2006. 3 vols. acid free \$395 (ISBN 1-57958-393-8).

Modern photography became possible and keeps evolving because of innovations in equipment; the creativity of artists and technicians; the existence of institutions, galleries, and collections; the business of publishers; and ever-expanding uses to which photography is put. This encyclopedia provides both wide-angle and telephoto coverage of these subjects, people, and topics in the art, craft, and social uses of photography during the twentieth century.

The 525 signed entries are well researched and clearly written with further-reading listings, cross references, and additional information provided as needed. The bulk of the encyclopedia is devoted to more than three hundred influential photographers and other persons who worked during the last century, many of whom are still working today. The essays about photographers often include elements in the form of “Who’s Who”-style biographies, lists of selected individual and group exhibitions, selected works, and selected publications. Art students and others who discover the newer work from these photographers will find these essays useful in seeing the traditions and technologies from which they came. Entries about techniques or concepts include cross references to photographers and to other related entries. The further reading sections could be used for collection development of works about photography and photographers.

While much of the international information is found in the entries of individual photographers, techniques, and institutions, there has also been an effort to provide basic overview information on photography in Africa, Europe, and

Latin America, and selected countries and regions. The essay on China and Taiwan is ten pages; the entry on photography in the U.S. Midwest is seven pages. Topics, terms, and concepts from “abstraction” to “xerography” are well described and placed in historical, geographical, and production contexts. Digital photography has an entry and is referred to several times elsewhere. The changes that have happened in photography in just the first years of this century will make this set a more valuable reference for having documented the previous century so well.

Encyclopedias should be judged on their accessibility as well as content. This one is outstanding on both counts. Each of the three volumes presents the list of contributors, alphabetical and thematic lists of entries, a glossary, the introduction, and a very detailed index to the work. The glossary has terms such as “Ozolid Process,” not often found in standard dictionaries.

Missing are the credentials of the 226 contributors. However, Web searches will yield information on many of them. In fact, the personal, academic, and other Web resources offer more interesting and in-depth information than could be included in a one-line note in the text.

Even though academic and large public libraries may already own *The Photography Encyclopedia* (Schirmer Bks., 1999) and other photography encyclopedias, the *Encyclopedia of Twentieth-Century Photography* has more fully developed entries and provides more contextual information. It is a highly desirable work to add to photography and art history collections. Highly recommended.—Linda L. Scarth, Reference Librarian, Mount Mercy College, Cedar Rapids, Iowa

Fatal Army Air Forces Aviation Accidents in the United States, 1941–1945. By Anthony J. Mireles. Jefferson, N.C.: McFarland, 2006. 3 vols. alkaline \$195 paper (ISBN 0-7864-2106-1).

This set is a treasure trove for researchers. Mireles has done the grunt work in this compendium that lays out the basic facts of more than six thousand fatal accidents. Working from Army Air Forces accident reports, he allows genealogists, historians, and authors easy access to the data behind a tragic and little-known World War II phenomena. Even today, domestic military aircraft accidents are seldom front-page news, but during World War II they were so common that they became background noise in the vast drama of the war. Yet the individuals who died in service accidents deserve recognition for their sacrifices, and that’s what Mireles provides.

Working in chronological order, Mireles summarizes the reports in lengthy paragraphs that relate the individuals involved and the circumstances of each accident. He often uses quotations from the reports. What makes the project especially valuable is a set of indexes that give access by aircraft type, by location, and by names of the victims and survivors. The third volume includes appendixes on annual statistics, Army Air Forces stations in the United States, and missing aircraft, plus a short bibliography.