

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-