

valuable essay that lays out manageable strategies for individuals who want their voices to be included in political dialogue. Volume 2 includes roughly two hundred articles with information on “people, events, laws, organizations and more” (xxvii). The articles are clearly written and brief, typically one to three paragraphs, and provide suggested readings. Volume 3 provides a rich array of primary documents ranging from laws, court decisions, and executive orders to classic texts and data. While most of the documents are discoverable on the Internet, it is convenient to have them collocated, organized, and often excerpted for accessibility and ease of use.

There are clear benefits to combining, updating, and expanding existing works to provide more comprehensive coverage of lobbying, political influence, and corruption in a single multi-volume encyclopedia. *Dirty Deals?* provides a solid foundation for beginning research in these areas of study. It is appropriate for public, high school, college, and university libraries.—Anne C. Deutsch, *Reference and Instruction Librarian, State University of New York at New Paltz, New Paltz, New York*

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***Encyclopedia of Humor Studies.*** Ed. by Salvatore Attardo. Los Angeles: Sage Reference, 2014. 2 vols. \$315 (ISBN 978-1-4129-9909-0).

Search online for information about any sitcom and you are likely to find a fan-authored site that provides minute details about every character and episode. Yet such web sources seldom offer intellectual linkages from popular shows like *The Office* to an identification of the first “mockumentary” (*This is Spinal Tap*) to an academic explanation that this particular genre involves “the appropriation of codes and conventions from the full continuum of nonfiction and fact-fiction forms” (515). Sage’s *Encyclopedia of Humor Studies* does precisely this, and thus is an invaluable aid to students exploring this highly fascinating discipline.

Humor studies is an interdisciplinary and international field. Fortunately, the encyclopedia’s contents reflect this diversity. The editor, Salvatore Attardo, is the author of *Linguistic Theories of Humor* (de Gruyter, 1994), *Humorous Texts: A Semantic and Pragmatic Analysis* (de Gruyter, 2001), and many other highly-cited publications in the fields of humor and linguistics. From 2001 to 2011, he was also the editor of *HUMOR*, the official journal of the International Society for Humor Studies. For compiling his encyclopedia, Attardo recruited a board drawn from most of the related fields, including communication (Owen Hanley Lynch), cross-cultural studies (Jessica Milner Davis), folklore (Maira Marsh), linguistics (Victor Raskin), media studies (Sharon Lockyer), religious studies (John Morreall), and social psychology (Thomas E. Ford). This team vetted topics and entries. The final product reflects the efforts of more than two hundred contributors, approximately one-third of whom are employed at institutions outside of the United States.

Containing approximately three hundred entries, the encyclopedia allows students to take various approaches to studying

humor, including the components of humor, such as “punch line”; humor in various cultures, such as “Jewish humor”; and artifacts such as “comic strips.” Most, if not all, entries include cross-references and bibliographies to enable further study. Within the appendices, one helpful feature is a fifteen-page “Chronology,” citing important events in the history of humor from ancient times through the present day. Another is a five-page list of “Human Associations and Publications.”

Editor Attardo rightfully claims that there is no comparable title. Although many libraries own Alleen Pace Nilsen’s and Don Lee Free Nilsen’s *Encyclopedia of 20th-Century American Humor* (Oryx Press, 2000), Maurice Horn and Richard Marschall’s *World Encyclopedia of Cartoons* (Gale, 1980), or other reference works, these are very limited in scope and do not present the theoretical and research approaches present in the current encyclopedia. Thus the *Encyclopedia of Humor Studies* is a welcome addition for campuses supporting interdisciplinary scholars.—Bernadette A. Lear, *Behavioral Sciences and Education Librarian, Penn State Harrisburg Library, Middletown, Pennsylvania*

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***Encyclopedia of the Zombie: The Walking Dead in Popular Culture and Myth.*** Ed. by June Michele Pulliam and Anthony J. Fonseca. Santa Barbara, CA: Greenwood, 2014. 381 p. Acid free \$89 (ISBN 978-1-4408-0388-8). E-book (978-1-4408-0389-5) available, call for pricing.

And

***The Zombie Book: The Encyclopedia of the Living Dead.*** By Nick Redfern with Brad Steiger. Detroit: Visible Ink Press, 2015. 367 p. Paperback \$19.95 (ISBN 978-1-57859-504-4). PDF e-book (978-1-57859-530-3), Kindle e-book (978-1-57859-532-7), and ePub e-book (978-1-57859-531-0) available, call for pricing.

The AMC television series *The Walking Dead* is merely one of the latest manifestations of our recurring fascination with zombies. An earlier wave was sparked by George Romero’s 1968 film *Night of the Living Dead* and its sequels, and an earlier one still by W. B. Seabrook’s 1929 travelogue *The Magic Island*. The two reference works under review delve into the gruesome details of the phenomenon, discussing religion and folklore, writers and their books, films and their directors and actors, graphic novels and comic books, diseases and epidemics, and so on, with side trips into somewhat related subjects such as ghouls and vampires. There are also entries on specific events (particularly in *The Zombie Book*, whose approach is more anecdotal) and broader concepts.

There has never been a classic work defining the attributes of the zombie or fixing the details of the creature in the public mind the way *Dracula* did for vampires. Instead, the concept has mutated over the years from its origin in the religion of Voodoo and has now taken on a striking variety of forms. Thus *Encyclopedia of the Zombie* is compiled using “an expansive definition” (xviii), an approach true of both works. Coupled with the elasticity of the concept, this expansiveness leads to a surprising lack of overlap between the contents of the works.