

and “Guide to Related Topics.” Unfortunately, the work is sparsely illustrated and the chronology is not annotated (simply listing date and conflict title). The source material for the conflicts is biased toward the colonialists as the author notes, yet it still provides vivid accounts of events and endeavors to present the African perspective when source materials are available. Recommended for all college and university libraries.—*Brent D. Singleton, Coordinator for Reference Services, California State University, San Bernardino, California*

The Five Senses and Beyond: The Encyclopedia of Perception. Edited by Jennifer L. Hellier. Santa Barbara, CA: Greenwood, 2016. 496 p. Acid free \$89 (ISBN 978-1-4408-3416-5). E-book available (978-1-4408-3417-2), call for pricing.

The 219 entries in this book are a limited, eclectic collection of common and uncommon terms, complex concepts, physical locations, medical diagnoses, and a few persons and associations related to some aspect of perception. These entries are not grouped into the five senses (sight, hearing, taste, smell, and touch), which would have been useful to those wanting to understand one of the senses. The only sense that has an entry titled with its common name is touch, though smell, sight, and hearing have “See” references in the index. “Taste Aversion,” “Taste Bud,” and “Taste System” are entry terms.

The “beyond” of the book’s title refers not only to several persons and organizations, but to terms like “Membrane Potential: Depolarization and Hyperpolarization” (221–24), an entry which describes the chemistry and physics of how neurons transmit electrical signals down their axons without relating the process to any of the senses. “Hunger” (187) seems to be part of the “beyond” group. “Thirst” (406), also, included, may be confused by the brain with hunger, so it is part of perception.

Interspersed throughout this book are several activities to demonstrate some characteristic of a particular term. For example, accompanying the description of “Sensory Receptors” are the directions for “Neuron-Building with Clay” (359) using small balls of plasticine clay in four colors. The description of the “Parietal Lobe” includes a “Brain Cut-Out Hat Activity” (301) using the four patterns in the Appendix, which should be enlarged and photocopied onto a card, cut out, and taped into a hat to visualize brain geography.

“Homunculus” (182) has a separate entry that includes no reference to the mythical meaning and use of the word (182), other than its translation from Latin (little man). “Somatosensory Cortex” (363) and “Somatosensory System” (365) are also included, and with “Homunculus” are very closely related in describing the parts of the brain that recognize pain, touch, temperature, and spatial orientation. Sensory homunculus is described again in the “Somatosensory Cortex” entry.

Another oddity, among many, is “Noradrenaline/Norepinephrine” (261), which functions as a neurotransmitter and

as a hormone. Though it is produced by the adrenal glands, the definition and discussion relates to norepinephrine being prescribed to treat low blood pressure. Its relationship to perception is only suggested by a list of side effects such as swelling of the face, lips, and tongue.

There are no illustrations of the parts of the eye or ear, though some of the structures do have entries. A “Saccule” (345) is one of the otoliths (ear stones) in the ear, which are required for balance. The other otolith is the utricle, which does not have an entry. The “Vestibular System” (431) entry includes both saccule and utricle. Only one of the four basic eye movements, “Saccades” (345), is described. The other three (smooth pursuit eye movements, vergence eye movements, and vestibulo-ocular reflex movements) did not have entries or places in the index.

The strangest entry is the “Mosquito Machine” (235), designed to discourage young people from congregating where they might vandalize because the fabricated sound of buzzing mosquitos annoys them while it does not annoy older people because they are unlikely to be physically able to hear the sound. There is concern that high-pitched sounds may be detrimental to children’s hearing.

The entries appear to be accurate, especially those describing diseases, syndromes and sensory conditions. The “Further Reading” suggestions are mostly medical journals and medical textbooks which may not be readily available to those wanting to learn more about the relevant term. The index is very detailed. One would expect that fifty contributors would produce more than 219 entries, especially since the editor wrote or co-wrote many of the entries. This is an optional purchase for most libraries.—*Linda Loos Scarth, Cedar Rapids, Iowa*

Ghosts in Popular Culture and Legend. Edited by June Michele Pulliam and Anthony J. Fonesca. Santa Barbara, CA: Greenwood, 2016. 403 p. Acid free \$89 (ISBN 978-4408-3490-5). E-book available (978-1-44083-491-2), call for pricing.

The co-editors are June Pulliam, who teaches classes in horror literature, YA fiction, and film, and Anthony Fonesca, who has written about horror and also has a background in information literacy. They previously co-authored *Hooked on Horror: A Guide to Reading Interests in the Genre*, and have now applied their talents and expertise to create a work that contains accessible information about a popular topic.

The helpful introduction orients the user to the fact that although the concept of ghosts originated in ancient times, it has morphed through the ages and remains a mainstay of most cultures. Although some cultures believe ghosts are monster-like creatures, there are also friendly ghosts like Casper and Topper.

I was afraid that I would not be able to sleep while reviewing this book, but I was wrong. I found myself carrying the book around and reading all the entries. This work engages the reader with 222 signed, accessible articles on