

substantially more success than he did in the official organ, and the book truly towers over the task force draft.

The eight values, though innocuous and agreeable enough, are each given a fourteen- to sixteen-page chapter in the book. Written in his unique, readable style and mercifully brief, some chapters are surprisingly argumentative and some contain pure invective. They suggest that core values give the profession much more to debate than we expected.

Gorman picks fights with any who see digitization replacing print on paper for nearly any purpose. Early on, the digitizers are accused of publishing "incomprehensible papers about digital libraries" and holding "conferences that float on an abundant supply of hot air." Later on, he dispenses with the discipline of information science (IS), asserting that "there is really no such thing," but "this bogus discipline has a stranglehold on many of our library schools." The legitimacy of IS was settled on many decades ago. (Then, of course, there's "library science.")

Give the guru credit, he puts his values to work on current issues in the profession, from filtering the Internet to instruction in library use (read the delightful essay on bibliographic instruction on pages 106-109), and much more.

Should you buy and even read the book? Absolutely! You'll enjoy the guru's witty anger, even at those times when it is reduced to pedantic condescension.

You'll even cheer him on when he scores direct hits on those old straw targets and twirling windmills against which he has tilted so consistently and bravely all these years.—*John Berry*, *Library Journal*.

**Hinchliffe, Lisa Janicke.** *Neal-Schuman Electronic Classroom Handbook*. New York: Neal-Schuman Publishers, 2001. 257p. \$75, alk. paper (ISBN 1555704077). LC 00-51958.

Over the past five years, many academic libraries have built their own electronic classrooms, a necessary initiative inspired by the proliferation of information that is now accessible by computer. Often serving the dual purpose of teaching space and computer lab, these classrooms have helped libraries become a major player in the electronic innovations of higher education. Not only is the modern academic library a gateway to electronic information, it also teaches students how to find and use it.

The library literature on electronic classrooms has consisted, up to now, mostly of journal articles and book chapters. Lisa Janicke Hinchliffe, library instruction coordinator at Illinois State University, Web-published a bibliography on the subject in 1994 and updated it in 1998 as an article in the online *MC Journal* (<http://wings.buffalo.edu/publications/mcjrnl/v6n1/class.html>). With the *Neal-Schuman Electronic Classroom Handbook*, Hinchliffe has produced a complete reference work that brings together all the information that a library administrator responsible for building and operating an electronic classroom would need. It also contains useful information for bibliographic instructors, system administrators, scheduling staff, and anyone else who is actively involved in an electronic classroom.

This book covers the preliminary processes, the design and construction, and the use of an electronic classroom in a contemporary academic library. The text is supplemented by extensive tables, illustrations, and appendices. A particular strong suit of the author is her expertise

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on equipment and space utilization. These topics are covered comprehensively and will likely be the most heavily consulted sections of the book. The reader comes away from them with a clear overview of the many options available. Also notable is Hinchliffe's thoroughness as a bibliographer on this subject. There are close to two hundred book/article references, thirty-one legal references to codes, standards, and the like, a directory of seventy-two suppliers, and a list of twenty-three library classroom Web sites. URLs are supplied whenever possible.

Less successful is the section on planning, mainly because of its rudimentary nature. Most librarians at this level are unlikely to need coaching on how to gather information and reach a decision. It also should be noted that the book is geared toward those libraries that are big enough (and rich enough) to have a robust instruction program that justifies a dedicated electronic classroom. Many small academic libraries do not fall into this category. They wind up using existing facilities or sharing space with other programs such as distance education.

As the use of electronic information in academia has increased, library-based instruction has evolved from handy option to practical necessity. And, of course, a fundamental element of such instruction is a properly designed and equipped facility. Although the majority of major academic libraries today are likely to have electronic classrooms up and running, some still do not. A ready audience, especially in those institutions that need to upgrade out-of-date or inadequate facilities, exists for this useful handbook.—*Paul Rolland, Mesa State College.*

*The Renaissance Computer: Knowledge Technology in the First Age of Print.* Ed. Neil Rhodes and Jonathan Sawday. London, New York: Routledge, 2000. 212p. alk. paper, \$85, cloth (ISBN 0415220637); \$25.99, paper (ISBN 0415220645). LC 99-087623.

The essays of this collection are guaranteed to raise some hackles among book

history purists. Is it acceptable, for example, to characterize an octavo edition of a seventeenth-century book—the *Eikon Basilike* of 1649—as a “neat palmtop,” while referring to larger quarto and folio versions as cumbersome “laptops” and “desktops?” How can Claire Preston describe the curiosity cabinet of the sixteenth and seventeenth centuries as a “visual search-engine” and Neil Rhodes call the humble almanac “the information super-highway (or cobbled lane, at any rate) of the later sixteenth century?” Anne Prescott begins an essay on early modern reference books by asking, dead seriously, “Is an encyclopedia a computer?” The last straw for a number of readers may just be Jonathan Sawday's comparison of John Donne (1572–1631), the great Elizabethan poet, with William Gibson, the cyberpunk author of the 1984 cult novel *Neuromancer*. In essay after essay, we are confronted with never-before-heard comparisons, similes, metaphors, and analogies, imposing, it would seem, the nomenclature of our computer age onto aspects of early modern literature and book culture.

This book contains then, prima facie at least, more than enough evidence to convict the editors and contributors alike of the high historiographical crime of *anachronism*, which the *Encyclopaedia Britannica* defines as “neglect or falsification, intentional or not, of chronological relation,” as “disregard of the different modes of life and thought that characterize different periods... in ignorance of the facts of history.”

But then take a closer look at the contributors' biographies: There's not a cyberpunk or a geeky anachronist among them. Timothy J. Reiss, for example, is a distinguished early modernist at New York University; Leah S. Marcus, a Renaissance scholar at Vanderbilt; and Stephen Orgel, professor of humanities at Stanford, is the editor of standard editions of works by Shakespeare, Jonson, and Marlowe. The more numerous U.K. contributors are equally distinguished. Indeed, the volume bristles with scholarship, and no claim is made that is not an-