From: Romani collegii Societatis Jesu Musaeum celeberrimum, cujus magnum antiquariae rei, statuarum imaginum, picturarumque partem ex legato Alphonsi Donini...by Athanasius Kircher.

(Amstelodami : Ex officina Janssonio-Waesbergiana, 1678)
HEIDI: Katalog für die Bibliotheken der Universität Heidelberg

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Exemplare: siehe Bände □ Bestand Im Campus

Andere Auflagen/Ausgaben

Titel: Egyptology titles
Institutionen: University <Cambridge> / Faculty of Oriental Studies
Wilbour Library of Egyptology <Brooklyn, NY>

Verf. Vorlageform: Wilbour Library of Egyptology, the Brooklyn Museum ; Faculty of Oriental Studies, University of Cambridge

Erschienen: Nachgewiesen 1972 - 1979
Bitte beachten Sie die lokalen Bestandsangaben (s. unten).

Verlagsort: Brooklyn, NY [u.a.]
Verlag: Museum [u.a.]

Weitere Titel: Wilbour Library acquisitions list
Acquisitions list

Unselbst. enth.: Darin: Wilbour Library acquisitions list

Spätere Ausgabe: Forts.: Preliminary egyptological bibliography

ISSN: 0143-2990

Altbestandsnotation: RegK: 955 ca 008
ZDB-Idn: 751101-2
Secret recipes for the modern wife: all the dishes you’ll need to make from the day you say “I do” until death (or divorce) do you part by Nava Atlas.
(New York: Simon & Schuster, 2009)
• col·lab·o·rate
• intransitive verb \kə-ˈla-bə-,rāt\ 
• col·lab·o·rat·ed col·lab·o·rat·ing
• Definition of COLLABORATE
•: to work jointly with others or together especially in an intellectual endeavor
•: to cooperate with an agency or instrumentality with which one is not immediately connected

•— col·lab·o·ra·tion \,-ˌla-bə-ˈrā-shən\ noun
•— col·lab·o·ra·tive \-ˈla-bə-,rā-tiv, -b(ə-)rə-\ adjective or noun
•— col·lab·o·ra·tive·ly \-lē\ adverb
•— col·lab·o·ra·tor \-ˌla-bə-,rā-tər\ noun

•Origin of COLLABORATE
•Late Latin collaboratus, past participle of collaborare to labor together, from Latin com- + laborare to labor

•First Known Use: 1871
Recipe for Effective Collaboration

• **Identified need should be linked to activities and outcomes.**
• **Identify distinct project goals, tasks and methodology.**
• **Define a target audience. Who is in need of the program’s services?**
• **Develop budget goal and possible funding sources.**
• **Develop institutional commitment to the project that will provide a sustainability plan.**
• **Collect data such as user statistics and studies of newly created resources to evaluate and keep the products of the project vital.**
Der ander Theyl, der newlich erfundenen Landtschafft Americae, von dreyen Schiffahrten, so die Frantzosen in Floridam ... gethan. Eine vnter dem Häuptmann H. Laudonniere, anno 1564. Die ander vnter H. Ribald 1565. Die dritte, vnter H. Guorguesio 1567 geschehen. Mit Beschreibung vnd ... Contrafactur ... durch Jacob Le Moyne, sonst Morges genannt ... Auss dem Frantzösischen in Latein beschrieben ....Dieterich von Bry. (Franckfort am Mayn, Getruckt bey J. Feyerabendt, in Verlegung D. von Bry, 1591)
Nouvelle introduction à la géographie
Introduction à la géographie où font la géographie astronomique
(Paris : Chez Hubert laillot ioignant les Grands Augustins aux deux Globes, 1692)
Panthéon égyptien, collection des personnages mythologiques de l'ancienne Égypte, d'après les monuments; avec un texte explicatif par M. J. F. Champollion le jeune, et les figures d'après les dessins de M. L. J. J. Dubois (Paris : Firmin Didot, 1823-1825)
IN the death of Franz Marc, Germany lost one of her greatest artists of all times. It was he who with Kandinsky of Russia, who had come to Munich in 1907, founded the modern movement in Germany. They gathered unto themselves many important men and termed themselves "Die Blauen Reiter," publishing a book regarding their activities along the lines of poetry, music and painting in 1910. Born February 8th, 1880, in Munich, Marc was the son of the well-known painter of that period, Wilhelm Marc, and was thoroughly trained in the Munich School. He was, however, too vital a personality and soon started his remarkable research into animal life, for to him all animals have a soul. He it was who evolved the theory that you can best express animal life through terms of color and not alone through realism. The unfathomable qualities in the horse he expressed with blue, the sunny disposition of a cow he expressed through yellow, hence his so-called yellow cow and blue horses. He emphasized the mystery of animal life through this color combination and went deep into the psychological study of each animal group. His finest works are found in the private collection of Bernhard Koechler, Berlin, for it was he who inspired Mr. Koechler with the new vision in art and taught him to see what they were striving for. No German museum considers itself complete without a Marc and I, therefore, consider myself most fortunate in securing two to be exhibited in this country. His tragic death during the war was a great loss to the whole world. In 1920, after his death, his letters were assembled with many of his brilliant aphorisms written in the field of battle and one of the most profound and challenging is his famous one "Traditions are beautiful things, but only the creation of traditions, not living after them."
Illustrations of the manners, customs & condition of the North American Indians. With letters and notes, written during eight years of travel and adventure among the wildest ... tribes now existing. By George Catlin. With three hundred and sixty coloured engravings from the author's original paintings. (London : Chatto & Windus, 1876)
Incidents in the life of Thomas Sully, chiefly of painting.
(Philadelphia: s.n, 1871)
The Frick Collection/Frick Art Reference Library Archives.
Introduction

The art exhibitions of galleries, clubs, and associations in the late nineteenth and early twentieth centuries chronicle the emergence of New York City as an international center for the production of art and the art market. Ephemeral exhibition checklists, pamphlets, and catalogs from this period document artistic movements and artists of the time and of the past, economic markets, and the social and cultural history of New York and the United States.

Materials from the Frick Art Reference Library and the Brooklyn Museum Libraries and Archives compose the Documenting the Gilded Age digital collection.

This website represents the first phase of the Documenting the Gilded Age digitization project. For information about and to view items from the second phase, see http://gildedage2.omeka.net.
Reframing Collections for a Digital Age

The New York Art Resources Consortium (NYARC) directors are planning for the future. Recently, we secured an Andrew W. Mellon Foundation grant to explore collecting born-digital (i.e., originating in a digital format) art historical materials.

Read more
IMLS Funds Pratt and NYARC Partnership

Pratt Institute’s School of Information and Library Science has received an Institute of Museum and Library Services (IMLS) grant through the Laura Bush 21st Century Librarians Program to train next generation art and museum librarians in the NYARC libraries. M-LEAD-TWO (Museum Library Education and Digitization Technology-Web-Online) is a three year grant that provides scholarship support for 15 diverse MSLIS students (five per year) and a two-semester paid internship program.

Each academic year, the Brooklyn Museum and the Frick Art Reference Library will host two interns with an additional NYARC intern working consortium-wide. The interns will assist with a variety of projects including collection assessments, digital resource surveys, web archiving, and provide support for important consortial programs such as shared resources. These interns will be integrated into active museum libraries, receive practical on-the-job experience, learn new skill sets, and assist in moving NYARC projects forward.

Brooklyn Museum is the NYARC-base for this partnership with Pratt and recently hired Emily Atwater as the M-LEAD TWO Project Coordinator. We look forward to welcoming the interns to our doors and to engaging in lots of interesting conversations about what role the NYARC libraries and archives play within our museums.

Learn more about this collaboration from the Pratt Institute press release.

Deirdre Lawrence, Principal Librarian, Brooklyn Museum Libraries and
Managing the collective collection

An “artful” analysis of the rich holdings of four museum libraries

BY BRIAN LAVOIE AND GÜNTHER WAIBEL
OCLC PROGRAMS AND RESEARCH

Libraries are finding more and more opportunities to extend their perspective beyond the boundaries of the local collection. Studies of aggregate collections—the combined holdings of multiple institutions—have been applied to a range of topics, from thinking about ways to expand the array of resources accessible to users, to identifying opportunities to improve efficiency and eliminate redundancy. Aggregate collection analysis can confirm widely-held, yet unproven “received wisdom” about the size and characteristics of the collective holdings of a group of institutions, as well as reveal aspects that were previously unknown.

Recently, OCLC Programs and Research undertook a study of the aggregate collection of four New York City-area art museum libraries—the Brooklyn Museum, the Frick Art Reference Library, the Metropolitan Museum of Art and the Museum of Modern Art. These institutions are founding members of the New York Art Resources Consortium (NYARC). Using data from the RLG Union Catalog (prior to its integration with WorldCat) and the SCIPiO database of auction catalogs, the study explored the size, scope and characteristics of the four libraries’ collective collection. The goal for this study was to provide an empirical context for an ongoing discussion among the four libraries aimed at exploring opportunities for deeper collaboration. In addition, the study presented an ideal opportunity to demonstrate the value of aggregate collection analysis in a domain—the art library community—that OCLC is committed to support.

Highlights from the analysis

The analysis conducted on behalf of the NYARC institutions fell into two categories: description of the size, holdings patterns and overlap, and general characteristics of the NYARC aggregate collection; and comparison of the NYARC collection with several other collections, including the system-wide collection (as represented in WorldCat), the collective holdings of several other New York City-area institutions (New York University, Columbia University and New York Public Library), and the collection of a nonlocal peer institution (Getty). In addition, some more focused analysis was carried out in regard to certain material types of special interest to art museum libraries, such as auction and exhibition catalogs.

Images courtesy of Frick Art Reference Library.
The analysis determines the size of the collective NYARC collection, the extent of holdings overlap as well as uniquely held materials. The project also compiles statistics about specific types of materials the consortium held a special interest in, such as auction catalogs, exhibition catalogs and serials.

A comparison of the NYARC holdings to a set of three local research libraries (New York Public Library, New York University and Columbia University), as well as a west-coast peer institution (Getty Research Institute) provides additional context for the findings.

Some data from the NYARC collection analysis

Size & Holding Overlap

Aggregate Collection: 962,290 unique titles
Holdings Overlap: One percent of titles are held by all four libraries; 83 percent of titles are held by only one library

General Characteristics

Exhibition Catalogs: 26 percent of the NYARC collection
Auction Catalogs: 16 percent of the NYARC collection
Collections: 12 percent of the NYARC collection
Serials: 2 percent of the NYARC collection

Beyond the NYARC

39 percent of the NYARC collection are unique to OCLC WorldCat
64 percent of the NYARC collection are unique compared to New York Public Library, New York University and Columbia University
From Intern to Professional: Pratt M-LEAD Alumni Present

Over the past three years, 30 talented interns from the Pratt Institute, School of Information & Library Science, have passed through our doors here at the Brooklyn Museum Libraries, Archives and Digital Lab, thanks to an IMLS-funded grant (Institute of Museum and Library Services). These M-LEAD (Museum Library Education and Digitization) interns have been instrumental in a variety of important contributions, from processing and describing archival materials, to digitizing images for online accessibility, to clearing copyright and cataloging library resources, just to name a few!

Many of these interns have gone on to engage in a variety of dynamic and challenging positions, and on March 17th we were pleased to welcome four of them back to the Library Reading Room to present on projects they have undertaken since their time as interns here at the Brooklyn Museum. To an audience of friends and Pratt students, including a number of fellow M-LEAD interns from past and present, our speakers took the stage with incredibly informative, interesting topics, from the librarian's role in cultural heritage, to the tangled web of copyright law as it relates to library resources.

The first speaker of the night was Amber Billey. Now visiting faculty at Pratt, Amber is also a metadata specialist and content strategist for Whirl-i-gig, the software firm behind the design of Collective Access (an open-source collection management system for museums, archives and historical societies). In her presentation, "Three Approaches to Community-Based Archiving", Amber describes her experiences as case-studies involved in bringing awareness and accessibility to the collections of under-represented groups.

Tags
recent acquisitions exhibition dynamic willbour library digital projects pratt watsonline egypt helen clay frick auction catalogs artists' books feature 4 news mellon foundation archives met brooklyn museum periodicals photographs dictionaries feature 3 collection highlights women reference resources feature 2 moma photoarchive web archiving paris auction frick
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Architectural model of proposed William E. Grady Vocational High School at Brighton 6th Street and...
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Curator led tour of El Anatsui exhibition at the Brooklyn Museum for M-LEAD2 participants, May 2013
Pratt Student symposium at BPL 2013

Step 1: Identify the Challenge

- How do we publicize the website?
- How do we build a following?
- What happens to the website after CHART?
- How will it “connect to the present”?
Information edited by Kynaston L. McShine.

[New York, Museum of Modern Art, c1970]