2011415700: Seder Hagadah shel Pesah: Arve Pesahim /me-et Rabi Amram Bluhm, a.b.d. k.k. Ifalu.

Liturgical work in Hebrew (Haggadah) with commentary, commentary entitled Arve Pesahim, by Amram Blum.

What is the original work(s)?

What is the expression(s)?

What is the manifestation(s)?

What is the item(s)?

What are the relationships?
Haggadah of Pesach

From Wikipedia, the free encyclopedia

The Haggadah (Hebrew: הגדת, "telling") is a Jewish text that sets forth the order of the Passover Seder. Reading the Haggadah at the Seder table is a fulfillment of the Scriptural commandment to each Jew to "tell your son" of the Jewish liberation from slavery in Egypt as described in the Book of Exodus in the Torah. ("And thou shalt tell thy son in that day, saying: It is because of that which the LORD did for me when I came forth out of Egypt. " Ex. 13:8)

Sefhardi and Mizrahí Jews also apply the term Haggadah to the service itself, as it constitutes the act of "telling your son."

Authorship

According to Jewish tradition, the Haggadah was compiled during the Mishnaic and Talmudic periods, although the exact date is unknown. It could not have been written earlier than the time of Rabbi Yehudah bar Elaay (circa 170 CE) who is the last tanna to be quoted therein. According to most Talmudic commentaries Ray and Shmuel argued on the compilation of the Haggadah,[1] and hence it had not been completed as of then. Based on a Talmudic statement, it was completed by the time of Rav Nachman (mentioned in Pesachim 116a). There is a dispute, however, to which Rav Nachman, the Talmud was referring: According to some commentators, this was Rav Nachman bar Yaakov[2] (circa 280 CE), while others maintain this was Ray Nachman bar Yitzchak (360 CE).[3]

However the Malbim,[4] along with a minority of commentators, believe that Ray and Shmuel were not arguing on its compilation, but rather on its interpretation, and hence was completed before then. According to this explanation; the Haggadah was written during the lifetime of Ray Yehudah haNasi,[5] the compiler of the Mishna. The Malbim theorizes that the Haggadah was written by Ray Yehudah haNasi himself.

History

The oldest complete manuscript of the Haggadah dates to the 10th century. It is part of a prayer book compiled by Saadia Gaon. The earliest known Haggadot produced as works in their own right are manuscripts from the 13th and 14th centuries, such as "The Golden Haggadah" (probably Barcelona c. 1320) and the "Sarajevo Haggadah" (late fourteenth century). It is believed that the first printed Haggadot were produced in 1482, in Guadalajara, Spain; however this is mostly conjecture, as there is no printer's colophon. The oldest confirmed printed Haggadah was printed in Soncino, Italy in 1486 by the Soncino family.
Although the Jewish printing community was quick to adopt the printing press as a means of producing texts, the general adoption rate of printed Haggadot was slow. By the end of the sixteenth century, only twenty-five editions had been printed. This number increased to thirty-seven during the seventeenth century, and 234 during the eighteenth century. It is not until the nineteenth century, when 1,269 separate editions were produced, that a significant shift is seen toward printed Haggadot as opposed to manuscripts. From 1900–1960 alone, over 1,100 Haggadot were printed.[61]

While the main portions of the text of the Haggadah have remained mostly the same since their original compilation, there have been some additions after the last part of the text. Some of these additions, such as the cumulative songs "One Kid" ("אחת וקיע") and "Who Knows One?" ("איך ידוע כלום"), which were added sometime in the fifteenth century, gained such acceptance that they became a standard to print at the back of the Haggadah.
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FRBR Follow-up 1: Practicum: Applying the Concepts

Exercise 2

2011425234: Hagadah shel Pesah : Naeh le-zemer : be-otiyot meirat enayim : halokheš
un minhogim af Peyseh : a liikut fun divre Toyreh af di Hagodeh ... : pilpulim :
midreshe Ḥazal oyf siper yetiseš Mitsrayim : sipure tsadikim.

Liturgical work in Hebrew (Haggadah) with commentary of unknown authorship in Yiddish.

What is the original work(s)?

What is the expression(s)?

What is the manifestation(s)?

What is the item(s)?

What are the relationships?
Haggadah of Pesach

From Wikipedia, the free encyclopedia

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880 $6 260-03/(2/r $a Bruruln, Nir aiurk: [publisher not identified], $c 711 [2011], $i.e. $c 2011]
300 $a 261 pages; $c 24 cm
336 $a text $z rdacontent
337 $a unmediated $z rdamedia
338 $a volume $z rdacarrier
546 $a Text of the Haggadah in Hebrew with notes and commentaries in Yiddish.

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650 0 $a Seder $x Liturgy $v Texts.
Exercise 2

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2011376633: La revolución española: (1808-1814) / Miguel Artola.

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What is the original work(s)?

What is the expression(s)?

What is the manifestation(s)?

What is the item(s)?

What are the relationships?

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260 ‡a Novi Sad : ‡b Zavod za kulturu Vojvodine, ‡c 2008.
300 ‡a 119 p. : ‡b ill. ; ‡c 20 cm.
490 0 ‡a Edicija Prevodi ; ‡v knj. 2
546 ‡a Romanian originals and Serbian (Cyrillic) translations on facing pages.
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700 1 ‡a Ursu, Ileana, ‡d 1954-
700 1 ‡a Nenadić, Milan, ‡d 1947-
95051232: A good horse is never a bad color / Mark Rashid; illustrations by Herb Mignery.

2011010538: A good horse is never a bad color: tales of training through communication and trust / Mark Rashid. 2nd ed., rev. and updated.

1st and 2nd edition of the same book.

What is the original work(s)?

What is the expression(s)?

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245   1 2 ‡a A good horse is never a bad color : ‡b tales of training through communication and trust / ‡c Mark Rashid.
250   ‡a 2nd ed., rev. and updated.
260   ‡a New York, NY : ‡b Skyhorse, ‡c c2011
263   ‡a 1108
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500   ‡a Includes index.
650   0 ‡a Horses ‡x Training.
650   0 ‡a Horses ‡x Behavior.
650   0 ‡a Horses ‡x Psychology.
650   0 ‡a Horses ‡z United States ‡v Anecdotes.
963   ‡a Yvette Grant; phone: 212-643-6816; email: ygrant@skyhorsepublishing.com; bc: mdistinct@skyhorsepublishing.com
FRBR Follow-up 1: Practicum: Applying the Concepts

2002655146: Cenerentola.

Italian sound recording of the story of Cinderella with orchestra.

What is the original work(s)?

What is the expression(s)?

What is the manifestation(s)?

What is the item(s)?

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260 | ‡a Milan: ‡b Durium, ‡c 1940. |
300 | ‡a 3 sound discs: ‡b analog, 78 rpm, mono. ; ‡c 10 in. |
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546 | ‡a In Italian. |
511 | 0 | ‡a Unidentified speakers; orchestra. |
518 | ‡a Recorded Oct. 15, 1940, Milan, Italy. |
500 | ‡a Recorded on one side only. |
500 | ‡a Durium: CS 771-CS 773. |
500 | ‡a Discs are composed of flexible cardboard material with a laminated (celluloid) playing surface. |
520 | ‡a Presents Cinderella, a fairy tale. |
500 | ‡a Production level cataloging. |
650 | 0 | ‡a Fairy tales. |
730 | 0 | ‡a Cinderella. ‡l Italian. |
92004904: Dragonfly in amber / Diana Gabaldon.
2007280997: Dragonfly in amber / Diana Gabaldon.

The novel Dragonfly in amber.

What is the original work(s)?

What is the expression(s)?

What is the manifestation(s)?

What is the item(s)?

What are the relationships?
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245 1 0 †a Dragonfly in amber / †c Diana Gabaldon.
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651 0 †a Scotland †x Fiction.
650 0 †a Time travel †x Fiction.
655 7 †a Historical fiction. †2 gsafq
856 4 2 †3 Contributor biographical information †u http://www.loc.gov/catdir/bios/random051/92004904.html
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655  7  a  Fantasy fiction. g  safd
655  7  a  Love stories. g  safd
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What is the expression(s)?

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Rowling, J. K.
Harry Potter and the philosopher's stone
Harry Potter and the sorcerer's stone / c by J.K. Rowling; illustrations by Mary GrandPré.
1st American ed.
vi, 309 p. ; ill. ; 24 cm.
"Year 1"--Spine.
Sequel: Harry Potter and the Chamber of Secrets.
Rescued from the outrageous neglect of his aunt and uncle, a young boy with a great destiny proves his worth while attending Hogwarts School for Witchcraft and Wizardry.
Potter, Harry (Fictitious character) v Juvenile fiction.
Granger, Hermione (Fictitious character) v Juvenile fiction.
Weasley, Ron (Fictitious character) v Juvenile fiction.
Hogwarts School of Witchcraft and Wizardry (Imaginary organization) v Juvenile fiction.
Wizards v Juvenile fiction.
Magic v Juvenile fiction.
Schools v Juvenile fiction.
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<td>‡a Harry Potter and the sorcerer's stone / ‡c J.K. Rowling ; illustrations by Mary GrandPré.</td>
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<tr>
<td>260</td>
<td>1</td>
<td>0</td>
<td>‡a Thorndike, Me. : ‡b Thorndike Press, ‡c 1999.</td>
</tr>
<tr>
<td>300</td>
<td>0</td>
<td>0</td>
<td>‡a 422 p. (large print) : ‡b ill. ; ‡c 23 cm.</td>
</tr>
<tr>
<td>500</td>
<td>1</td>
<td>0</td>
<td>‡a Sequel: Harry Potter and the Chamber of Secrets.</td>
</tr>
<tr>
<td>520</td>
<td>1</td>
<td>0</td>
<td>‡a Rescued from the outrageous neglect of his aunt and uncle, a young boy with a great destiny proves his worth while attending Hogwarts School for Witchcraft and Wizardry.</td>
</tr>
<tr>
<td>650</td>
<td>0</td>
<td>0</td>
<td>‡a Large type books.</td>
</tr>
<tr>
<td>650</td>
<td>0</td>
<td>0</td>
<td>‡a Wizards ‡v Juvenile fiction.</td>
</tr>
<tr>
<td>650</td>
<td>0</td>
<td>0</td>
<td>‡a Magic ‡v Juvenile fiction.</td>
</tr>
<tr>
<td>650</td>
<td>0</td>
<td>0</td>
<td>‡a Hogwarts School of Witchcraft and Wizardry (Imaginary organization) ‡v Juvenile fiction.</td>
</tr>
<tr>
<td>650</td>
<td>0</td>
<td>0</td>
<td>‡a Schools ‡v Juvenile fiction.</td>
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<td>0</td>
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<td>‡a England ‡v Juvenile fiction.</td>
</tr>
<tr>
<td>650</td>
<td>1</td>
<td>0</td>
<td>‡a Wizards ‡v Fiction.</td>
</tr>
<tr>
<td>650</td>
<td>1</td>
<td>0</td>
<td>‡a Magic ‡v Fiction.</td>
</tr>
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<td>‡a Schools ‡v Fiction.</td>
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<td>1</td>
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<td>‡a England ‡v Fiction.</td>
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<td>‡a Large type books.</td>
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<tr>
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<td>‡a GrandPré, Mary, ‡e ill.</td>
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20030311150902.0
m|---|f|---|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|-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020 ‡a 9782919771011
040 ‡a DLC ‡c DLC ‡d DLC
041 1 ‡a ltz ‡h eng
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100 1 ‡a Rowling, J. K.
240 1 0 ‡a Harry Potter and the philosopher's stone. ‡l Luxembourgish
245 1 4 ‡a Den Harry Potter an den Alchimistesteen / ‡c Joanne K. Rowling ; an d'Lëtzebuergescht iwwersat vum Florence Berg.
260 ‡a Koerich : ‡b Kairos, ‡c 2009.
300 ‡a 349 p. ; ‡c 22 cm.
650 0 ‡a Potter, Harry (Fictitious character) ‡v Juvenile fiction.
650 0 ‡a Granger, Hermione (Fictitious character) ‡v Juvenile fiction.
650 0 ‡a Weasley, Ron (Fictitious character) ‡v Juvenile fiction.
650 0 ‡a Hogwarts School of Witchcraft and Wizardry (Imaginary organization) ‡v Juvenile fiction.
700 1 ‡a Berg, Florence.
923 ‡d 20100908 ‡s 99001590
August Sander was a photographer who did a project of photographing people in portraits that reflected the professions of the 20th century. Each photograph can be considered a work (e.g. 98519192), but so can the overarching Work that was presented together as one concept, *Menschen des 20. Jahrhunderts*.

**Sander, August**

(b Herdorf, nr Siegen, 17 Nov 1876; d Cologne, 20 April 1964).

German photographer. After seven years as a miner and a period of national service, he studied painting in Dresden from 1901 to 1902, which allowed him to approach photography artistically. He had developed an interest in photography through work in photographic firms in Berlin, Magdeburg, Halle and Dresden from 1898 to 1899. In 1901 he went to Linz, where he first worked in the Greif Studio, which he ran from 1902 with his partner Franz Stuckenberg as the Studio Sander & Stuckenberg, until he founded the Studio August Sander für Kunstphotographie und Malerei in 1904. He sold the studio in 1909 and returned to Cologne, where he ran the Studio Blumberg & Hermann, and in 1910 he founded his own studio in Lindenthal.

At this point Sander started his major project, *Menschen des 20. Jahrhunderts*, with which he was involved until the 1950s. The theme for the project grew out of the portraits he made of Westerwald farmers, in whom he saw the archetypal contemporary man. Building on this, Sander developed a philosophy that placed man within a cyclic model of society. In these terms, the peasant class constitutes the basis of society, hence his title for the series of 12 peasant portraits, *Stamm-Mappen* (see O. Sander, 1980, nos 1–12). The next group, of skilled workers, is the foundation of civic life, from lawyer to member of parliament, from soldier to banker. These are followed by intellectuals: artists, musicians and poets. The cycle closes with the *Letzte Menschen*, the insane, gypsies and beggars.

Although this cyclic model of society was anything but progressive, Sander came into conflict with the Nazis. The political activities of his son Erich were also held against him, and he had to interrupt work on this project between 1933 and 1939, when he devoted himself mainly to the themes of the Rhine countryside and the city of Cologne. The unusual quality of his portraiture is, above all, its systematic manner; this made the work a well-designed unity, not only in a sociological and philosophical sense, but also in photographic terms.
Sander's portraits, whether half- or full-length, are always set in a simple environment (see FIG.). He gave a controlled and intentional hint at the origin and profession of the sitter through the background or through clothes, hairstyle and gesture. There is no doubt of the peasant origin of the *Three Young Farmers in Sunday Dress, Westerwald* (1913, Cologne, Mus. Ludwig) on their way to a dance, for example, despite their clothing. They are given away by the landscape background, their physiognomy, their clumsy shoes and the rough walking-sticks they are carrying. In contrast, *Three Generations of a Farming Family* (1912, see G. Sander, 1980, no. 12) shows clearly that the group had sat on their chairs especially for the photograph. In the same way, the *Master Cobbler* (c. 1924, see G. Sander, 1980, no. 97) is sitting almost demonstratively at his worktable, looking into the camera. In the picture of the *Publisher* (c. 1923–4, see G. Sander, 1980, no. 280), posing nonchalantly with stick and newspaper, it is apparent that the subject's relationship with the countryside behind him is not that of a farmer but of a walker.

Sander tried in all his works to incorporate this relationship of sitter to setting up to the last detail, with great confidence but at the same time with caution. Unfortunately he did not manage to publish his cycle during his lifetime. Through publication of *Antlitz der Zeit* and *Deutschenspiegel* in 1929, he could at least exhibit excerpts of his idea in book form. His son Gunther worked on Sander's archive of more than 540 portraits and published them under the title that August had originally planned, *Menschen des 20. Jahrhunderts*, in Munich in 1980.

After the demolition of his studio by bombing in 1944, when 40,000 negatives were destroyed, Sander retired to Kuchhausen in the Westerwald, where he carried on working under primitive conditions. His name was almost forgotten in Cologne, when L. Fritz Gruber, the organizer of the *Photokina* photographic exhibitions there, brought his photographs back to public attention by showing them at *Photokina* in 1951. He also convinced the city of Cologne to purchase for the Stadt­museum the whole archive of views of the city, taken between 1935 and 1945, including the negatives. A publication titled *Das alte Köln* was to commemorate this purchase but was only completed posthumously in 1984. This part of Sander's work also shows a systematic approach, giving proof on the one hand of his closeness to his home town and, on the other hand, of a very specific and unusual mode of perception. His series of landscape photographs of the Rhine area, taken between 1934 and 1939, is an analogous case, forgotten for a long time and only published in book form in 1975.

What is the original work(s)?

What is the expression(s)?
What is the manifestation(s)?

What is the item(s)?

What are the relationships?


Legends in English, French, and German.

Bibliography: p. 74-76.

Portrait photography.

Photographers Germany Biography.

Sander, Gunther, 1907-

Keller, Ulrich, 1944-

c-GenColl TR680 S226 00011585668 Copy 1 BOOKS
2005402527: Povestiri / Marian Drumur.

A collection of short stories by Marian Drumur.

What is the original work(s)?

What is the expression(s)?

What is the manifestation(s)?

What is the item(s)?

What are the relationships?
Bibliographic Data

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001 13927808
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955 ‡a OK03 04-12-05 to HLCD ‡a fco0 2009-03-13 to GS/ECE ‡i fc05
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010 ‡a 2005402527
020 ‡a 9739192629
040 ‡a DLC ‡c DLC
050 0 0 ‡a PC840.14.R83 ‡b A6 1997
100 1 ‡a Drumur, Marian.
240 1 0 ‡a Short stories. ‡k Selections
245 1 0 ‡a Povestiri / ‡c Marian Drumur.
260 ‡a Timișoara : ‡b Editura Hestia, ‡c 1997.
300 ‡a 150 p. ; ‡c 21 cm.
923 ‡d 050303 ‡n Gift ‡s Marian Drumur
Translation of: Descriptio provinciae Moxitarum in regno peruano.

88146578: Descripción de la provincia de los mojos en el reino del Perú: sacada de los escritos póstumos del P. Francisco Javier Eder / arreglada e ilustrada con notas por el abate y consejero real, Mako ; traducida del latin por Fray Nicolás Armentia.
Translation of: Descriptio provinciae Moxitarum in regno peruano.

Original Latin text is a description of a Jesuit’s missionary work with the Mojo Indians in Peru. It has been translated into French and Spanish and published multiple times.

What is the original work(s)?

What is the expression(s)?

What is the manifestation(s)?

What is the item(s)?

What are the relationships?
Exercice 11a

906  †a 7  †b  cbc  †c origres  †d 3  †e ncip  †f 20  †g y-gencatl

925  0  †a acquire  †b 1 shelf copy  †x policy default

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2009-05-15 †b bd21 2009-09-29 †e bd06 2009-09-30 to BCCD †a Barcode
00285757174 returned from bindery 2009-11-05

010  †a 2009422577

020  †a 9782296079380

035  †a (FrPJ)JTL00243124

040  †a DLC †c DLC

041 1  †a fre †h lat

043  †a s-bo---

050  0  0  †a F3319 †b .E2414 2009

100 1  †a Eder, Francisco Javier, †d 1727-1772.

240 1  0  †a Descriptio provincie Mexitarum in regno peruano. †l French

245 1  0  †a Missionnaire en Amazonie : †b récit du dix-huitième siècle d'un jésuite au Pérou, en Bolivie et dans les réductions indiennes / †c François Xavier Eder ; traduit du latin par Joseph Laure.

260  †a Paris : †b Harmattan, †c c2009.

300  †a 459 p. : †b ill. ; †c 24 cm.

490  0  †a Documents. Amériques latines

504  †a Includes bibliographical references.

650  0  †a Mojo Indians †x Missions.

610 2  0  †a Jesuits †x Missions †z Bolivia †z Moxos.

650  0  †a Natural history †z Bolivia †x Moxos.

651  0  †a Moxos (Bolivia) †x History †v Sources.

923  †d 20090325 †t n B00097628 †s 93001875

985  †e VENDOR LOAD
Bibl. no. 3319, F 1988

Descriptio provinciae Moxitarum in regno peruano. Span.

Includes bibliographical references.

Translation of: Descriptio provinciae Moxitarum in regno peruano.

LC copy has binder's title: Mojos / Armentia.

Mojo Indians. Missions.


Moxos (Bolivia). Description and travel.

Makó, Pál. 1723-1793.
FRBR Follow-up 1: Practicum: Applying the Concepts  

Exercise 12

77465505: 1914-1918, l'autre front : études / coordonnées et rassemblées par Patrick Fridenson, avec J.-J. Becker ... [et al.].


What is the original work(s)?

What is the expression(s)?

What is the manifestation(s)?

What is the item(s)?

What are the relationships?
035  ‡9 (DLC)  77465505
906  ‡a 7 ‡b cbc ‡c orignew ‡d 4 ‡e ncip ‡f 19 ‡g y-gencatlg
010  ‡a 77465505
015  ‡a F***
040  ‡a DLC ‡c DLC ‡d DLC
043  ‡a e-fr---
050  0 0  ‡a D516 ‡b .D59
082  0 0  ‡a 940.3/44
245  0 0  ‡a 1914-1918, l'autre front : ‡b études / ‡c coordonnées et rassemblées par Patrick Fridenson, avec J.-J. Becker ... [et al.].
246  3  ‡a Dix-neuf cent quatorze--dix-neuf cent dix-huit, l'autre front
260  ‡a Paris : ‡b Les Éditions ouvrières, ‡c c1977.
300  ‡a 235 p. : ‡b ill. ; ‡c 24 cm.
490  0  ‡a Cahiers du Mouvement social ; no 2
504  ‡a Includes bibliographical references.
650  0  ‡a World War, 1914-1918 ‡z France.
651  0  ‡a France ‡x Politics and government ‡y 1914-1940.
700  1  ‡a Fridenson, Patrick, ‡d 1944-
700  1  ‡a Becker, Jean Jacques.
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130 0 †a 1914-1918, l'autre front. †l English.
245 1 4 †a The French home front, 1914-1918 / †c edited by Patrick Fridenson.
300 †a vi, 326 p. ; †c 22 cm.
440 0 †a Legacy of the Great War
504 †a Includes bibliographical references and index.

650 0 †a World War, 1914-1918 †z France.
651 0 †a France †x History †y 1914-1940.
700 1 †a Fridenson, Patrick, †d 1944-
Publisher description
http://www.loc.gov/catdir/enhancements/fy0601/92013235-d.html

**LC HAS REQ'D # OF SHELF COPIES**

c-GenColl D516 A17 1992 00050719479 Copy 1 BOOKS
FRBR Follow-up 1: Practicum: Applying the Concepts

Exercise 13

77620636: Semiotic approaches to a fictional text: Joyce’s "Eveline" / Robert Scholes.

A critical work about *Eveline*, a short story out of Joyce’s *The Dubliners*, is published along with a copy of the original text.

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| 400 | 1 ǂa Joyce, James, ǂd 1882-1941. ǂt Dubliners. ǂp Eveline |
| 670 | ǂa Semiotic approaches to a fictional text: Joyce's "Eveline", 1978 |

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31035230: Adventures of Huckleberry Finn (Tom Sawyer's comrade) / by Mark Twain. New York : Charles L. Webster and Co., 1885, c1884.

36004403: Huckleberry Finns äfventyr Adventures of Huckleberry Finn. Swedish

41002014: Huckleberry Finn : a comedy adapted from Mark Twain's book of the same name / by Pauline Phelps ... In three acts.

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What is the expression(s)?

What is the manifestation(s)?

What is the item(s)?

What are the relationships?
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245    1 0    †a Adventures of Huckleberry Finn (Tom Sawyer's comrade) / †c by Mark Twain.
260    †a New York : †b Charles L. Webster and Co., †c 1885. c1884.
300    †a 366 p., [1] leaf of plates : †b ill., 1 port. ; †c 22 cm.
500    †a First American ed. BAL notes various states of the title leaf, p. [13], 57, 283, 155, the final leaf, and the frontispiece.
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500    †a LC copy has p. [13] in the 1st state, 57 in the 1st, 283 in the 4th, 155 in the 1st. State of title leaf and final leaf uncertain due to rebinding, but title leaf appears to be in 3rd state. Frontispiece is in 2nd state. †5 DLC
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082  †a 812.5
100  1  †a Phelps, Pauline.
245  1  0 †a Huckleberry Finn : †b a comedy adapted from Mark Twain's book of the same name / †c by Pauline Phelps ... In three acts.
260  †a Sioux City, Iowa : †b Wetmore Declamation Bureau, †c 1940.
300  †a 118 p. : †b diagr. ; †c 19 cm.
650  0  †a Finn, Huckleberry (Fictitious character) †v Drama.
700  1  †a Twain, Mark, †d 1835-1910. †t Adventures of Huckleberry Finn.
985  †e OCLC REPLACEMENT
991  †b c-GenColl †h PS1305.A37 †i P5 †t Copy 1 †w OCLCREP
Dance in America. Everybody dance now / a production of Thirteen-WNET; presented by WNET, KERA, KQED, MPT, SCETV, and WTTW; directed and produced by Margaret Selby; written by Jennifer Dunning.

A documentary video on Dance in America.

Episode Detail: Everybody Dance Now - Great Performances


What is the original work(s)?

What is the expression(s)?

What is the manifestation(s)?

What is the item(s)?

What are the relationships?
Bibliographic Record #11645914

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010    †a 95503409
040    †a DLC †c DLC †e amim
043    †a n-us---
050    0 0  †a VBH 8467 (viewing copy)
245    0 0  †a Dance in America. †p Everybody dance now / †c a production of
        Thirteen-WNET ; presented by WNET, KERA, KQED, MPT, SCETV, and
        WTTW ; directed and produced by Margaret Selby ; written by Jennifer
        Dunning.
257    †a U.S.
260    †a United States : †b WETA-TV, †c 1991-10-02.
300    †a 1 videocassette of 1 (ca. 60 min.) : †b sd., col. ; †c 3/4 in. viewing copy.
490    1  †a Great performances
500    †a Copyright: reg. unknown.
500    †a Copyright notice on video: Thirteen-WNET ; 1991.
520    †a Dance in music videos is related to earlier influences, such as Hollywood
        musicals, James Brown, and Motown. Choreographers for performers Michael
        Jackson, Janet Jackson, Paula Abdul, M.C. Hammer, and Madonna speak
        about their art, and clips of these videos are shown.
500    †a Number 1701.
500    †a Sources used: WETA magazine, 10-91; New York Times, 10-02-91.
541    †d Received: 11-13-91 from LC video lab; †3 viewing copy; †c off-air taping,
        LWO 26432; †a LC Off-Air Taping Collection.
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650    0  †a Choreography †z United States.
650    0  †a Rock and roll dancing †z United States.
650    0  †a Break dancing †z United States.
655    7  †a Dance. †z mim
655    7  †a Series. †z mim
655    7  †a Television. †z mim
Selby, Margaret (Margaret E.), direction, production.
Dunning, Jennifer, writing.
LC Off-Air Taping Collection (Library of Congress) DLC
Everybody dance now.
Great Performances (WNET (Television station : New York, N.Y.))
Viewed by Karen Lund.
TE01
C-MP&TV VH 8467 (viewing copy) MUMS VM File
No LCCN: Facades: contemporary works for saxophone, a CD-ROM of a performance by a trio and a symphony behind them.

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<td>Colin MacDonald</td>
<td>Here Again, for saxophone &amp; cello</td>
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<td>Philip Glass</td>
<td>Façades, for 2 flutes (or saxophones) &amp; strings</td>
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<td>Christopher Painter</td>
<td>Sonata for saxophone &amp; piano, Op. 56</td>
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<td>Graham Fitkin</td>
<td>Glass, for saxophone &amp; piano</td>
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What is the original work(s)?

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