

## Chapter 1 : George Lansing Raymond - Wikipedia

*An art philosopher's cabinet: Being salient passages from the works on comparative Aesthetics of George Lansing Raymond [George Lansing Raymond] on blog.quintoapp.com \*FREE\* shipping on qualifying offers.*

The Philosophy Chamber reunites exceptional works of art and artefacts from its collections, many of which have not been on show for nearly two hundred years, and places them in the context of objects used and collected at the same time on the other side of the Atlantic, at the University of Glasgow. Painted plaster and inset lead. Harvard University Portrait Collection, P Taking its name from the academic discipline of natural philosophy, the Philosophy Chamber served as a lecture hall, experimental laboratory and picture gallery. Its contents were donated to Harvard by its global network of alumni and supporters and the collection studied and displayed there was amongst the first of its kind in North America. The extraordinary collection included scientific instruments, natural specimens and works of art, all used to support research and teaching. A small portion of the original Philosophy Chamber collection survives today in various Harvard repositories and Boston-area museums. Highlights from Harvard include: The collections at Harvard and Glasgow developed in parallel, and are both the result of bequests and donations. The objects chosen for display have great significance, reflecting their vital role in teaching and research at both institutions. The exhibition explores aspects of this transformative period in transatlantic history and questions the place and importance of scientific enquiry and debate in the broader context of the relationship between the new republic and Britain. The artefacts and works of art on display illustrate the connections and differences between the institutions as well as the links between the society, trade and commerce of the time. A print of Benjamin Franklin , who visited the University of Glasgow and befriended Professor John Anderson , emphasises just one of these connections. A collection of books, minerals and artefacts was held in the Old College Library, erected in These instruments were curated by a young James Watt who was in charge of their maintenance and repair. Some still exist and are on show as part of the exhibition. Benjamin Martin, Cartesian Diver, c. William Hunter Tercentenary The Philosophy Chamber is part of the William Hunter Tercentenary celebrations, a series of exhibitions and events which mark years since the birth of Hunterian founder Dr William Hunter “ The Tercentenary highlights the truly unique place of Hunter and his collections in our understanding of the Enlightenment in Scotland and beyond, and his contribution to the formation of the modern museum as a public institution. Allan Ramsay, William Hunter, c.

Chapter 2 : Martin Heidegger > By Individual Philosopher > Philosophy

*An Art Philosopher's Cabinet Being Salient Passages From the Works on Comparative Aesthetics of George Lansing Raymond, L. H. D.; Former Professor of Aesthetic Criticism in Princeton University.*

He was one of the most original and important philosophers of the 20th Century, but also one of the most controversial. His best known book, "Being and Time", although notoriously difficult, is generally considered to be one of the most important philosophical works of the 20th Century. His outspoken early support for the Fascist Nazi regime in Germany has to some extent obscured and tainted his significance, but his work has exercised a deep influence on philosophy, theology and the humanities, and was key to the development of Phenomenology , Existentialism , Deconstructionism , Post-Modernism , and Continental Philosophy in general. He was the son of the sexton of the village church, and was raised a Roman Catholic. Even as a child, he was clearly a strong and charismatic personality, despite his physical frailty. In 1888, he went to the high school in Konstanz, where the church supported him by a scholarship, and then moved to the Jesuit seminary at Freiburg in 1894. His early introduction to philosophy came with his reading of "On the Manifold Meaning of Being according to Aristotle" by the philosopher and psychologist Franz Brentano - In 1898, after completing high school, he became a Jesuit novice, but was discharged within a month for reasons of health. From 1899 to 1902, he started to study theology at the University of Freiburg, but then broke off his training for the priesthood and switched to studying philosophy, mathematics, and natural sciences. He completed his doctoral thesis on psychologism in 1904, before joining the German army briefly at the start of World War I, he was released after two months, again due to health reasons. While working as an unsalaried associate professor at the University of Freiburg, teaching mostly courses in Aristotelianism and Scholastic philosophy, he earned his habilitation with a thesis on the medieval philosopher John Duns Scotus in 1907. In 1908, he came to know personally the Phenomenologist Edmund Husserl who had joined the Freiburg faculty, and who took the promising young Heidegger under his wing. In 1910, he married Elfriede Petri, an attractive economics student and Protestant with known anti-Semitic views, who would remain at his side for the rest of his life, despite the very "open" nature of the marriage. In 1914, though, he was again called up for military duty, and, although he managed to avoid front-line service for as long as possible, he did serve as an army meteorologist near the western front during the last three months of the war. After the end of the War, in 1919, he broke definitively with Catholicism, and returned to Freiburg as a salaried senior assistant to Husserl until 1924. In 1924, he was elected to an extraordinary professorship in Philosophy at the University of Marburg, although whenever he could he made his way back to his "spiritual home" deep in the Black Forest, and he maintained a simple rustic cabin there for the rest of his life. During his time at Marburg, he had extramarital affairs with at least two of his students, Hannah Arendt - and Elisabeth Blochmann - , both philosophers in their own right, and both Jewish Arendt was later to achieve world fame through her commentaries on the evils of Nazism. In 1927, he published "Sein und Zeit" "Being and Time" , his first publication since 1904, which soon became recognized as a truly epoch-making work of 20th Century philosophy. The book made Heidegger famous almost overnight and was widely read by educated men and women throughout Germany. He remained at Freiburg for most of the rest of his life, declining offers from other universities, including one from the prestigious University of Berlin. During this period, he not only cooperated with the educational policies of the National Socialist government, but also offered it his enthusiastic public support, helping to legitimize the Nazi regime with his own worldwide prestige and influence. One of the most prominent victims of his malicious, and often unfounded, denunciations was the Nobel Prize-winning chemist Hermann Staudinger. Heidegger technically resigned his position at Freiburg in 1933, and took a much less overtly political position thereafter, although he remained a member of the academic faculty and he retained his Nazi party membership until it was disbanded the end of World War II despite some covert criticism of Nazi ideology and even a period of time under the surveillance of the Gestapo. During the later 30s and 40s sometimes referred to as "the turn" , his writings became less systematic and often more obscure, and he developed a preoccupation with the question of language, a fascination with poetry, a concern with modern technology, as well as a new-found respect for the early

Pre-Socratic Greek philosophers. He himself always denied any "turn", arguing that it was simply a matter of going yet more deeply into the same matters. He was summarily dismissed from his philosophy chair because of alleged Nazi sympathies, and forbidden from teaching in Germany from to by the French Occupation Authority. Despite his apparent lack of remorse, the ban hit Heidegger hard, and he spent some time in a sanatorium after a suicide attempt. When the ban was lifted in , he became Professor emeritus at Freiburg and taught regularly until , and then by invitation until During the last three decades of his life, he continued to write and publish, although there was little significant change in his underlying philosophy. He divided his time between his home in Freiburg, his second study in Messkirch, and his isolated mountain hut at Todtnauberg on the edge of the Black Forest, which he considered the best environment in which to engage in philosophical thought. Heidegger died on 26 May , and was buried in the Messkirch cemetery. This was partly because he was discussing very specifically defined concepts which he used in a very rigorous and consistent way but it does make reading and understanding his work very difficult. It is a tour de force of philosophical reasoning, and all but hammered home the last nail in the coffin of the popular Phenomenology movement of his one-time teacher and mentor, Edmund Husserl. Heidegger completely rejected the approach of most philosophers since Descartes , who had been trying to prove the existence of the external world. More specifically, his rejection of Phenomenology came when he considered specific concrete examples in which the phenomenological subject-object relation appears to break down. One such example was that of an expert carpenter hammering nails, where, when everything is going well, the carpenter does not have to concentrate on the hammer or even the nail, and the objects become essentially transparent what Heidegger called "ready to hand". Similarly, when we enter a room, we turn the door knob, but this is such a basic and habitual action that it does not even enter our consciousness. Thus, it is only really when something goes wrong e. The existence of hammers and door knobs only has any significance and only makes any sense at all in the whole social context of wood, houses, construction, etc what Heidegger called "being in the world". He further argued that time and human existence were inextricably linked, and that we as humans are always looking ahead to the future. Thus, he argued, being is really just a process of becoming, leading him to totally reject the Aristotelian idea of a fixed human essence. He made a sharp distinction between farmers and rural workers, whom he considered to have an instinctive grasp of their own humanity, and city dwellers, who he described as leading inauthentic lives, out of touch with their own individuality, which in turn causes anxiety. This anxiety is our response to the apparently arbitrary cultural rules under which we, as Dasein, become accustomed to living out our lives, and Heidegger says that there are two responses we can choose: For Heidegger, this acceptance of how things are in the real world, however limiting it may be, is itself liberating. However, his works such as "Being and Time" and "What is Metaphysics? For Heidegger, genuine philosophy cannot avoid confronting questions of language and meaning, and he maintained that the description of Dasein could only be carried out in terminology inherited from the history and tradition of Western philosophy itself. However, he never completed this second step, as he began to radially re-think his own views. While his earlier work essentially "Being and Time" was conceived as a very definite analysis of being which applied to all humans anywhere at any time, he later realized that the time or period in which people live fundamentally affects the way they live their lives. These different worldviews, therefore, create quite different understandings of just what it is to be. This was followed, according to Heidegger, by a long period, beginning with Plato , increasingly dominated by the forgetting or abandonment of this initial openness, occurring in different ways throughout Western history. Although he had, at first, considered anxiety to be a universal experience, he realized that the Greeks did not experience it, and, for different reasons, neither did the medieval Christians. Modern society, however, with its technological, nihilistic understanding of being, leads to the kind of rootlessness and distress which causes anxiety. So, Heidegger believed that anxiety is very much a modern disease. Furthermore, he believed that modernity is a unique epoch of history in that we have an awareness of history itself, and we have essentially come to the end of philosophy, having tried out and discarded all the possible permutations of philosophical thought what Heidegger described as Nihilism. Language, always a major concern of Heidegger, became almost an obsession in his later work. In his view, language was not an arbitrary construct; nor was it invented merely to correspond to, or describe, the outside

world. For Heidegger, vocabulary as well as metaphors, idioms and the whole construction of language, actively names things into being, and can have a powerful and proactive effect on the world. For him, then, it was the poets, not the philosophers, priests or scientists, who were the vanguard of humanity and its hope for future development.

**Chapter 3 : A Cabinet of Greek Curiosities - J. C. McKeown - Oxford University Press**

*Art Philosopher's Cabinet: Being Salient Passages from the Works on Comparative Aesthetics of George Lansing Raymond.*

Laureate head of Augustus to r. Augustus togate seated in stool to l. May 19, 1764–December 31, 1764, Special Exhibitions Gallery, Harvard Art Museums April 17, 1764–July 15, 1764, The Hunterian, University of Glasgow Between and 1764, Harvard College assembled an extraordinary collection of paintings, portraits, and prints; mineral, plant, and animal specimens; scientific instruments; Native American artifacts; and relics from the ancient world. These objects were displayed in a set of three rooms adjacent to the college library in Harvard Hall, a large brick building that still stands at the center of campus today. The largest of these spaces, the Philosophy Chamber, was an ornately decorated room named for the discipline of natural philosophy, a cornerstone of the Enlightenment-era curriculum that wove together astronomy, mathematics, physics, and other sciences in an attempt to explain natural objects and physical phenomena. The collection and the chamber played a vital role in teaching and research at Harvard, while also serving as the center of artistic and intellectual life in the greater New England region for over 50 years. Artists, scientists, students, and advocates of American Independence—including George Washington—came to the Philosophy Chamber to discover, discuss, and disseminate new knowledge. While the collection survived the Revolutionary War thanks to a temporary relocation along with all of Harvard College to Concord, Massachusetts, in 1780, an expansion of the college library in 1800 ultimately led to the dispersal of the collection to various university departments and local museums. The exhibition features more than 100 works displayed in four thematic sections, including a loose reconstruction of the Philosophy Chamber itself. The objects are drawn from a number of private, academic, and public collections in the United States and the United Kingdom, including from the following collections at Harvard University: An illustrated catalogue with essays by a mix of curators, professors, conservators, conservation scientists, and doctoral candidates has been published in conjunction with the exhibition. The publication advances new understandings of early American art history, and serves as a rich resource for any reader interested in the art and culture of the Atlantic World. Organized by the Harvard Art Museums. Curated by Ethan W. Lasser, the Theodore E. The exhibition and catalogue were also supported in part by the following endowed funds: Mellon Publication Funds, including the Henry P. Share your experience on social media: PhilosophyChamber Online Resources Explore the Philosophy Chamber through our online Digital Tool featuring an audio podcast, additional information about the works on display, reactions from visitors to the chamber during its active years, and excerpts from the faculty lectures and student debates that once enlivened the room. Learn more about the exhibition in our series of short videos, available on YouTube. Related Programming Information about events related to the exhibition, including lectures, a symposium, gallery talks, and Materials Lab Workshops, can be found in our calendar. Related Publications The Philosophy Chamber: Between and 1764, the Philosophy Chamber, a grand room adjacent to the Harvard College Library, was home to more than one thousand artifacts, natural specimens, and works of art dispatched to the college from points around the globe. Named for the discipline of natural philosophy, the Philosoph

**Chapter 4 : Painting : "The Philosopher's Cabinet" (Original art by Thane Gorek)**

*The Philosophy Chamber: Art and Science in Harvard's Teaching Cabinet, will travel to The Hunterian, at the University of Glasgow, Scotland, where it will be on view April 17 to July 15,*

Some of the volumes doubtless represent his herbarium. Every surface of the vaulted ceiling is occupied with preserved fishes, stuffed mammals and curious shells, with a stuffed crocodile suspended in the centre. Examples of corals stand on the bookcases. At the left, the room is fitted out like a studiolo [5] with a range of built-in cabinets whose fronts can be unlocked and let down to reveal intricately fitted nests of pigeonholes forming architectural units, filled with small mineral specimens. Below them, a range of cupboards contain specimen boxes and covered jars. Two of the most famously described seventeenth-century cabinets were those of Ole Worm, known as Olaus Wormius's illustration, above right, and Athanasius Kircher's. These seventeenth-century cabinets were filled with preserved animals, horns, tusks, skeletons, minerals, as well as other interesting man-made objects: Often they would contain a mix of fact and fiction, including apparently mythical creatures. The specimens displayed were often collected during exploring expeditions and trading voyages. It included a number of minerals, including specimens of mercury from the Idrija mine, a herbarium vivum with over 4, specimens of Carniolan and foreign plants, a smaller number of animal specimens, a natural history and medical library, and an anatomical theatre. Cabinets of curiosities were limited to those who could afford to create and maintain them. Many monarchs, in particular, developed large collections. The fabulous Habsburg Imperial collection included important Aztec artifacts, including the feather head-dress or crown of Montezuma now in the Museum of Ethnology, Vienna. These were cabinets in the sense of pieces of furniture, made from all imaginable exotic and expensive materials and filled with contents and ornamental details intended to reflect the entire cosmos on a miniature scale. The best preserved example is the one given by the city of Augsburg to King Gustavus Adolphus of Sweden in 1633, which is kept in the Museum Gustavianum in Uppsala. The curio cabinet, as a modern single piece of furniture, is a version of the grander historical examples. The "Enlightenment Gallery" in the British Museum, installed in the former "Kings Library" room in 1990 to celebrate the 200th anniversary of the museum, aims to recreate the abundance and diversity that still characterized museums in the mid-eighteenth century, mixing shells, rock samples and botanical specimens with a great variety of artworks and other man-made objects from all over the world. In 1716, Michael Bernhard Valentini published an early museological work, *Museum Museorum*, an account of the cabinets known to him with catalogues of their contents. Some strands of the early universal collections, the bizarre or freakish biological specimens, whether genuine or fake, and the more exotic historical objects, could find a home in commercial freak shows and sideshows. He began sporadically collecting plants in England and France while studying medicine. He accepted and spent fifteen months collecting and cataloguing the native plants, animals, and artificial curiosities etc. This became the basis for his two volume work, *Natural History of Jamaica*, published in 1725 and Sloane returned to England in 1727 with over eight hundred specimens of plants, which were live or mounted on heavy paper in an eight-volume herbarium. He also attempted to bring back live animals etc. He also began to acquire other collections by gift or purchase. William Charleton, in a bequest in 1670, gave Sloane numerous books of birds, fish, flowers, and shells and his miscellaneous museum consisting of curiosities, miniatures, insects, medals, animals, minerals, precious stones and curiosities in amber. It consisted of twenty-three volumes with over 8,000 plants from Africa, India, Japan and China. Mary Somerset, Duchess of Beaufort's, left him a twelve-volume herbarium from her gardens at Chelsea and Badminton upon her death in 1704. Reverend Adam Buddle gave Sloane thirteen volumes of British plants. Philip Miller gave him twelve volumes of plants grown from the Chelsea Physic Garden. John Tradescant the elder circa 1628 was a gardener, naturalist, and botanist in the employ of the Duke of Buckingham. He collected plants, bulbs, flowers, vines, berries, and fruit trees from Russia, the Levant, Algiers, France, Bermuda, the Caribbean, and the East Indies. His son, John Tradescant the younger, traveled to Virginia in 1629 and collected flowers, plants, shells, an Indian deerskin mantle believed to have belonged to Powhatan, father of Pocahontas. Father and son, in addition to botanical specimens, collected zoological etc. By the 1700s, the

Tradescants displayed their eclectic collection at their residence in South Lambeth. Ashmole was also a neighbor of the Tradescants in Lambeth. He financed the publication of *Musaeum Tradescantianum*, a catalogue of the Ark collection in Ashmole, a collector in his own right, acquired the Tradescant Ark in and added it to his collection of astrological, medical, and historical manuscripts. In , he donated his library and collection and the Tradescant collection to the University of Oxford , provided that a suitable building be provided to house the collection. Cabinets of curiosities served not only as collections to reflect the particular curiosities of their curators but as social devices to establish and uphold rank in society. There are said to be two main types of cabinets. Evans notes, there could be "the princely cabinet, serving a largely representational function, and dominated by aesthetic concerns and a marked predilection for the exotic," or the less grandiose, "the more modest collection of the humanist scholar or virtuoso, which served more practical and scientific purposes. This was not unusual, as the Royal Society had an earlier history of a love of the marvellous. This love was often exploited by eighteenth-century natural philosophers to secure the attention of their audience during their exhibitions. Places of exhibitions of and places of new societies that promoted natural knowledge also seemed to culture the idea of perfect civility. Because of this, many displays simply included a concise description of the phenomena and avoided any mention of explanation for the phenomena. His specialty was repairing congenital anomalies, cleft lip and palates, and club foot. He also collected medical oddities, tumors, anatomical and pathological specimens, wet and dry preparations, wax models, plaster casts, and illustrations of medical deformities. This collection began as a teaching tool for young physicians. These included literary specimens and incunabula ; antiquities such as ancient armour; precious stones and geological items of interest. Annual formal dinners would be used to open the various collections up to inspection for the other members of the club.

*An Art Philosopher's Cabinet: Being Salient Passages From the Works on Comparative Aesthetics of George Lansing Raymond, L. H. D; Former Professor of in Princeton University (Classic Reprint) [Marion Mills Miller] on blog.quintoapp.com \*FREE\* shipping on qualifying offers.*

Photographed by Tom Powel Imaging Inc. Indeed, it is possible to speculate through a kind of syllogism that his faith that art cures may explain why he created the series: It is now culturally acceptable for medicine cabinets to be works of art. Medicine cabinets are filled with medicines, i. Hence art is capable of healing. The question, of course, is whether art other than medicine heals. Nor, strictly speaking, do the handsomely crafted cabinets really embody the spirit of the punk anthem. To be effectively pharmaceutical, the arrangements must at least convey a sense of antiseptic orderliness. Hirst disclosed in these works that there is an unmistakable pharmaceutical aesthetic. A further aspect of what I consider brashness is the punning connection between drugs in the life lived by the Sex Pistols and their admirers – drugs as agents of getting stoned and turned on and reaching highs; and drugs as agents of healing and serving to maintain blood and sugar levels, with medicine cabinets as emblems of sanitary and hygienic order. The packaging in which the first kind of drugs are purveyed could hardly be more different than the packages in which over-the-counter drugs are presented to world, attractively enough designed so that consumers will reach out for this rather than that, instead of the plastic sachets the addicted clutch in exchange for greasy bank-notes. One of the Sex Pistols, John Lydon, expressed their perception of things with a vivid accuracy: It was completely run-down, there was trash on the streets, total unemployment – just about everybody was on strike. Everybody was brought up with an education system that told you point blank that if you came from the wrong side of the tracks This is discussed in various interviews that Hirst has granted, in which he postulates a parallel between medicine and art. Its just completely packaging and formal sculptures and organized shapes. And then, when looking at it in an art gallery, completely not believing in it. And as far as I could see it was the same thing. I knew that was going on. And then in the end, I just decided to do that directly. And I have this kind of obsession with the body. But he seems not to have taken notice that the array of medicine containers from cabinet to cabinet was different from one another, leaving room for improvisation. I wanted it to be kind of human, like with an abdomen and a chest and guts. There was something human about the shape and size when I made it with a smaller bit at the top like a head. Then I played around with the idea of putting the head at the top and those for your feet at the bottom and in doing something like that. I started trying to find out what all the drugs were. I think that whole installation is about civilization or something. The work has to be interpreted. She meant that the arrangement would make no clinical sense to someone who understood medicines – why this drug is here and that drug is there. I was unaware of what the drugs do. I just put like with like. But would this make a curative difference? When they are giving you drugs to keep you alive there is a point where you have got to say its not worth it, I think. Which is completely ridiculous. Sex and death are just not taught. And it seems like the two most important things [is] where we came from and where we are going. It is alright to give people drugs, but I think that you would be better off educating them about sex and death. The trick is not to emulate someone who places the drugs a certain way because of his or her practice. Hirst is after something much deeper. But the obliteration of death is beyond our thinkable means. It would mean removing the way things are as a reason for druggy rebellion. Institute of Contemporary Art, On the Way to Work. Exhibition Catalog, Museo Archeological Nazionale. Danto – A Biography Arthur C. Danto is an analytical philosopher, whose entire academic career was spent at Columbia University in New York City, where he is Johnsonian Professor Emeritus of Philosophy. His main achievement is a systematic study in five volumes on the subject of representation, beginning with Analytical Philosophy of History ; Analytical Philosophy of Knowledge , and Analytical Philosophy of Action The fourth volume, The Transfiguration of the Commonplace: A Philosophy of Art , led to a second career, beginning in , as art critic for The Nation. A collection of his critical essays won the National Book Critics Circle prize for criticism in ; and another, The Madonna of the Future won the Prix Philosophie in Paris in He lives in Manhattan with his wife, the artist, Barbara Westman.

### Chapter 6 : Damien Hirst's Medicine Cabinets: Art, Death, Sex, Society and Drugs - Damien Hirst

*You can read An Art Philosophers Cabinet Being Salient Passages From the Works On Comparati by George Lansing Raymond in our library for absolutely free. Read various fiction books with us in our e-reader.*

Using essays, interviews, and artist projects to present a wide range of topics in language accessible to the non-specialist, Cabinet is designed to encourage a new culture of curiosity, one that forms the basis both for an ethical engagement with the world as it is and for imagining how it might be otherwise. In an age of increasing specialization, Cabinet looks to previous traditions of the well-rounded thinker to forge a new type of magazine designed for the intellectually curious reader of the future. How Is Cabinet Structured? Main This unthemed section contains essays, interviews, and artist projects about a vast range of topics. Theme In the themed section of each issue, Cabinet looks at a specific subject from a broad range of perspectives via a mix of essays, interviews, and special artist projects. In addition to artworks designed for the page, projects have also taken the form of postcards, posters, postage stamps, and DIY paper sculptures. To see a sample issue of the magazine, go here. What Readers Say Cabinet is my kind of magazine; ferociously intelligent, ridiculously funny, absurdly innovative, rapaciously curious. Compared to it, every other magazine is a walking zombie. Typically, the arcane and the quixotic orbit around a dense visual force-field whose nexus becomes the principal topic of that particular issue. At once enthralling and beguiling, its contents segue adroitly from subject to subject, the whole packaged into an unusually elegant design. This magazine is for me. Cabinet magazine, the antidote for the suffocated intellectual, continually moves across and beyond all the categories, offering some of the best writing and thinking about culture to be found the world over. Few journals can truly be described as new: Cabinet, while offering rich perspectives both historical and contemporary, is one of them. Cabinet functions as any good quarterly. It presents you with a sizeable wealth of information and lets you take a couple months to absorb it. Their spring issue addressed the historical and societal significance of beheading, provided a history of amputee cricket games and a history of the pigment ultramarine. The writing is densely informative footnoted, even while still cheerfully meandering; creative writing without the sophomoric, self-centered writing-workshop sloppiness. Rather than making a big deal of how creative it is, Cabinet functions creatively. There are other treats in store too, such as tipped-in artwork, the occasional CD and an extraordinarily broad range of articles on everything from random radio stations to weather quotes to art vandalism. Your coffee table never need lack intellectual rigour again. From the exterior, it looks normal but inside is an entire alternative universe. Cabinet likewise brings the reader to other ways of thinking, successfully blending accessibility in its writing and diversity and originality in its content. Cabinet is lively, humorous, and fascinating and will be perused over and over again.

### Chapter 7 : An Art Philosopher's Cabinet

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