

# Post-modern Interdisciplinarity: Kant, Diderot and the Encyclopedic Project<sup>1</sup>

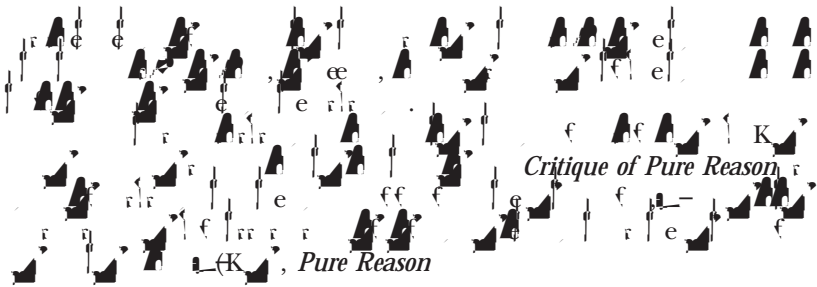


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*Critique of Judgment*, Kant  
(*principia domestica*),  
(*peregrina*).







The image displays a highly complex and dense musical score. It consists of numerous staves, each filled with a variety of musical notations including notes, rests, and dynamic markings. The notes are often beamed together, creating a sense of rapid movement. Interspersed throughout the notation are several letters, including 'e', 'R', 'K', 'I', 'A', and 'f'. A specific section of the score is labeled with the text "(K Judgment 252)". The overall appearance is that of a highly detailed and intricate musical composition, possibly a score for a large ensemble or a complex electronic piece.









*Reason. K*

(K, *Pure Reason* 33). K

*ars characteristica* eL

10

The image displays a complex musical score, likely a score for a large ensemble or orchestra, characterized by a high density of staves and musical notation. The notation includes various rhythmic values, stems, and beams, creating a dense visual texture. Several text labels are interspersed throughout the score, including the word "Encyclopédie" in italics, the term "enchaînement" (meaning "linkage" or "chain"), and the phrase "(sous un même point de vûe)" (meaning "under the same point of view"). Other labels include "72)", "99)", and "Ae". The overall appearance is that of a highly detailed and intricate musical manuscript.



The image displays a page of a musical score, likely a vocal score with piano accompaniment. The notation is dense, featuring multiple staves with notes, rests, and various markings. Key annotations include:

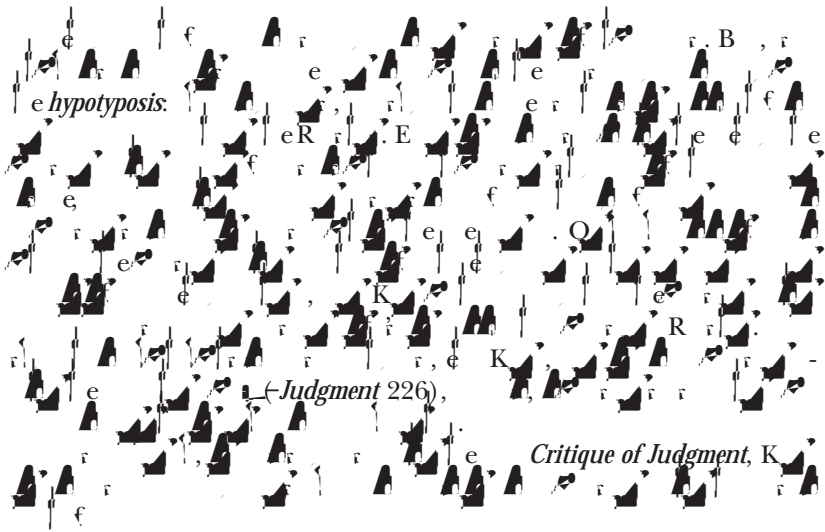
- (point de vûe)* appearing twice.
- (coup d'oeil)* and *(oeil)* appearing once.
- (D'A 101)* and *(D'A 102)* appearing multiple times.
- (D'A 102).11 N* appearing once.
- Letters *G*, *H*, *I*, *B*, *F*, and *O* scattered across the staves.

The score is written in a standard musical notation style, with notes on a five-line staff and various rhythmic values indicated by stems and flags. The overall layout is complex and detailed, typical of a professional musical manuscript.











A musical score for a vocal line, likely a soprano or alto part. The score is written on a single staff with a treble clef. The lyrics are "hypotyposis" and "ee". The music features a series of eighth and sixteenth notes, with some rests. There are dynamic markings such as "f" (forte) and "p" (piano). The word "hypotyposis" is written in italics. The lyrics "hypotyposis" and "ee" are placed below the notes. There are also some markings like "B" and "R" below the staff.

(lebhaft), Judgment 209). D

(lebhaft).  
hypotyposis (subiectio sub aspectum)

K<sub>20</sub>

L  
H  
hypotyposis  
K  
R  
E

A dense musical score consisting of multiple staves of music. The notation includes various note values, stems, and beams. The score is heavily annotated with text labels and symbols. At the top left, the text "(lebhaft), Judgment 209). D" is written. In the upper middle section, "(lebhaft). hypotyposis (subiectio sub aspectum)" is written. A central annotation reads "K<sub>20</sub>". On the left side, the letters "L", "H", "hypotyposis", "K", "R", and "E" are written vertically. On the right side, "D" and "R" are visible. The overall appearance is that of a complex musical manuscript with extensive commentary.

*sehen)* (im Übersinnlichen): e (mit sich selbst einstimmig) (K  
Judgment 217: (

*hypotyposis*

*subiectio sub adspectum. B*  
*subiectio (C 3.53.202).<sup>22</sup>*  
*paene*  
*(subiectio)*



The image displays a complex musical score, likely for a large ensemble or orchestra. It consists of multiple staves of music, each containing various musical notations including notes, rests, and dynamic markings. The notation is dense and intricate, with many notes and rests scattered across the staves. The score is written in a traditional musical notation style, with notes and rests placed on a five-line staff. The overall appearance is that of a highly detailed and technical musical composition.

*(Übertragung)*

*Judgment(227)*

*a priori*





2 L  
 3 F. *Professional Correctness: Literary Studies and Political Change*  
 (81). G  
 4 *The Tain of the Mirror* (C : H P, 1986)  
 5 L  
 Absolute, P B C L A N P, 1988 ).  
 6 D E *Encyclopédie*

192).

12 L D'A 268; *Opusculs et fragments inédits de Leibniz*, 1903, 520). L

13

14 B eL

15 *Brouillon*, *Allgemeine*

16 Q that sub oculus subiectio, how evidentia, hypotypsis, (potius videantur quam audiri) aliquid non enim narrari res sed agi videtur (De oratore, 9.2.40 43). C

aspectum.

oratoria ars

(G, 202 218).

17 A K 343).

18 H K L (lehaft) Judgment 208).

19 O B (K Judgment 185).

20 (K Judgment 184).

21 L F K (89).

22 G K

ORK CI ED

A . . . *Aesthetic Theory*. M . . . P, 1997.

C . . . *De oratore*. E . . . 2 . . . L C . . . L . . . C . . . P, 1942-48.

D'A . . . J . . . L . . . R . . . *Discours preliminaire des editeurs de 1751*. E . . . M . . . G . . . P . . . C . . . , 1999.

D'A . . . J . . . L . . . R . . . , D . . . *Encyclopédie*. L . . . D . . . , *Oeuvres Complètes*, . . . 5-8.

D . . . , G . . . *Difference and Repetition*. N . . . : C . . . P, 1994.

D . . . , D . . . *Oeuvres Complètes*. E . . . H . . . D . . . : J . . . F . . . , J . . . P . . . , . . . 33 . . . P . . . H . . . , 1975 . . .

F . . . , . . . *Professional Correctness*. O . . . : C . . . P . . . , 1995.