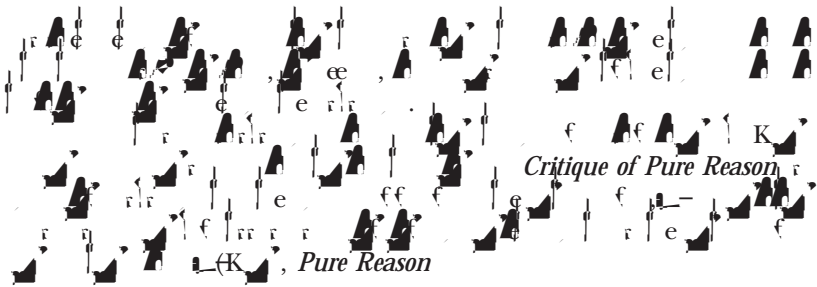


Post-modern Interdisciplinarity: Kant, Diderot and the Encyclopedic Project¹



David S. Ford

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



(K Judgment 252)

Reason. K

(K, *Pure Reason* 33). K

ars characteristica eL

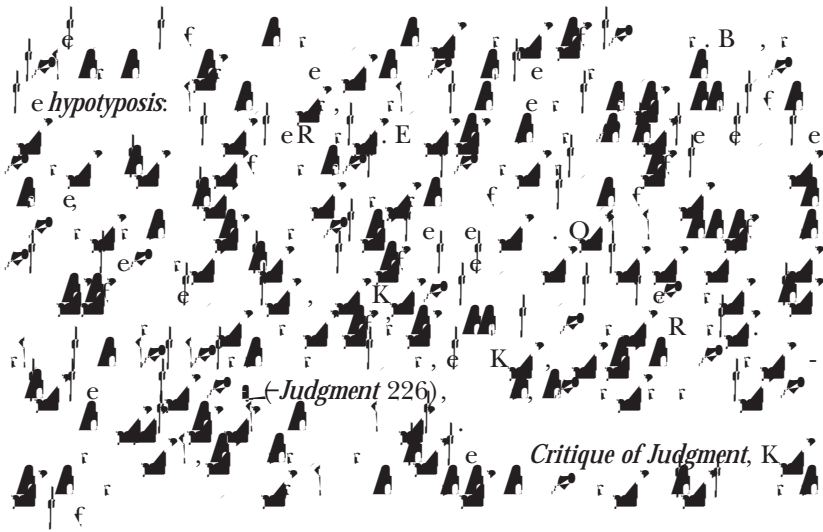
10

This image shows a complex musical score, likely a fugue or a similar contrapuntal piece. It consists of numerous staves, each filled with musical notation including notes, rests, and clefs. The score is densely packed with notes, creating a rich texture. Several text labels are interspersed throughout the musical notation, including the word "Encyclopédie" appearing multiple times, the word "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 composition.

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 dynamic markings. Several key annotations are present:

- (point de vûe)* appears in the upper left and middle sections.
- (coup d'oeil)* and *(oeil)* are located in the upper right section.
- (D'A 101)* and *(D'A 102)* are repeated in several locations, possibly indicating specific measures or sections.
- (D'A 102).11 N* is found in the lower left section.
- Letters *G*, *H*, *I*, *B*, *F*, *O*, and *E* are scattered throughout the score, likely serving as section markers or performance cues.

The overall layout is complex, with overlapping staves and numerous musical symbols, including clefs, notes, rests, and dynamic markings like *f* and *ff*.



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: "I f r B f e hypotyposis ee r r , R r". The word "hypotyposis" is written in italics. The score includes various musical notations such as notes, rests, and dynamic markings like "f". There are also some unusual characters like "r" and "B" interspersed with the lyrics. The score ends with a double bar line.

(*lebhaft*) (K), Judgment (209). D e

(*lebhaft*).
hypotyposis (subiectio sub aspectum)

K 20

L f e
 H e K e
hypotyposis K e e
 R e R e
 E K e

sehen)

(im Übersinnlichen):

e (mit sich selbst einstimmig) (K

Judgment 217:

hypotyposis

The image shows a highly complex and dense musical score, likely a manuscript or a printed score. It features a variety of musical notations, including notes, rests, and dynamic markings. The text is interspersed with the musical notation, providing context for the performance. The score is written in a style that is characteristic of early modern or Baroque music, with a focus on intricate rhythmic patterns and melodic lines. The overall appearance is that of a detailed and challenging piece of music.

subiectio sub adspectum. B
subiectio (C 3.53.202).²²
paene
(subiectio)





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

Q aspectum. oratoria ars (G, 202 218).

17 A K 343).

18 H. K. (lebhaf) Judgment 208).

19 O. B. 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. . 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.
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- D. . D. . *Oeuvres Complètes*. E. H. D. . J. F. . J. . P. . 33. P. H. . 1975.
- F. . . *Professional Correctness*. O. . C. . P. . 1995.