

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

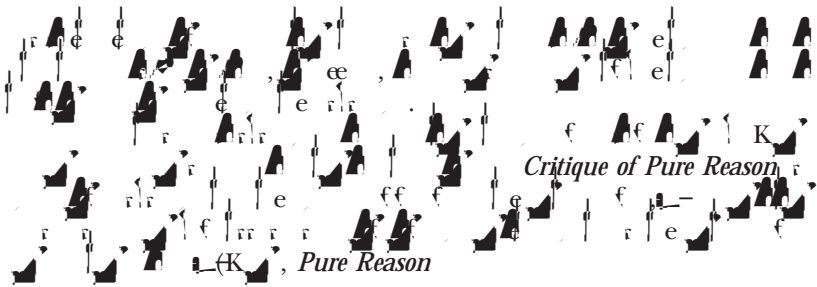


David S. Ford

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







This image is a dense, high-contrast black and white composition. It features a complex pattern of musical notation, including staves, notes, and clefs, overlaid on a background of many small, dark, triangular shapes. The notation is scattered across the page, with some larger, more prominent elements like the letters 'e', 'R', 'K', 'I', and 'A' interspersed. A specific reference '(K Judgment 252)' is visible in the middle-right section. The overall effect is a dense, textured collage of musical and textual elements.









*Reason. K*

(K, *Pure Reason* 33). K

*ars characteristica*

10

The image displays a complex musical score with multiple staves. The notation is dense, featuring various note values, rests, and clefs. Several instances of the word "Encyclopédie" are interspersed throughout the score. A central phrase, "(sous un même point de vûe)", is prominently displayed. Other visible text includes "enchaînement", "72)", and "99)". 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 various markings. Key annotations include:

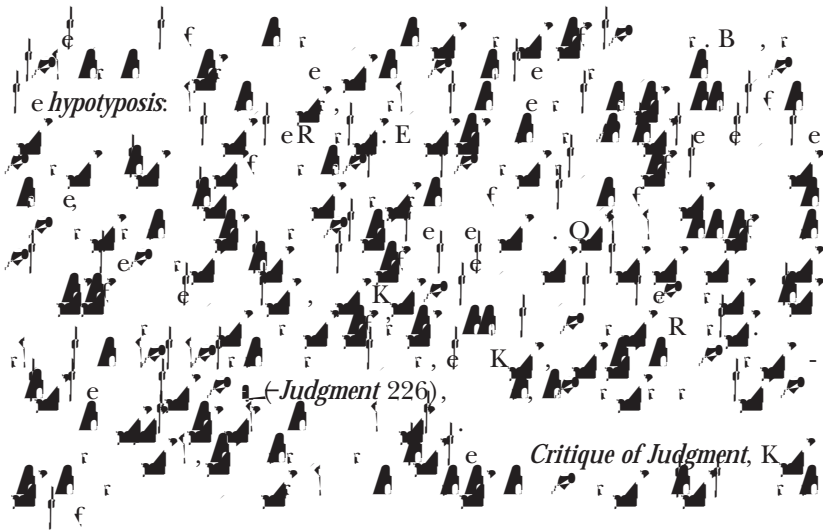
- (point de vûe)* appearing twice.
- (coup d'oeil)* and *(oeil)* appearing once each.
- References to *(D'A 101)* and *(D'A 102)*, with a specific note *(D'A 102).11 N*.
- Scattered letters: *G*, *H*, *I*, *B*, *F*, *O*, and *E*.

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.

















*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 such as 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 technically demanding musical composition.







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 1678; L 268;  
*Leibniz*, 1903, 520). L  
 Opuscules et fragments inédits de  
 13  
 14 B eL  
 15 *Brouillon*, *Allgemeine*  
 3:242 478.  
 16 Q that sub oculus subiectio, how  
 e hypotypsis, evidentia  
 audiri) (potius videantur quam  
 e r r habet haec [

18 H K L ( ? )  
 ( *lebhaft* , Judgment 208 ).  
 19 O B  
 ( Judgment 185 ).  
 20 ( 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 . . .  
 H . . . 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 . . . 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.