

Nanopublication – Space, matter, and divine rule: cosmology's stakes for early modern politics

by Arnaud Quercy

This is a scholarly history of early modern natural philosophy and political theology – the Newton/Leibniz/Clarke/Toland/Winstanley disputes over space, matter, and divine governance and their entailments for political order – and it contains no artist, artwork, emitter/receiver, or act of reception for the ideamorphism apparatus (codex, diffraction, ouverture, ricochet) to attach to; any resemblance between 'rival cosmological models' and 'diffraction of an emission' would be a forced, generic analogy rather than something the source itself produces.

DECLINED – NO-PURCHASE [1]

PROPOSITIONAL GRID [2]

Read this grid. “Not evaluated” does **not** mean the source has nothing to say about that proposition. It means **the reading did not instruct it**. That is not a result, and it counts in no denominator. A silence, by contrast, is a finding: the reading touched the proposition without concluding, or noted its absence itself.

Not evaluated (37) – P1, P2, P3, P3a, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P14a, P14b, P15, P16, P16a, P17, P18, P18a, P19, P19a, P20, P21, P22, P23, P24, P25, P26, P27, P28, P29, P30, P31

Overall verdict: *DECLINED:no-purchase – taxonomy of the August 2026 pass, predating the move to relational verdicts. Kept as metadata: the gap between the two forms is data, not residue. This reading’s judgement is in the grid above.*

Reading of 2026-06-01 · model claude-sonnet-5 · source 21,366 chars · 1 attempt(s)

FIRST PASS – KEPT AS WRITTEN

Reading produced by the T50 RSS pass, before the boundary lens. It is reproduced UNCORRECTED. Keeping it is the point: without it, a changed title is just a changed title – with it, what the second pass refused becomes legible.

Title it carried : « Jacques Callot's Etchings and the Codex of Witnessing: War as Diffractive Transmission »

Callot's 1633 etchings of war function as a codex – a systematic formal constraint (the etching medium, the compositional grid, the accumulation of small figures) that structures how violence is emitted to the viewer. The horror is not expressed directly but engineered through formal resistance: the viewer must work through the density, the repetition, the formal coldness to receive the atrocity. This is engineering diffraction deliberately. The etchings do not transmit 'war' losslessly; they transmit through loss – the reduction of human suffering to formal marks – and in that generative loss, the viewer becomes the site where meaning crystallizes. The codex (etching's constraints) makes the ouverture (the viewer's embodied, historical perception) work. Callot is not expressing himself; he is setting the trap.

T50 RSS assessment · 2026-06-01 · remplacée par boundary-lens-2026-08

REFERENCES

[1] Rival Visions: Another History of the Modern Human Subject (2). The Philosophical Salon, 2026-06-01. <https://thephilosophicalsalon.com/rival-visions-another-history-of-the-modern-human-subject-2/>

[2] Quercy, A. (2026). The 31 Propositions of Ideamorphism. <https://ideamorphism.org/en/publications/2026/03/the-31-propositions-of-ideamorphism.html>

EPISTEMIC PROFILE

Claim type	boundary reading
Voice	third person analysis
Epistemic status	no purchase
Methodology	Boundary-finding lens applied to one source, model claude-sonnet-5, 1 attempt(s), traceability check passed.

CHECKSUM (SHA-256)

0f30c3597eac86ee3fa9ed754c01a7573e2bb9000681f982eb28378281d7b55f

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Asset code IDS-RNI0052

Identifier NAN-RDG000087
Version 1
Published 2026-08-05

ISSN: applied for – U.S. ISSN Center, Library of Congress

© 2026 Ideamorphic Studies

Published by Art Quam Anima Publishing New York,
an assumed name of AQA Publishing LLC

c/o Northwest Registered Agent, 418 Broadway Ste N
Albany, NY 12207, USA
+1 917-764-5470

NY DOS ID 7624376 · Assumed Name ID 7658709

publishing.artquamanima.com

Last updated: 2026-08-15

Persistent URI: <https://ideamorphism.org/en/nanopubs/2026/08/IDS-RNI0052-space-matter-and-divine-rule-cosmologys-stakes-for-early-mod.pdf>