

Contents

1	Culture and Civilization	1
1.1	Current Threats.....	1
1.2	Reversed Perspective.....	2
1.3	Civilization: Frazer.....	4
4.4	Embodiment.....	5
1.5	Specialization: Castiglione.....	5
1.6	Development.....	6
1.7	Circularity.....	7
1.8	Layout of the Book.....	7
2	Public Goods	9
2.1	The Concept.....	9
2.2	Embodied Ideas.....	10
2.3	Vivaldi's Oeuvre.....	10
2.4	Attitudes to Culture.....	13
2.5	Protection of Originals.....	17
2.6	The Marais.....	18
2.7	Paris and Vienna.....	19
2.8	Piazza San Pietro.....	20
2.9	Performing Arts.....	21
2.10	Property Rights.....	22
2.11	Trade Secrets.....	23
2.12	The Stock of Knowledge.....	25
2.13	Knowledge and Capital.....	26
2.14	Embodied Knowledge.....	27
2.15	Storage.....	28
2.16	Accessibility.....	29
2.17	Compactification.....	30
2.18	University Cultures.....	31

3	Patronage	33
3.1	Introduction.....	33
3.2	Diversity of Institutions.....	34
3.3	Uncertainty in Production.....	35
3.4	Risk and Insurance.....	36
3.5	Patronage in Culture.....	39
4	Changing Attitudes	45
4.1	Background.....	45
4.2	Dissipation of Culture.....	45
4.3	Leisure.....	48
4.4	Addiction.....	50
4.5	Dilettantism.....	52
4.6	Schliemann, Fermat, and Galois.....	53
4.7	Specialization.....	57
4.8	The Ultimate Purpose.....	57
4.9	Florence and Vienna.....	60
4.10	The Fin-de-Siècle.....	66
4.11	Nonlinearities.....	68
4.12	Superstars.....	69
4.13	Removing Constraints.....	70
4.14	Historical Monuments.....	71
4.15	Standardization.....	72
4.16	Concentration.....	73
5	Evolution in Science	77
5.1	Logical Empiricism.....	77
5.2	Newton, Kepler, and Galileo.....	78
5.3	Refutation.....	78
5.4	Approximate Truth.....	80
5.5	Ad Hoc Explanation.....	81
5.6	Normal Science.....	81
5.7	Supertheories.....	83
5.8	Schumpeter.....	83
5.9	Reductionism.....	84
5.10	Generalization.....	85
5.11	Hilbert's Programme.....	86
5.12	Gödel.....	87
5.13	Chaos and Predictability.....	87

5.14	Laplace.....	88
5.15	The Weather Factory.....	88
5.16	Social Engineering.....	89
5.17	Poincaré.....	90
5.18	Linearity.....	92
5.19	Lorenz.....	93
5.20	Aesthetic Principles.....	95
5.21	Maupertuis.....	95
5.22	Leibnitz.....	98
5.23	Metaphysics.....	98
5.24	Aesthetics.....	99
5.25	Computers and Visuality.....	103
5.26	Ethics.....	107
5.27	Pioneers.....	108
5.28	Pseudoscience.....	112
5.29	Female Scientists.....	114
6	Perfection in Art.....	117
6.1	The Role of Art in the Society.....	117
6.2	A Unique Opportunity.....	118
6.3	The Baroque Transition.....	119
6.4	To Romanticism.....	120
6.5	Musical Instruments.....	122
6.6	A Fast Transition.....	125
6.7	Discovery in Art.....	126
6.8	Rediscovery in Music.....	133
6.9	Tuning and Temperament.....	139
6.10	The Modern Harpsichord.....	141
6.11	Back to Originals.....	145
6.12	The Early Music Revival.....	148
6.13	Meaning and Beauty.....	150
6.14	Harnoncourt.....	150
6.15	Rhetoric in Music.....	152
6.16	Art and Science.....	152
6.17	Art as Sedative.....	155
7	Economic Principles.....	157
7.1	Introduction.....	157
7.2	Böhm-Bawerk and Smith.....	158
7.3	Increasing Complexity.....	159

7.4	The Development Tree.....	160
7.5	Continuous Evolution.....	163
7.6	Diversification.....	166
7.7	Property Space.....	167
7.8	Paretian Ordering.....	168
7.9	Prices and Progress.....	169
7.10	Branching Points.....	170
7.11	Music Automata.....	173
7.12	Bifurcations.....	174
7.13	Synergetics.....	176
7.14	Viable Alternatives.....	177
7.15	A "Genesis" of Musical Instruments.....	178
7.16	Summary.....	182
	References.....	185
	Illustrations.....	189