

Research

CIVILIZATION AND ART

Constantinos MARITSAS

Abstract. The goal of the article is to offer new definitions of civilization and art and to show their interconnection. The author aims to show the “weak man” as the art and civilization creator.

Keywords: civilization, art, natural selection, cave painting

Introduction

There have been no common definitions of civilization and art thus far. There has also been no consistent theory connecting these two definitions. If we wish to define them and to understand the communication between them, it is necessary to track a historical way of human evolution from nature to civilization.

“I am constantly talking about the philosopher... I am not quite far from truth. This is because the history of philosophy is stamped by men” (Gaarder, 1994). Anyone could be the “philosopher” here – philosopher, poet, scientist, artist, writer, politician, singer, dancer, sportsman, etc. By names:

Schopenhauer, Hegel, Socrates, Plato, etc. To explain this we must consider the male and female way from nature to civilization.

Civilization and natural selection

Basically in nature the female (woman) chooses the male (man) on the basis of the natural selection principle. As I have already shown in my book “Civilization and natural selection”, civilization imposes the criteria of song, beauty and property on the female. Initially the male was forced to imitate nature, as the comparison with the natural evidence of sounds, colors and objects was inevitable. The more natural he was, the more likely the opportunity for his reproduction. Generations (male generations) spontaneously copied nature. It is true, that “...art is an imitation and reproduction of reality” (Heidegger, 1986).

However, with life expectancy going up generations started to cover themselves and the impact of their ancestors increased, so gradually, instead of the direct copy of nature, they started to copy indirectly, through the previous generations. “The real” from natural became “traditional”. All the previous generations did was more natural than nature itself. It has always been valid, however, as M. Har wrote that, “...the very final goal of art, is probably nothing but revealing the truth” (Har, 1998). And here “the truth” has the meaning of “the real”, which from natural became traditional. The influence of the ancestors was so powerful that there came a moment when, “step by step the knowledge of the live model became forbidden. Actually it was not seen any longer and all they knew were the works of the old teachers, they obediently copied. With time they actually make copies of the copies and so on. Each generation drifts away with one degree from the original. Man of art does not have individual inspirations any more; he feels he has simply turned into a copy machine” (Taine, 1998).

Definition of art

If we consider H. Taine's words: "With time they actually make copies of the copies etc..." we could define a piece of art as a copy of the copy of nature, made by the male to be chosen by the female for reproduction.

This definition contains two preconditions for a piece of art. The first one requires the original type to be natural. A man, who is considered an expert on this, is Albrecht Durer, who said: "Art is hidden indeed in nature and the one who can extract it from there, he also can possess it" (Heidegger, 1986). Art requires copying of nature. The second prerequisite is the goal of art. The goal of art is the survival of the generation: "However, as you already know, the artist (the *male*) creates in order to be valued and adored (by the *female*). This is the passion dominating in him" (Taine, 1998). The "passion" in this case is his "instinct of reproduction".

One of the first confirmations of the definition of art is: "Labor does not create, of course, pieces of art, even when the product of physical work can distinguish itself from the industrial product" (Heidegger, 1986). Apparently labor is a copy of copies from nature, but the goal is not the survival of the species. The goal of physical work is the survival of the male as an individual. And here two goals of each living being could be spotted: the survival of the species (in the case of art) and that of the individual (in the case of labor). Work clothes are a product of labor, the evening outfit or the suit; however, are pieces of art.

Therefore the only criterion for whether a creation is a piece of art is its goal. If the goal is the survival of the species, than it is a piece of art, if not – then it is product of labor. As H. Taine noticed, "...we have really discovered a higher feature of art, which thus becomes a product of thinking, but not of hand" (Taine, 1998). If under "thinking" H. Taine means "copying of copies for enchanting the female", then he is right. The female is the only person, who can judge if a certain product is a piece of art or not. If she falls

in love with the creator, then he is an artist, if not - he is simply someone doing physical work. “A piece of art, according to the common understanding, is a product of the master’s activity. Who can define, however, what master means? This is the piece of art, as the fact that “the creation raises the master’s reputation” means: the creation shows for the first time that the man of art is a master (Heidegger, 1986). “The carpenter is also a Master but only an artist will become the father of the female’s children. The artist is the hero of the modern civilization epoch.

In order that the “male of labor” could be distinguished from the “male of art”, I will try to give some examples of appropriate jobs (See Table 1):

Table 1.

Labor (survival of the individual)	Art (survival of the species)
Tailor	Designer
Bus driver	Formula 1 racer
Carpenter	Decorator
Worker	Sportsman
Painter	Artist

Designers are surrounded by beautiful models, tailors repair torn trousers. Formula 1 racers are subject of admiration; bus drivers are exposed to insults and swearing. It was written in a newspaper that: “Formula 1 seems to act like Viagra. Watching the race makes 45% of British men want to have sex. A great number of women would like to have sex with Formula 1 racers”.Decorators are famous and wanted, whereas carpenters cut timber following the measures. Sportsmen are well-paid for their efforts, whereas workers earn much less for carrying the heavy building materials.

Art leads to the creation of an imaginative reality by males for females. Females perceive the world through the art creations of males; “...for sure the man of art also creates his reality, just like God has created the world” (Gaarder, 1994).

A piece of art

Let's read the following passages carefully: (i) "A piece of art is a symbol" (Heidegger, 1986); (ii) "The word "Art" means a way of learning" (Heidegger, 1986); (iii) "A piece of art allows the earth to be earth" (Heidegger, 1986).

A piece of art, which is really a symbol, offers a representation of a natural establishment – a sound, a color, an object. With the process of copying the original type has disappeared, but the symbol is preserved. The symbol is to show the female something beautiful, so that she will choose the art creator for reproduction. In this case the symbols are nature itself. So females study everything in their surroundings from a shoe to the earth. Females are known for their disgust with nature and their worship of cleanliness. Everything in nature for them is dirty and dangerous. After all they live in a world that males have created for them.

The difference between a piece of art and a piece of labor is evident from the images below (Fig. 1a and Fig. 1b): "A masterpiece taught us what a shoe really is" (Heidegger, 1986).



Fig. 1a. Van Gogh's painting product
(A masterpiece)



Fig. 1b. Shoemaker's product
(A basic life need)

Moreover, a coat protects females from the cold – survival of the individual; when wearing a cloak a female feels cold, but she attracts the male

– survival of the species. A coat is a product which meets a basic necessity, whereas the cloak is a piece of art.

The authenticity of a certain masterpiece is a matter of a variety of meanings. Females aim at reproducing with men of art, but not with copycats (just to remind that the goal of art is to glorify the master, but not the creation itself). The first question arising in front of a piece of art is: who is the artist? The property of a masterpiece is also some proof of wellbeing, which is the criterion of selection. If the paintings of the artist X are expensive, it is likely for their owner to be chosen by the female. After his death, the artist leaves a symbol of financial power and this proves his wealth: “...If these paintings belonged to a family, someone might like to know who they represented in fact. Two or three generations later, however, this interest would disappear, as the paintings when surviving, only serve as a witness of the art of the man, who has created them” (Benjamin, 1978). “The ownership of art” is also “art” because it provides the selection by females.

Trough art, the “weak” male tried to attract the female to copulate with her. So to be personal the “artwork” had to bear a “signature”. The female would recognize the male by the project and pick him. Signatures such as the ones of Van Gogh, Picasso and Dali are sought after in our time (See Fig. 2).

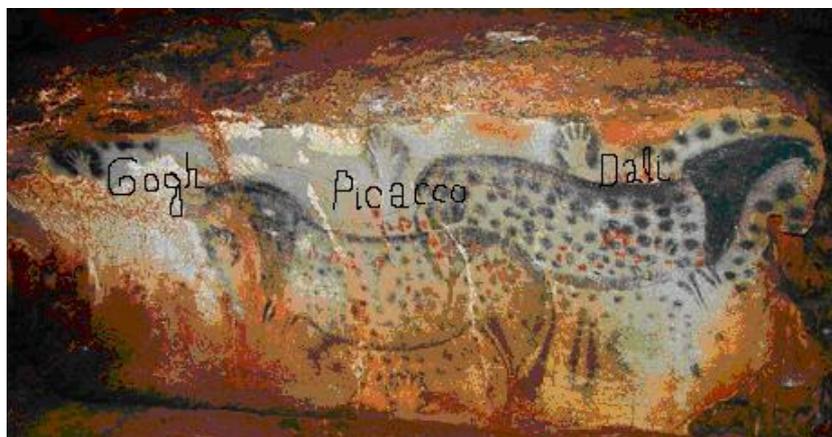


Fig. 2. “Signatures” of the Stone Age artists (“Van Gogh”, “Picasso” and “Dali”) – imprints of their palms

The primitive male, however, did not possess a recognizable signature. That is why he created an art such as cave-painting in inaccessible places, which only he knew (See Fig. 3). Thereby he tried to enchant the female there (in his love nest). If he had painted at the cave entrance, the female wouldn't have recognized the artist and that meant the goal of art wouldn't have been achieved. Nowadays males decorate their bedrooms too but not the entrances of their homes.



Fig. 3. Often the painters worked in the depths of the cave where darkness reigned

Concerning the paintings in the caves Dr. Jacob Bronowski wrote: “The only thing we can say seeing the faces of the animals on the walls of the caves is that it is a magic performance” (Bronowski, 1987). Without explaining what he meant by “magic”, he concluded: "The most important painting of the caves is the imprint of a hand. And the stamp says: This is my sign. I am the Man!" (Bronowski, 1987); See Fig. 4.



Fig. 4. If Dr. J. Bronowski was exempt from the vague sense of magic, he would correctly read the imprint of the hand: “This is my sign. I am the Weak Man. I'm looking for a Woman”.

An example of Magura cave

Let us consider one interesting example – the Magura cave painting. The Magura, one of the largest caves in Bulgaria, is in the Northwest of the country about 180km from the capital of Sofia. The total length of the galleries, discovered up to now, exceeds 2000m (See Fig. 5).



Fig. 5. Plan of Magura cave

The cave consists of one main gallery, pointing southeast-northwest and three side branches. The cave-halls are enormous in size. Each one of them

is over 200m long, more than 50m wide and over 20m high. The pearls of the cave are the unique paintings on stone, done in bat guano. They are multi-layered and come from different epochs: the Epupaleolith, the Neolith, the Eneolith, the beginning of the Early Bronze Age. The painting in the Magura cave represents dancing females, dancing and hunting males, males in disguise, a large variety of animals, suns, stars, instruments of labor, plants etc. Erotic scenes and violence have always accompanied humans. They are two ways of stimulating the desire for reproduction from ancient times till present day (see Figs. 6a, 6b and 6c).

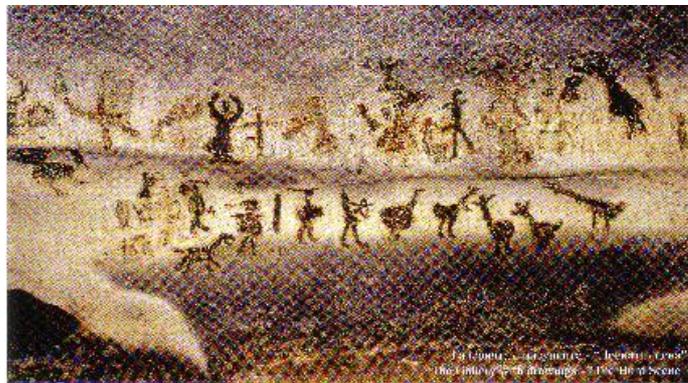


Fig. 6a. Fragment of cave paintings



Fig. 6b. Details of painting



Fig. 6c. Details of painting

As shown in the plan (see Fig. 5), the pictures are in the second branch of the cave, an inaccessible and isolated part. And sex and hunting are their themes. Both these facts confirm my interpretation: through art the weak male tried to attract the female so that he could copulate with her.

Who were the creators of cave painting?

Last year I came across an interesting version concerning my interpretation. After an analysis of ratio 2D:4D archaeologist Dean Snow from Pennsylvania State University reached the conclusion that females are the creators of cave paintings!

Till now most scientists have assumed that prehistoric cave painting and palm imprints were created by males. But archaeologist Dean Snow, using the ratio between 2nd and 4th digit length (2D:4D), found that cave pictures from the Pech Merle cave in France were created by females.

But is it true? Maybe females have created art and thus the whole structure of civilization?

Let us discuss the index 2D:4D ratio and its use in Dean Snow's research. My analysis is based on the work of I. Kyriakides, B. Pantelidou, V. Kalles, P. Papaioannidis "The length of index/ring finger (2D:4D)" (Laboratory of Experimental Pharmacology, Medical School Aristotle University of Thessaloniki, March 2006).

At first, index 2D:4D ratio was calculated from measurements made directly on the fingers, but recently a number of studies have used measurements from photocopies of the hands, and this method is considered more precise (see Fig. 7).

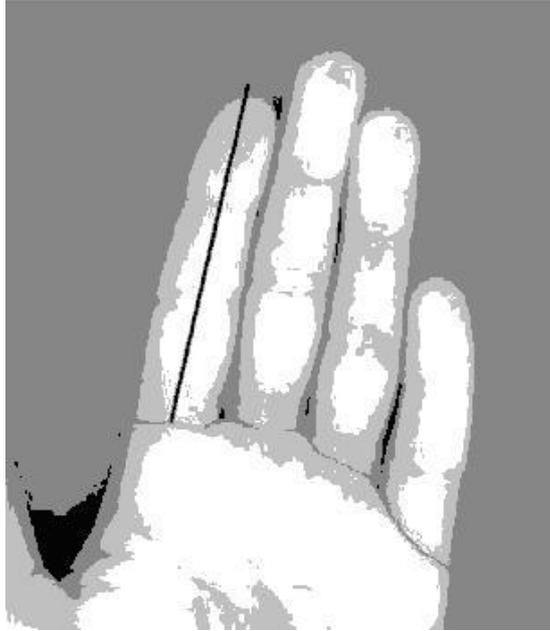


Fig. 7. Schematic illustration of the length 2D measurement method

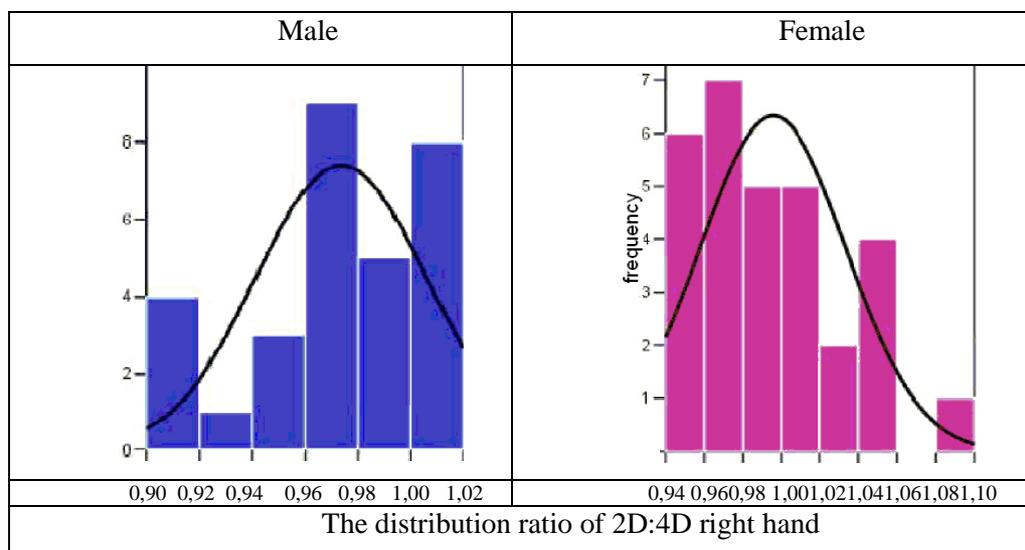
Probably Dean Snow's data lack precision as they have been compiled from imprints of palms (see Fig. 8).



Fig. 8. Cave of the Hands in Patagonia

Let's assume that Dean Snow is right in his calculations. The index 2D:4D ratio of the right hand shows a significant ($p = 0.016$) difference between the sexes, with men having a lower level ($0,974 \pm 0,032$) and women - higher ($0,996 \pm 0,038$). The difference index 2D:4D ratio between the sexes in the left hand was not statistically significant, although with the same trend. The different values of index 2D:4D ratio is presented in Table 2.

Table 2.



The 2D:4D demonstrates sex differences, with men having a lower level and the difference is more pronounced on the right hand than the left. Therefore we believe that index 2D:4D ratio shows the level of sex hormones. High testosterone level or low estrogens level, or both, mean that the person has low 2D:4D. The work of Greek scientists shows that there is certain dependence between testosterone level and the quantity of spermatozoids, on the one hand, and 2D:4D ratio, on the other. The lower testosterone level and the smaller quantity of spermatozoids a male has, the higher the index 2D:4D

and it comes nearer to an indicator of the female. But weak males also have low testosterone level and a small quantity of spermatozoids.

Conclusion

Therefore Dean Snow's forward-looking research lets me confirm the version of my book "Civilization and natural selection": weak males were the creators of cave paintings. Moreover, weak males were the creators of civilization and art. Hence we have such definitions: civilization is the survival of the weak and art is the process of making copies of nature's copies by males to be chosen by females for reproduction.

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✉ Constantinos Maritsas,
Dipl. Eng. NTUA, Hellas
MA in Philosophy, University of Sofia,
6, Liule Burgas st.
1505 Sofia, BULGARIA
E-Mail: kmar@abv.bg