

Chance and intelligence

The word “chance” is often combined spontaneously with the word “coincidence” to indicate something fortuitous that does not fit within our usual rational schemes.

Scientists, who are able to analyse the phenomena that occur, gradually succeed in finding explanations and making us rethink what, very often, we commonly indicate as “pure chance”.

For example Pythagoras, by studying triangles, was able to grasp the non-random relationship between the sides of right-angled triangles and so discovered his famous theorem, which today is studied in every school. Also the Nazca Lines, when observed from an aeroplane, prove to be “intelligent” works.

Most people who look at the following numbers think they are random:

0 1 1 2 3 5 8 13 21 34 55 89 144 233 377

Leonardo Pisano, known as Fibonacci, discovered that these numbers are a rational sequence, where the sum of the pair of previous numbers is given by the following number.

Subsequently someone discovered that this sequence is also present in plant species such as Asteraceae (sunflowers and daisies), where the number of petals on each flower is almost always traceable in the Fibonacci sequence.

By analysing most Greek artistic works, it has been ascertained that the ratios for the construction of the works themselves are not random, but often correspond to the golden section, that is to the “divine proportion” (1.618034).

When some people observe an ambiguous figure, created with artistic intelligence, where the meaning does not appear to be immediate, they struggle to understand its double aspect.



In the example opposite: the “young woman” and the “old woman” in the same image.

The same thing happens with people who cannot read a stereogram, when they claim for instance that “*there can't be a large aeroplane represented there*”. In short, some prefer to deny or consider random what they cannot understand.

It is known that the first archaeologists struggled a great deal to have it accepted that the signs carved onto the rocks of caverns and Alpine valleys were not “chance”, but works of cave art.

Also palaeontologists and naturalists worry if someone thinks that the “amygdules” discovered by them are stones fragmented by chance by natural phenomena and not articles created by human intelligence.

In medieval times, with a noteworthy contribution of artistic intelligence, “icons” enabled the Christian message to be spread among a people that was prevalently illiterate.

Non-comprehension reaches the maximum levels when it comes to analysing the works of art created after the advent of Impressionism, where similarity to the object is less and less important and the metaphorical, metaphysical or creative meaning of the work becomes more relevant. In the “Little Prince” written by Antoine de Saint-Exupéry the inability of ordinary people to understand a creative and unusual artistic message is highlighted: “Frightened? Why should anyone be frightened by a hat? My drawing was not a picture of a hat...”

The images discovered on the surface of the planets by C.R.M. presented on the website www.esointelligenza.it have three characteristics that make them less random than others:

- 1) **Quantity.** These are not “unique or rare cases”, but hundreds of finds.
- 2) **Quality.** Many representations have recurring configurations: truncated neck, image in the image, bifrontism, headgear, intersecting faces...
- 3) **Measurability.** Anyone can ascertain the dimensions of the finds mathematically.