

Amsterdam City-Sky Journal: 21 May-July 2013

by Elizabeth Hathway

This paper is based on a Sky Journal I kept during the Spring and Summer of 2013. It focuses on the experience and exploration of the summer sky in Amsterdam, and the thoughts and associations that emerged from reflection upon those experiences. Long days and short summer nights lend themselves well to an examination of the promise of summer itself in a wider cultural context. The paper argues that both space and summer can serve as creative repositories for imaginary flights, and can be used both metaphorically as well as synecdoche.

In a world in which Daniela Bertol suggests that stargazing has been replaced by Internet images, and where our direct connection with cosmological events and nature itself has been lost; the initial aim of my sky journal was to explore the heavens and orientate myself in the night sky.¹ However, despite Norman Davidson's bold claim that all we need to do is "step outside, and look upwards" in order to be filled with natural wonder, and rediscover our direct personal experience of the universe; in reality, inner city night skies can be frustrating, refusing to open up and reveal anything much at all.² Poor weather conditions during the period my journal was kept brought about a change in focus as I began to free myself of preconceived ideas; and I engaged with space and sky as it presented itself to me. This opening up brought about a relationship that focused more on the summer itself, and skies that have a whimsical sense of promise attached to them. This paper explores the sky in relationship to ancient and modern concepts of space; and asks whether summer skies and space can serve as creative repositories for imaginary flights that can be used both metaphorically and as synecdoche. It also looks specifically at the role the sky plays in creating the idea of summer.

¹ Daniela Bertol, "Framing the Land and Sky: Art Meets Cosmology in a Sustainable Environment," *Leonardo*, Vol. 39, No. 2 (2006), p.130.

² Norman Davidson, *Astronomy and the Imagination: A New Approach to Man's Experience of the Stars*, (Routledge, Kegan and Paul, 1985) p.1-9.

Methodology

The primary source in this paper is the sky. My sky journal is auto ethnographic and the research is qualitative, placing an emphasis on personal experience and meaning derived from that experience.³ The writing phase of the project commenced on May 21st, however selected photographs taken with an Iphone camera, between May 4th and July 12th, are included. These sky images capture moments that the sky chose to impress itself upon me, and though there is no accompanying text, they do have a voice of their own. Sarah Pink notes that visual representations sometimes unexpectedly become part of an ethnographic project and claims their inclusion should be creatively developed and “considered an equally meaningful element of ethnographic work.”⁴ The qualitative researcher can be described as a *bricoleur*; deploying whatever methods and empirical materials are available, and if necessary invent or piece together new tools or technique.⁵ The first section of the paper consists of actual journal entries while the second, reflects on the experience and places the journal in a wider a cultural context.

Sky Journal Entries

On the evening of May 21st 2013, I somewhat hesitantly looked out of a small, west facing bedroom window, on the second floor of my apartment in Amsterdam. I had been photographing the sky for some weeks, but as yet had no idea how to interview the sky.

³ Sarah Pink, *Doing Visual Ethnography* (Sage, London, 2007), p.24 [hereafter, Pink, *Visual Ethnography*]; Charlotte Aull-Davies, *Reflexive Ethnography: A Guide to Researching Self and Others*, Routledge, (London and NY, 1999) , p. 4-5

⁴ Sarah Pink, *Doing Visual Ethnography*, (Sage, London, 2007) p. 6

⁵ Norma Kent-Denzin, Yvonna Lincoln, *The Sage Handbook of Qualitative Research, Third Edition*, editors, Norma Kent-Denzin, Yvonna Lincoln, (Sage Publications Inc.: London, 2005), p. 4.



Image 1: 21 May 2013, 12.39

May, 21st: 23.00 hours: “Cold wind, zero visibility, heavy grey clouds and no sight of the Moon. Viewed the sky twice, and only by using the ‘Night Sky’ app on my iphone, was I able to see that the Moon had moved position.”

May 22, 07.20: “Same tonal grey, though lighter, the evenness of the colour is striking, looking closer I see in fact that darker clouds - quite spread out – are moving across a light grey backdrop. This does not make me feel happy!!”

10.15: “A stiff cold breeze and yet there is sun!! Several layers of cloud around the border of the skyline range in colour, dark grey underbelly – to white and fluffy at the top. The upper part of the dome like sky is blue – with only an occasional wisp of cloud.”

11.38: “All change. Blue has totally disappeared now, lighter grey patches taken over by darker grey extended streaks of cloud – wind – everything moving.”

12.21: “All change. Above blue sky are visible-shafts of sunlight – as the sun dodges the many clouds. Clear blue holes open up some keyhole like, others part of a much larger expanse of blue. The clouds are white in the higher part of the heaven, darker around my horizon line. Clouds move quickly, blue disappearing in some zones, very quickly yet now the sun emerges from behind a cloud and I instantly feel warmth and heat on my skin – even from inside, behind a window. Large darker cloud removes the sun from view, yet the general feeling

is lighter even for that one small opening of blue. Now, only seconds later, blue is disappearing fast. Much less blue. Smokey grey, dark grey everywhere. “

12.28 “Suddenly feels like rain – Just as I need to go out!!”



Image 2: May 21st, 12.29, The threat of rain

22.10 “After the rush and movement of the day, with threatening rain clouds and weather changing fast, the sky now looks and feels completely still!! Even though sun has set – area of the sky in that region is lighter than the rest.”



24 May, 2013 Image 3: “Autumn Continues” *Het Parool*

May 24, 00.32: "Good view of the Moon which I have watched rising since around 23.10 yesterday evening. I think that the planet to the left might be Saturn. Satellite program says so and the bright star higher up is Arcturus in the constellation Bootes. Through my little window right ahead, herring like clouds."



Image 4: 23 May, 23.21, Full Moon

30 May 2013: "What is striking about the clouds is that they are constantly moving and changing. Here cirrus clouds against a clear blue backdrop promise fair weather, yet there on the horizon and moving along, nimbus clouds lay claim to the sky and threaten a walk, an outing with rain. This movement reminds me of Heraclitus: "They do not step into the same rivers. It is other and still other

waters that are flowing,” or as Sri Aurobino put it “All is in flux, for all is change.”⁶ I might take the sun’s rising between two-windows diagonally left of my own window as a permanent marker... While the houses remain fixed, the heaven’s above move on. Heraclitus wrote: “every day it is a new sun that rises;” Aurobindo: “but if the sun is always new, it exists only by change from moment to moment like all things in Nature, still it is the same ever living Fire that rises with each Dawn.”⁷ Have discovered a new word, pareidolia: seeing faces in clouds.”

Image 5: Seeing Faces in Clouds



⁶ Heraclitus, *The Complete Fragments*, trans. William Harris, <http://community.middlebury.edu/~harris/Philosophy/heraclitus.pdf#page=2&zoom=auto,0,294> fragment 20, accessed May 30, 2013,[hereafter, Heraclitus, *Fragments*]; Sri Aurobindo, <http://intyoga.online.fr/heraclit.htm> accessed May 30, 2013. [hereafter, Aurobindo]

⁷ Heraclitus, *Fragments*, fragment 20; Aurobindo.



Image 6: Fast Moving Clouds May 31st



Image 7: June 2nd Early Sunday Morning Walk





Clouds Diemen, May 4th, 15.55

June 4th 04.30 “The dawn chorus.” “All is morning hush, and bird beautiful”.⁸

June 5th, 05.17 Rose Fingered Dawn



08.10 “Sun has risen. Boring block of flats! Can see a strong halo of light coming from behind them...the street is lit up by the sun’s rays even though it has not visibly risen above the buildings alongside mine. Roofs are illuminated. Shadow on the square.”

⁸ Spike Milligan, “Summer Dawn,” in *Summer Meditations, Poetry Prose and Verse*, ed. Jean Elizabeth Ward, (LuLu Books), p.94.



Image 9: Sun lit street June 5th, 08.11/ Sunrise 08.14

June 7: 03.55 “The sky is a deep dark blue. Though the street lights are still on, it is clearly early morning. I hear the occasional vehicle in the distance. After 4 am, a solitary bird began to sing – this went on for ages. By 5.15, this had stopped.”

June 10th: “Bernadette mentioned that the three triangle forming stars I have occasionally seen are part of the summer triangle!!⁹ Vega in the constellation Lyra, Deneb in Cygnus, en Altair in Aquila.¹⁰ I feel elated, privy to some secret knowledge. The Milky-Way runs through this triangle.”

June 11th: 06.14: “Rose early. Beautiful but extensive bulbous clouds cover the sky, revealing here and there openings of dazzling clear shiny blue... There is a sense of living beneath or inside a dome.”

June 12: 09.15 “The weather is close. I understand now what this means. So much cloud cover makes the sky feel lower, as if it is pressing itself down. The air is heavy with pollen and the scent of blossoms. Yet the air is warm despite a cool breeze. It is as if pleasant warmth and cooling breeze exchange places in the ether. Now a chill. Now a warmth from the sun”

June 13, 06.30 “The sky is made up of multiple layers of ash grey cloud. There is a brisk cold breeze and the temperature is very cool.”

June 14, 08.50 “Noting a sense of disappointment. At 06.45 the sky was blue and the sun was shining gloriously. Now, uniform grey clouds have largely taken over. As I write a weak shaft of sunlight broke through the cloud cover, but this was a short lived blaze of glory. “

⁹ Bernadette Brady, during online seminar discussion on sky journal

¹⁰ <http://earthsky.org/tonight/find-the-summer-triangle-ascending-in-the-east> last accessed June 12, 2013.



Image 14, **June 14th, 09.54** Disappointment!

June 14th, 10.19 “Note: The clouds cut me off from the sky, make it feel lower. As Tim Ingold suggests: “Each is rather an incoherent, vaporous tumescence that swells and is carried along in the currents of the medium. To observe the clouds is not to view the furniture of the sky but to catch a fleeting glimpse of a sky-in-formation, never the same from one moment to the next.”¹¹

June 19, 00.01 “ First quarter moon, the yellowy coloured light of it, makes the clouds look surprisingly brown like a spoonful of clay in a glass of water. There is lot of moisture in the air. It is warm and very, very humid.”

¹¹ Tim Ingold, “Earth, Sky, Wind, Weather,” in *The Journal of the Royal Anthropology Institute* Vol. 13 (2007), p. S28 [hereafter, Ingold, “Earth, Sky”]



Image 15, June 19, 00.07 Moist Moon

June 20th: “Uniform light grey sky – deep rumbling – very little wind – quite cold.”

Image 16: June 21st, Midsummer Weather Forecast¹² “Het Parool”



¹² *Het Parool*, Dutch Newspaper, 21 June 2013

June 26, 06.10 "...This summer seems to have lost its way...It has rained. The gutters are still wet, but there is bird song. The sky is an unconvincing blue."

08.00: "All has changed. Where once was blue now all is grey. I hear heavy rain falling. What a totally depressing summer this has been so far."



Image 17: Weather Forecast, Saturday 29 June

June 30th: Sunset over the Amstel River 20:42 – 21.39 pm



3 July, 07.45: “Grey start. It has once again rained quite heavily. The perspective is not a joyous one. How much grey can a summer take and still dare to call itself by that name? Hope tomorrow will be dry for our trip to Emmen. Apparently after that, weather will improve! So looking forward to getting some sun.”

4 July, 8.56: “All is hustle and bustle. Substantial cloud cover, yet pure white and non-threatening. People are under dressed. At Amstel Station, an air of casualness. Relaxed. Take your time-ness. Hey its summer.... This all looks very promising.”

10.50: Hmmmm still no sun. A breeze with a slight chill in it. At Dalfsen on my way to see Spiral Hill. Very rural. Seen lots of swallows. But as yet...no sun... Though the weathermen predicted it!”



Image 18: Dalfsen, July 4th, 10.49

5 July, 10.17: “Yesterday was a big disappointment as far as the weather is concerned. At one point it even specked with rain. Though the sun made a very, very welcome appearance just as we entered the quarry...turning the manmade lake pale blue. Today, now, 10.15, the sky from my little window is almost

uniformly blue!!!! What clouds there are, are so fine as to be almost translucent. There is light. Sun is up.”

July 7th: Glorious summer has arrived !! The sky is filled with light. Tim Ingold comes to mind: “The sky was not something we saw in the light, it was luminosity itself!!!!”¹³



Image 19: Glorious Summer Has Arrived

Summer

“The arrival of summer was greeted with a sense of relief and elation” (entry July 7th). During the period my sky journal was kept, May drifted into a dreary June. I often checked the weather reports, the recent memory of a cold winter perhaps contributing to an increased longing and desire for summer. The inconstant, whimsical sky promised nothing and often left me feeling disappointed (entries May 22, June 14th, June 26, July 3rd). The sensation of a low heavy dark sky, pressing itself down and closing in, impending rain, stand in contrast with the key-hole openings in the cloud cover which were associated with a feeling of lightness (May 22nd). The speed and movement of the sky expresses the dynamic immensity of nature, threatening, spectacular clouds; as

¹³ Ingold, “Earth, Sky,” p.S29

Immanuel Kant noted, inspire our fear and respect.¹⁴ Under the warm ease of a clear blue summer sky (entry: May 22. 11.38, June 14th & 16th, images 2,5,14), tension is replaced with physical comfort. As dark clouds disperse, the burden of the sky is lifted. Discussing deep space, Stephen Shukaitis suggests that the image and idea of space, “through its circulation and elaboration within stories, myths, and artistic forms, composes a terrain of possibility that operates as an outside to the world as it is.”¹⁵ It could be argued that the absence of clouds, literally opens up the great and unfathomable depth of space whereby allowing us access to such a realm of possibilities, that contradict our earth bound existence. The sight of this boundless space brings about elation, because at Darren Jorgensen notes it: “implies an infinitude that lies not only in nature but also in one’s own mind.”¹⁶ As Manilius writes, “who could discern in his narrow mind the vastness of this vaulted infinite, the blazing dome of heaven.”¹⁷ Yet it could be argued that only when the skies open up and allow it, are we fully able to contemplate heaven.

Claudius Ptolemy (c. AD 90 – c AD 168) compared summer with the prime of life, “summer comes second, and, in its vigour and heat, agrees with the second age of animals; the prime of life, and the period most abounding in heat.” Summer is often used in literature as an analogy for full potential and promise followed by inevitable decline.¹⁸ In *The Great Gatsby*, F. Scott-Fitzgerald uses summer as synecdoche, “...the sunshine, the great bursts of leaves growing on the trees just as things grow in fast movies, I had that familiar conviction that life was beginning over again with the summer.”¹⁹ Fitzgerald introduces Gatsby on a deep summer night, hands in pockets, “regarding the silver pepper of the stars.”²⁰ Gatsby’s demise arrives with the first hint of autumn, the emptying of a

¹⁴ Darren Jorgensen, citing Emmanuel Kant in, “Middle America, The Moon, The sublime and the Uncanny,” in *Space Travel & Culture: From Apollo to Space Tourism*, ed. David Bell and Martin Parker, (Wiley-Blackwell, 2009), p. 180 [hereafter Jorgensen, “The Moon, in Bell, Parker, *Space*”]

¹⁵ Stephen Shukaitis, ‘Space is the non(place): Martians, Marxists, and the outer space of the radical imagination’, in *Space Travel & Culture: From Apollo to Space Tourism*, ed. David Bell and Martin Parker, (Wiley-Blackwell, 2009) p.99 [hereafter, Shukaitis, *Space, Martians,Marxists*]

¹⁶ Jorgensen, p. 178

¹⁷ Manilius, *Astronomica*, transl. G.P. Goold, (Harvard Univ. Press, 1977), p. 93

¹⁸ Ptolemy, *Tetrabiblos*, translated by J.M. Ashmand, <http://www.sacred-texts.com/astro/ptb/ptb15.htm> Last accessed June 2, 2013.

¹⁹ F. Scott Fitzgerald, *The Great Gatsby* (Penguin Books, 1926), pp. 9,10 [hereafter, Fitzgerald, *Gatsby*]

²⁰ Fitzgerald, *Gatsby*, p.25

swimming pool, thick drizzle, and a 'motor hearse, horribly black and wet.'" ²¹ The novel brings the "Jazz Age" alive and that summer symbolically represents the dazzling decadence and excess of the 1920's. Fitzgerald imagines a sidewalk as a ladder to the stars, where the book's narrator could, "suck on the pap of life, gulp down the incomparable milk of wonder," a clear reference here to the Milky Way and Hera's breast.²² The novel frequently involves the sky, whereby suggesting that Fitzgerald, like Gatsby, had "looked up" and been creatively inspired by "his share of the local heavens."²³

The ability of summer to capture and embody the full but elusive potential of fleeting moments in time, which express the summation of youth or culture, is not restricted to literature. Woodstock music festival, held in mid August 1969, epitomises the spirit of the 1960's generation, and though a seemingly earth bound event, as Michael Doyle notes, it retains an enduring grip upon people's imagination; indeed, "Woodstock as an idea is portable." It could be argued that space like mind, allows things room to move whereby facilitating connections and interactions between different emotions, elements and dimensions,²⁴ in the same way that the cool breeze and warmth intermingle in my journal (June 12th).

The Summer Triangle

The three bright stars I had seen in a triangular formation (entry June 10th) only acquired significance when identified as part of a group constellation known as the Symphalian Birds (Journal entry: 10th June)²⁵. Deneb, Vega and Altair are found in the constellations Cygnus, Lyra and Aquila, which like all the constellations, have inspired myths and cultures for many thousands of years.²⁶ The stars Aquila and Lyra, Ian Ridpath writes, visualise: "two lovers separated by the river of the Milky Way, able to meet on just one day each year when magpies

²¹ Fitzgerald, *Gatsby*, pp. 146, 165

²² Fitzgerald, *Gatsby*, pp. 106-107

²³ Fitzgerald, *Gatsby*, pp. 16,17, 25, 41, 42, 48, 56, 76, 90, 91,

²⁴ Michael Wm. Doyle, "Statement on the Historical and Cultural Significance of the 1969 Woodstock Festival Site," Woodstock-Preservation Archives, in www.woodstockpreservation.org/SignificanceStatement.htm Last accessed 9 Aug. 2013.

²⁵ Bernadette Brady, *Brady's Book of Fixed Stars*, (Samuel Weiser, Inc., York Beach Maine, 1998), p.

²⁶ Elizabeth Goldring, "Desert Sun/Desert Moon, and the SKY ART Manifesto," *Leonardo*, Vol. 20, no.4, p. 346; Kendrick Frazier, "Stars, Sky and Culture," *Science News*, Vol. 116, No. 5, p.90; Ian Ridpath, *Ian Ridpath's Star Tales*, <http://www.ianridpath.com/startales/startales1a.htm#eudoxus> Last accessed Aug. 10, 2013) [hereafter, Ridpath, *Star Tales*]; Norman Davidson, *Astronomy and the Imagination: A New Approach to Man's Experience of the Stars*, (Routledge, Keegan and Paul, London, Boston, Melbourne, 1985), p.7

collect to form a bridge across the celestial river.’²⁷ William Shakespeare (b. 1582 – d. 1616) set his play of heaven’s “star crossed lovers,” Rome and Juliet, in mid-July, when the bud of love “by summer’s ripening breath, may prove a flower when we next meet?”²⁸ Shakespeare mentions that Juliette is born on Lammas eve under the summer zodiacal sign Leo, of which Draper writes, “Juliet is clearly of a hot, passionate temperament. She falls in love with Romeo at first sight.”²⁹ It is under a summer evening sky, that Romeo declared: “two of the fairest stars in all the heavens, having some business, do entreat her eyes to twinkle in their spheres till they return.”³⁰

Disappointment

Towards the end of June, when fine weather had still not materialised, I increasingly wanted to shrug off the sky, be free of its weight, exchange the imposing greyness for a vast blue empty canvas. To be cut off from the sky, is akin to being cut off from inspiration (entries June 12th & 14th). In *Astronomica*, Manilius envisioned the Earth as being poised in mid-air, “the firmament itself hangs thus and does not rest on any base.”³¹ The iconic image of Earth rising from “the black abyss of space,” taken from Apollo 11 in August 1969, a scientific confirmation of the depth of the ancient philosopher’s inner vision.³² As artist Elizabeth Goldring puts it, “the ascent into the sky is mirrored by the descent into inner space as it reflects the cosmos.”³³ It is clearly possible to imagine a universe. The physical conquering of space does not equate with understanding its mysterious immensity. The real journey into space, Warren Smith suggests, “was all a little disappointing,” after six visits to the Moon, people got bored, and the space program failed to retain the public imagination.³⁴ The “real” can have a “closed-off-ness” comparable to dense clouds which reduce the vision of what is beyond them.

²⁷ Ridpath, “Star Tales, Myths of Aquila,” <http://www.ianridpath.com/startales/aquila.htm> Last accessed Aug. 10, 2013.

²⁸ William Shakespeare, *The Complete Works of William Shakespeare*, (Cambridge University Press, 1984), prologue, p.734; act 2, scene 2, p.742[hereafter, Shakespeare, *Romeo*]

²⁹ Shakespeare, *Romeo*, Act 1, Scene 3. p. 737; J.W.Draper, “Shakespeare’s Star Crossed Lovers,” in *The Review of English Studies*, vol. 15, no 57 (Jan. 1939) p. 26

³⁰ Shakespeare, *Romeo*, Act.2, Scene 2, p. 741

³¹ Manilius, *Astronomica*, p. 19 (176-201)

³² Holly Henry and Amanda Taylor, “Re-thinking Apollo: envisioning environmentalism in space,” in Bell Parker, *Space*, p. 190

³³ Elizabeth Goldring, “Desert Sun, Desert Moon and the SKY ART manifesto,” in *Leonardo*, Vol. 20, No.4, p.346

³⁴ Warren Smith, “Conclusion: to infinity and beyond?” in Bell, Parker, *Space*, p. 204-205

Yet Warren also captures some of Manilius' sense of wonder, suggesting that "space" is where: "the sublime is not a vision to behold but a sensation of relationship... that defies narrative." An inherent risk of disappointment is always present when imagination, expectation and "what-is" collide.

Conclusion

When living under grey skies, we can seek respite by planning an escape from behind a computer screen. Something I actually did myself, in mid-June. My journal's focus on the sky, made me acutely aware of the absence of summer and how much I longed for it to come. Holiday websites abound with images of blue skies reflected in dazzling oceans. A summer vacation can be seen as a space where work and worries are left behind, where it is possible to live it up, experience romance, even take on a different persona and where blue summer skies serve simultaneously as a repository for past memories and a generator of new ones.³⁵ While a heavy sky can seem to compound life's pressures, a restful summer sky, invokes ease (journal July 4th). The long hours of daylight, create space for contemplation which in turn can stimulate and inspire the artistic imagination. Summer has utopian qualities causing it to be frequently idealised in memory. Through its varied associations with the prime of life, or summation of collective experience, it can be relived and endlessly reinvented. We are all "born anew" each year when summer arrives. As a fantasy, summer serves as a source of escape from the drudgery of the mundane. My journal suggests that the opening up and sheer luminosity of the sky has a significant, if not a primary role to play in facilitating all these experiences. Closed skies do not make for a memorable summer. However, my journal also suggests that summer is akin to deep space, and that it too can be viewed as, "a mobile territory of possibility rather than a fixed location," a place where other realities become possible, something to look forward to, even if sometimes disappointing or short lived.³⁶ I found it impossible to observe or interview the sky, I could only at times immerse myself in the fluxes of the medium and let "it" be my guide: let the wind be the blowing, the sun be the shining.³⁷ In fact keeping the journal was quite a humbling experience because it involved a dialogue with something that is much greater than my self. It could be argued that the internet images of the sky, which Bertol suggests are replacing our direct connection with the cosmos, are little more than a two dimensional, screen sized, "surrogate sky," which is

³⁵ Marianna Nash, "Does Romance End When Summer Does?" CNN website <http://edition.cnn.com/2010/LIVING/09/14/when.summer.romance.ends/index.html> Last accessed, June 26, 2013.

³⁶ Shukatis, *Space*, p. 99.

³⁷ Ingold, "Earth, Sky," S29-S30

incomparable with the unconfined depth of the “sky real.” My research suggests that even when there are no stars to wonder at, it is possible to have a meaningful engagement with the heavens. Perhaps Davidson was right, we need only look up.



Image 20: My Sky Journal

Works cited

Aull-Davies, Charlotte, *Reflexive Ethnography: A Guide to Researching Self and Others*, Routledge, London and NY, 1999.

Aurobindo, Sri, Heraclitus, <http://intyoga.online.fr/heraclit.htm> Last accessed May 30, 2013.

Bell, David & Parker, Martin, eds., *Space Travel & Culture: From Apollo to Space Tourism*. Wiley-Blackwell, 2009.

Bertol, Daniela, “Framing the Land and Sky: Art Meets Cosmology in a Sustainable Environment,” in *Leonardo*, Vol. 39, No. 2 (2006)

Brady, Bernadette, *Brady’s Book of Fixed Stars*, Samuel Weiser, Inc.: York Beach Maine, 1998.

Davidson, Norman, *Astronomy and the Imagination: A New Approach to Man’s Experience of the Stars*, Routledge, Keegan and Paul: London, Boston, Melbourne, 1985.

Doyle, Michael Wm, “Statement on the Historical and Cultural Significance of the 1969 Woodstock Festival Site,” *Woodstock-Preservation Archives*, www.woodstockpreservation.org/SignificanceStatement.htm Last accessed Aug. 2013.

Draper, J.W., “Shakespeare’s Star Crossed Lovers,” in *The Review of English Studies*, vol. 15, no 57 (Jan. 1939).

Fitzgerald, F. Scott, *The Great Gatsby*. Penguin Books, 1926.

Frazier, Kendrick, “Stars, Sky and Culture,” in *Science News*, Vol. 116, No. 5.

Goldring, Elizabeth, “Desert Sun/Desert Moon, and the SKY ART Manifesto,” in *Leonardo*, Vol. 20, no.4

Heraclitus, *The Complete Fragments, Translation and Commentary*, transl. by William Harris, <http://community.middlebury.edu/~harris/Philosophy/heraclitus.pdf> Last accessed May 30, 2013.

Ingold, Tim. "Earth, Sky, Wind, Weather," in *The Journal of the Royal Anthropology Institute*, Vol. 13 (2007)

Kent-Denzin, Norma, Lincoln, Yvonna, eds. *The Sage Handbook of Qualitative Research, Third Edition*. Sage Publications Inc.: London, 2005.

Manilius, *Astronomica*, transl. G.P. Goold. Harvard Univ. Press, 1977.

Milligan, Spike, "Summer Dawn," in *Summer Meditations, Poetry Prose and Verse*, ed. Jean Elizabeth Ward, LuLu Books

Nash, Marianne, "Does Romance End When Summer Does?" CNN website <http://edition.cnn.com/2010/LIVING/09/14/when.summer.romance.ends/index.html> Last accessed, June 26, 2013.

Pink, Sarah. *Doing Visual Ethnography*. Sage: London, 2007.

Ptolemy, *Tetrabiblos*, translated by J.M. Ashmand, in <http://www.sacred-texts.com/astro/ptb/ptb15.htm>. Last accessed June 2, 2013.

<http://earthsky.org/tonight/find-the-summer-triangle-ascending-in-the-east> Last accessed June 12, 2013.

Parool, Dutch Newspaper

Ridpath, Ian, *Ian Ridpath's Star Tales*, in <http://www.ianridpath.com/startales/startales1a/htm#eudoxus>. Last accessed Aug. 10.

Shakespeare, William. *The Complete Works of William Shakespeare*. Cambridge University Press, 1984.

The Marriage of Heaven and Earth



The Twelfth Annual Sophia Centre Conference
University of Wales Trinity Saint David
28 - 29 June 2014, Bath, UK

