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Culture

Foundations in Cultural Astronomy and Astrology week 1

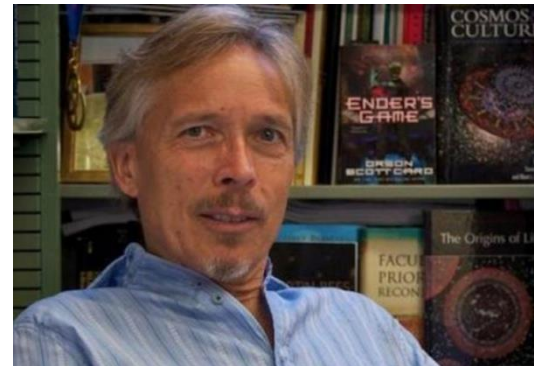
Nick Campion

A Cultural Approach to the Universe

“‘The universe is made of stories, not of atoms’, said poet and political activist Muriel Rukeyser”. I agree’

Chris Impey, *How it Ends: from you to the universe*, New York: W.W. Norton and Co, 2010, p. 11, citing Muriel Rukeyser, “The Speed of Darkness” IX, from *The Collected Poems of Muriel Rukeyser*. 2006, <https://www.poetryfoundation.org/poems-and-poets/poems/detail/56287>.

Impey is University Distinguished Professor, Department of Astronomy, University of Arizona



MA CAA Week one: Culture.

- Why do we need to know what culture is?

Because this is the MA/ PG Dip/ PG Cert in

Cultural Astronomy and Astrology

(Keep this in mind as we go through the
slides)



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This week's material

Weekly description and notes:

save and read!

Required reading: download, save and read

Optional reading = optional: scan, choose, read now or download for later.

The golden rule(s):

1. Do what is necessary
2. Don't do more than is necessary unless you have the time and inclination
3. If in doubt: ask!

Crucial questions:

- What is culture?
- What is the relationship between culture and nature?
- To what extent are ways of seeing the universe culturally conditioned?
- Key reading: Terry Eagleton on Culture



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Initial Considerations: How do we see the sky? Are we
culturally conditioned?

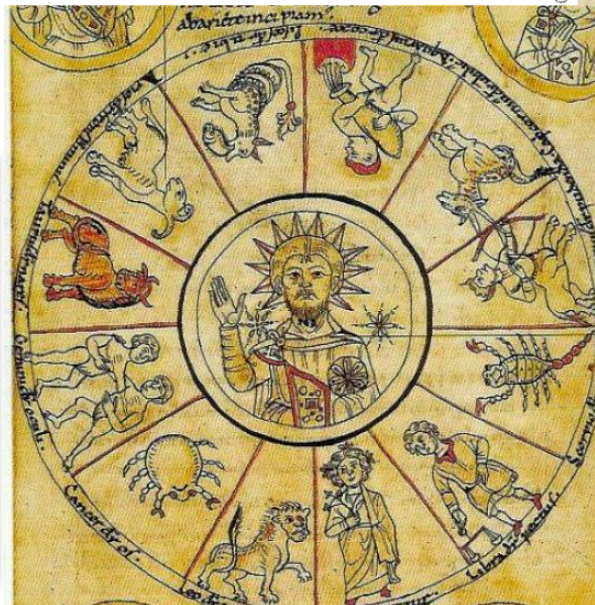
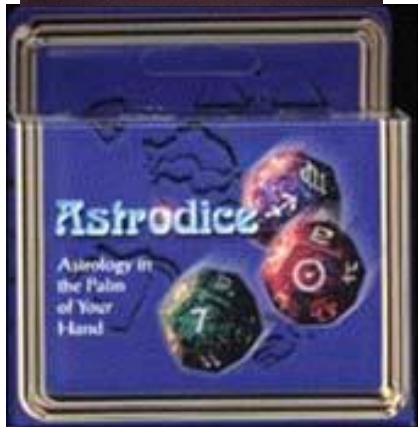
Do you look at the light or the dark? What do you see?



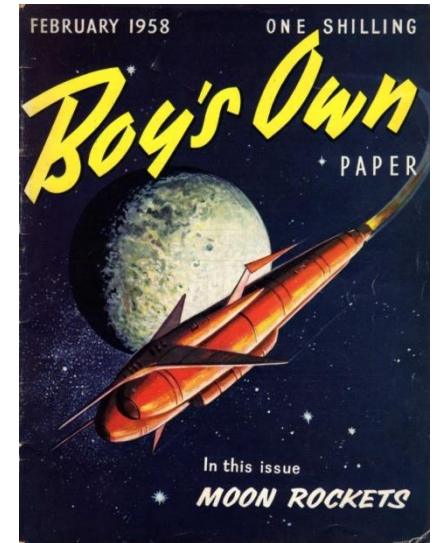
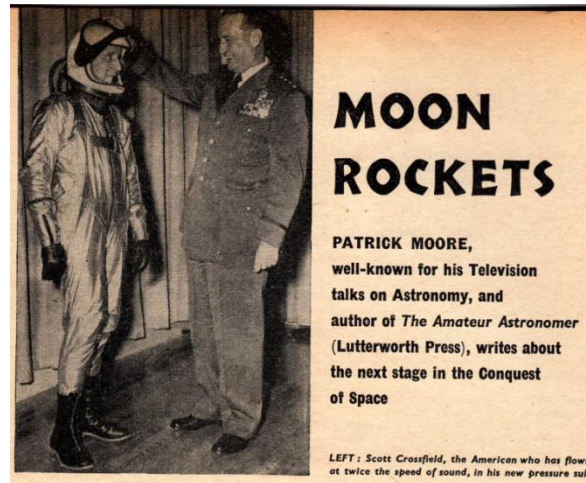
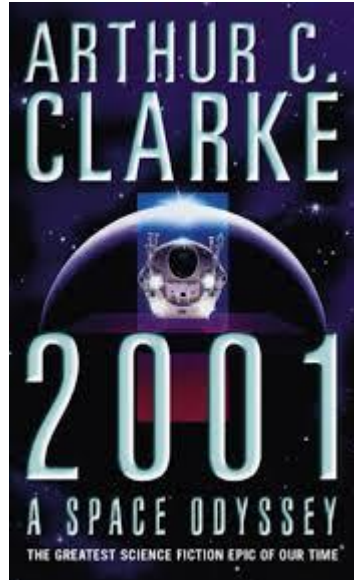
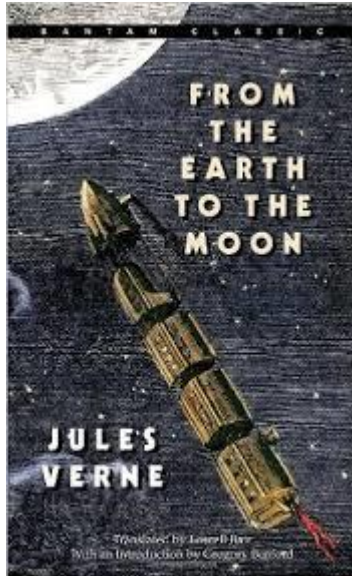
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Astrology: how do cultures represent, conceptualise and use the sky?

Capricornus	Arcturus Ascendens	Scorpio	Libra
Caput Draconis 25	Jupiter	Moon 19.10	Virgo
Mars 2.50	Venus 29.0	Antia Draconis 25	Sun 8.40
Gemini	Mercurius 25.1	Cancer	Taurus



We can even look at representations of Outer Space and Culture



Star Trek
The Observer

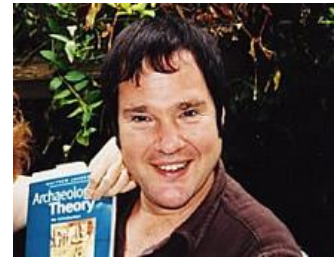
Star Trek's 50-year mission: to shine a light on the best of humankind

The visionary sci-fi series first aired in September 1966 - and its utopian, confident blueprint for society still resonates in the age of Trump



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Theory



It is a feature of academic work that a great deal of attention is paid to theory.

Therefore at every stage, in every part of this MA, there are references to theory, to models of how we think and behave.

We could ask, do we do anything without having a theory of the way the world works?

As we shall see, such a theory can be described as a cosmology.

When we talk about a **definition**, each definition includes and embodies a **theory** about the way the world is.

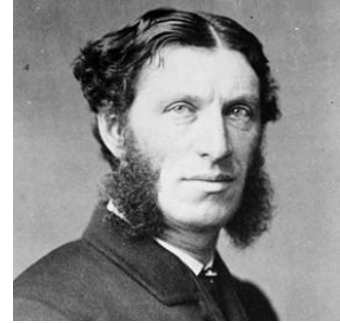
“Theory” is a very difficult word to define... For the time being I propose to define theory as follows: theory is the order we put facts in. I will go on to discuss the extent to which ‘facts’ exist independently of theory, and how we might define “facts”.

- Johnson, Matthew, *Archaeological Theory: An Introduction* (Oxford: Wiley-Blackwell, 2010), p. 2

Do we do *anything* without a theory?



Culture v Nature



The notion of culture as 'high' culture, and distinct from nature was articulated by Matthew Arnold in *Culture and Anarchy*

'[culture is] the best which has been thought and said'
(Preface to *Culture and Anarchy*)

Published 1867-8, published as a book 1869, preface added 1875.

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A foundational – and holistic - definition (i.e. theory) of culture

'Culture, or Civilisation, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society'.

Tylor, Edward Burnett, *Primitive Culture*, 3 Vols., New York: Harper Torchbooks 1958 [London: Murray 1871], Vol. I, 'The origins of Culture', p. 1.

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The BBC web page – 'Arts and Culture': is culture synonymous with the arts?

Arts and culture ×



[Wagner's Ring Cycle: 15 hours of epic opera](#)

BBC ARTS



 Japanese manga artist Jiro Taniguchi dies aged 69

BBC WORLD SERVICE



 Victorian pioneer 'most prolific artist'

ENGLAND

Different definitions of Culture

Raymond Williams

In attempting to understand the continuous development of words and language 'I found myself preoccupied by a single word, culture.'

"Culture is one of the two or three most complicated words in the English language."

Suggests three definitions for the word:

- I – Culture associated with Education (including religion), derived from the 18th century: of a spiritual and aesthetic development.
- II - Culture associated with society, suggested by Herder and Klemm: 'a particular way of life, whether of a people, a period, a group, or humanity in general.'
- III – Culture associated with art: 'culture is music, literature, painting and sculpture, theatre and film.'

Raymond Williams, *Keywords, A vocabulary of Culture and Society* (New York: Oxford University Press, 1985) pp 12, 87, 90.

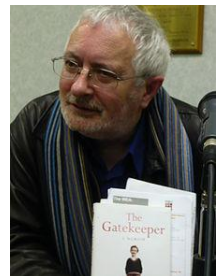
I and III correspond to Tylor

II introduces a new feature – culture as the general behaviour of human beings



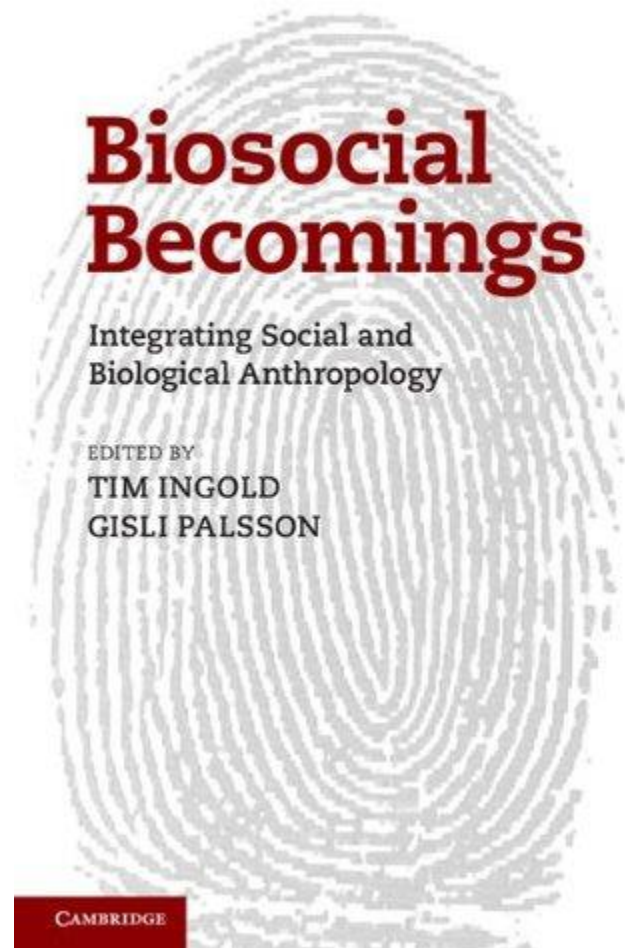
Problems of defining Culture

- *"Culture" is said to be one of the two or three most complex words in the English language, and the term which is sometimes considered to be its opposite - nature - is commonly awarded the accolade of being the most complex of all'.*
- Eagleton, Terry, *The Idea of Culture*, Oxford: Blackwell 2000, p. 1. (referring to Raymond Williams)
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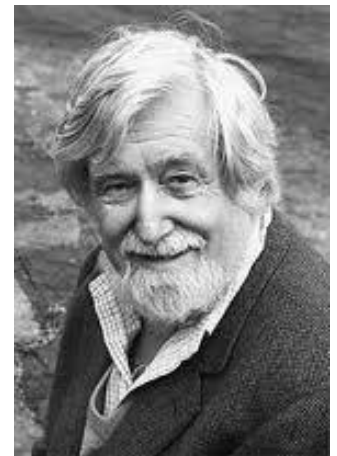
Culture is part of a total matrix

- ‘This is to acknowledge, however, that cultural forms arise within the weave of life, in conjoint activity. And evolution? This can only be understood topologically, as the unfolding of the entire tapestry – of the all-embracing matrix of relationships wherein the manifold forms of life that we call ‘cultural’ emerge and are held in place’.
- Tim Ingold and Gisli Palsson (eds) *Biosocial Becomings: Integrating Social and Biological Anthropology* (Cambridge: Cambridge University Press, 2013), p.8.



Culture and Symbol

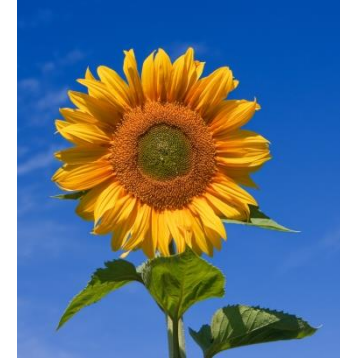
- Culture is *'an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic form'*.
- Geertz, Clifford, *The Interpretation of Cultures*, New York: Basic Books, 1973, p. 99. See also Geertz, Clifford, 'Religion as a Cultural System', in Religion as a Cultural System, in: Banton, Michael P. (ed.): *Anthropological approaches to the study of religion*. London/UK 1966: Tavistock and New York: Frederick A. Praeger Press, 1966, p. 3.
- <https://chairoflogicphiloscult.files.wordpress.com/2013/02/clifford-geertz-the-interpretation-of-cultures.pdf>



What is a symbol?

Classical definition: a thing that both represents something else and **shares the essence of that thing**, in which case they are **active agents**: they have **agency**

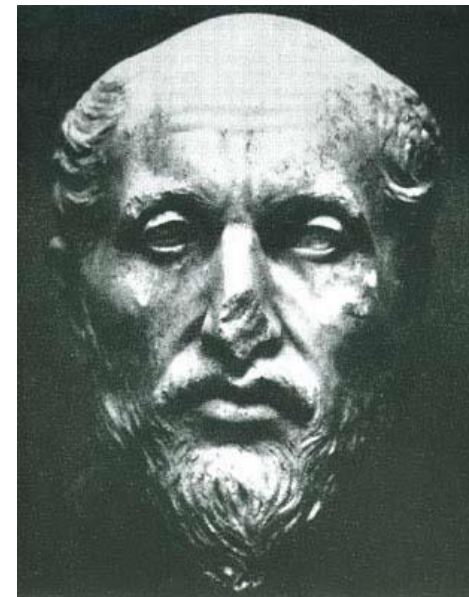
Modern definition: a thing that represents something else



Symbols as Active Agents

‘It is the power of ineffable symbols comprehended by the gods alone that establishes theurgical union. Thus, we don’t perform these acts intellectually...In fact, **these very symbols, by themselves, perform their own work**, and the ineffable power of the Gods with which these symbols are charged, itself, recognizes, by itself, its own images. **It is not awakened to this by our thinking**’.

Iamblichus, *De mysteriis*, 96:13–97.9, in Gregory Shaw, *Theurgy and the Soul: The Neoplatonism of Iamblichus* (University Park, PA: Pennsylvania State University Press, 1995), p. 84.



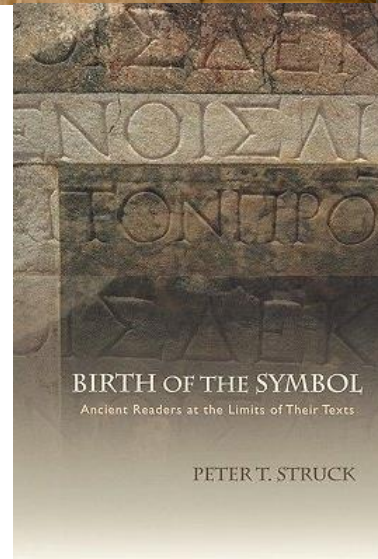
Is the symbol alive?

The symbol as real

A symbol is

... a form of representation that has **an intimate, ontological connection with its referent** and is no mere mechanical replication of the world, that is **transformative and opens up a realm beyond rational experience**, that **exists simultaneously as a concrete thing and as an abstract and perhaps transcendent truth**, and that **conveys a unique density of meaning**.

Struck, Peter, *The Birth of the Symbol*
(Princeton: Princeton University Press,
2004), p. 5.



Clement of Alexandria (c.150-215 CE)

On the Egyptians:

‘When they want to indicate the sun, for example, they make a circle, and the moon a crescent shape, according to the literal form...Other things they engrave figuratively...and they transpose and alter their character; they change some things, others they recast entirely’.

Clement, *Stromateis* 5.4.20–21, in Peter Struck, *The Birth of the Symbol: Ancient Readers at the Limits of Their Texts* (Princeton, NJ: Princeton University Press, 2004), p. 199.



Symbol and Culture



‘**Without symbolism there could be no culture...**Culture is not itself formed of symbols, but of the meaning that lies behind and unites symbols. This meaning only exists in the minds of participants in culture, but it is acted out through the manipulation of symbols, which objectify meaning’.

- [Mary LeCron Foster, ‘Symbolism: The Foundation of Culture’, in Tim Ingold (ed.), *The Companion Encyclopaedia of Anthropology* (London, 1994), pp. 366-95, on p. 366]
- Lecturer in Anthropology at California State University, d.2003

‘Symbolism arose and evolved into human culture because of a growing appreciation and social utilization of **abstract likenesses between objects and events** separated in time and space’.

‘Symbolism’, p. 370.

a symbol ‘is any entity that has **socially participative meaning**’.

‘Symbolism’, p. 366.

i.e. a symbol is **purely representational and has no agency**. It has only the power we give it.

Symbol as Ritual, Gesture, Container for Meaning

Victor Turner

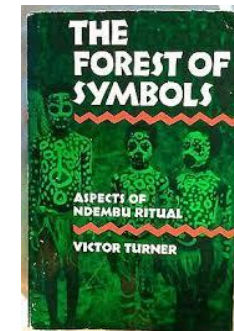
- defines symbol as 'the smallest unit of ritual' which retains all the 'properties of ritual behaviour.'
- These symbols can take the form of words, gestures or activities which means that rituals are symbols that form a stereotypical sequence of activities which are 'performed in a sequestered place' with the aim of influencing 'preternatural entities or forces' that are not given over to technological routines.
- Rituals are vehicles or containers which consist of meaningful symbols by which information about the underpinning values or beliefs of a culture or community is outwardly divulged.

Victor Turner. *The Ritual Process: Structure and Anti-Structure* (Oxford/New York, Routledge Publishers, 2017 [1969]) p. 1-2

Victor Turner. *Dramas, Fields, and Metaphors: Symbolic Action in Human Society* (United States of America: Cornell University Press, 1975) p. 183;

Turner, Victor. *The Forest of Symbols: Aspects of Ndembu Ritual* (Ithaca/London: Cornell University Press, 1970 [1967]) p. 19;

Victor Turner and Edith Turner. *Image and Pilgrimage in Christian Culture* (Oxford/New York, Columbia University Press, 1978) p. 243



Getting to know the terms

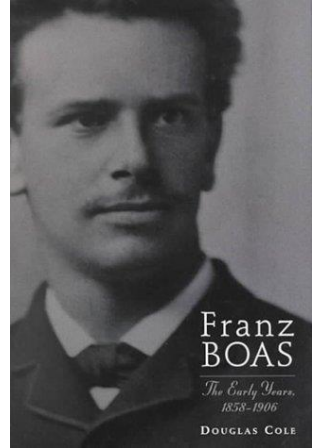
Cultural context

- a specific group or society existing at a specific place and time which provides the background framework of ideas, values, and structures that infuse all 'cultural products', e.g. Social structures, religious representations, rituals, styles of art, and group aspirations. For example can disparate forms of behaviour in the early 20th c be summed up as part of the 'modern world'?

Cultural relativism

- pluralises the concept of culture, so that no one culture is superior or inferior to any other. Particular forms of ideology or behaviour may be 'culture-specific'

Cultural Anthropology



The study of the anthropos (Greek = man)

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In the 19th century culture was often synonymous with race

Franz Boas (1858-1942) critiqued the notion of race as a meaningless category by demonstrating the influence of environmental factors on physiology in a major study of immigrants to the USA.

Boas and his students at Columbia University then established the discipline of **CULTURAL ANTHROPOLOGY**

Cultural Anthropology emphasises a number of central features:

1. Cross-cultural comparison: cultures can be understood by comparison with other cultures
2. Holism: the assumption that cultures must be known in their entirety
3. Cultural relativism: each culture can be understood on its own terms

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Social Anthropology: the Critique of Cultural Anthropology

SOCIAL ANTHROPOLOGY developed in the UK under A.R. Radcliffe-Brown (1881-1955), who argued that:

The idea of culture is an abstraction, a construction of anthropologists not necessarily related to the complexity of real conditions.

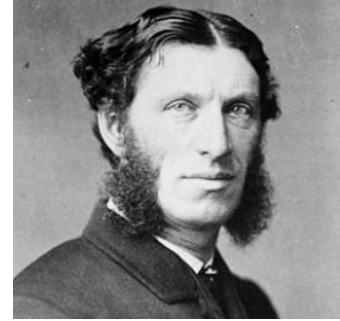
Instead, anthropologists must therefore study actual social structures – such as family relationships - and human behaviour

‘You cannot have a science of culture. You can study culture only as characteristic of a social system...If you study culture, you are always studying the acts of behaviour of a specific set of persons who are linked by a social structure’.

MANY WOULD ARGUED THAT THE DIFFERENCE BETWEEN CULTURAL AND SOCIAL ANTHROPOLOGY NOW HARDLY EXISTS



Culture v Nature



The notion of culture as 'high' culture, and distinct from nature was articulated by Matthew Arnold in *Culture and Anarchy*

'[culture is] the best which has been thought and said'
(Preface to *Culture and Anarchy*)

Published 1867-8, published as a book 1869, preface added 1875.

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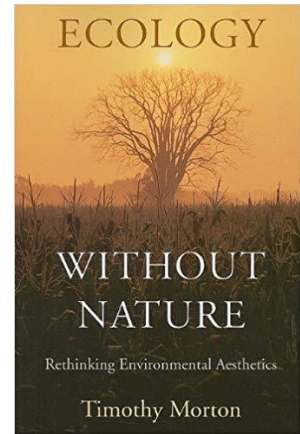
What is Nature?

Does 'Nature' with a capital 'N', exist as something outside us?

Do we make a false distinction between the 'Natural' and the 'Artificial'?

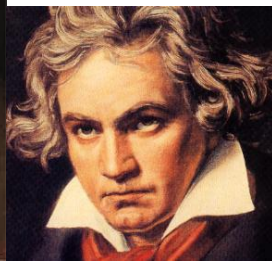
Is the Nature – Culture divide a fiction?

Timothy Moreton, *Ecology without Nature: Rethinking Environmental Aesthetics*. Cambridge, MA, and London: Harvard University Press, 2007.



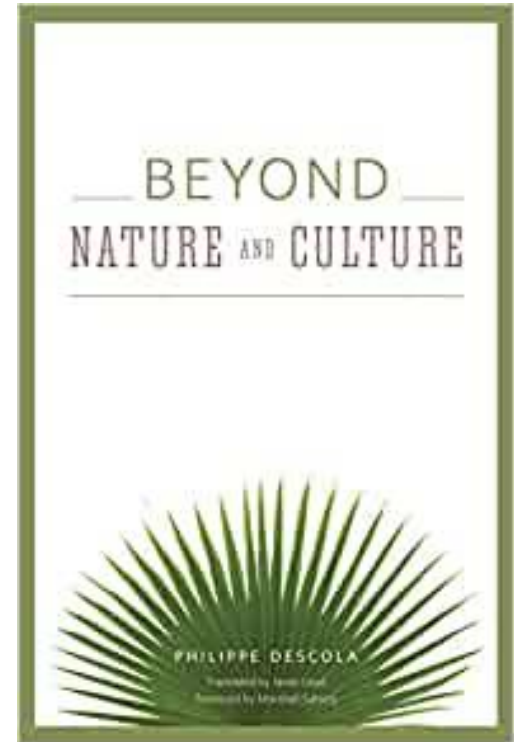
Culture and Nature

- A crucial question:
- Does culture differentiate humanity from nature
- does the creation of great art raise us above our animal natures?
- Or Does culture emerge from nature?
- E.g. The culture of football hooligans
- And do animals have culture?



Removing the distinction between culture and nature

- Over the last two decades anthropologists have increasingly challenged the culture-nature divide as being a parochial ethnocentric in that it assumes that humans create culture, and through culture they act on nature.
-
- A leading figure in this movement is Phillipe Descola, and his book *Beyond Nature and Culture*.
- There is a useful summary here:
- <http://somatosphere.net/2013/phillipe-descolas-beyond-nature-and-culture.html/>



Essentialism



‘Essentialism’ , **‘substantialism’** or **‘universalism’**, proposes that there is something **essential** to humanity, or to life in general, which cannot be reduced to context and which may be influenced by, but is not generated by, culture.

That is, there is a real underlying ‘essence’ underpinning the entire world. This essence is usually conceived as being psychic or psychological.

Culture is a manifestation of this underlying essence or substance.

The tradition of essentialism in the western world is traced to Plato and his notion that there are ‘Ideas’ or ‘Forms’ (later known as ‘Archetypes’ which underpin all human psychology.

Leading modern essentialists include C. G. Jung and religious historians influenced by him, such as Mircea Eliade, Gilles Quispel and Joseph Campbell.

Counter arguments:

Apparently universal phenomena are not really as similar as they seem.

Local variations are dominant and challenge the idea that there are universal patterns.



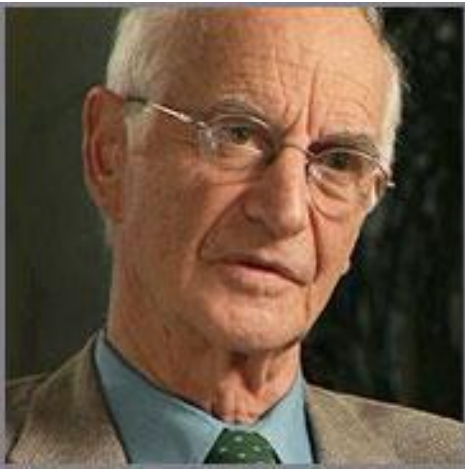
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Culture and Archetypes

Referring to what he saw as archetypal patterns, the psychologist James Hillman wrote that

‘To study human nature at its most basic level, one must turn to culture (mythology, religion, art, architecture, epic, drama, ritual) where these patterns are portrayed’.

Hillman, James, *Archetypal Psychology* (London, Spring Publications, 2013 [1981]), p. 14.



The Ontological Turn



Normal discussions of culture assume that it is variable, but that nature is constant.

The Ontological Turn asserts that nature is variable. This does not mean that the laws of physics vary: if you drop a stone it falls down.

However, it does mean that the worlds people live in can be very different. For example, if you live in a world in which nature is alive and communicates with you, then nature is alive and communicates with you.

The same extends to animals. What may appear to people to be a pile of mud on a river bank may be a palace to a Hippopotamus living in Hippopotamus world.

And, for people who believe that the planets communicate with them, that is their world.

Heywood, Paulo, 'The Ontological Turn', *The Cambridge Encyclopaedia of Anthropology*, 2017,

<http://www.anthroencyclopedia.com/entry/ontological-turn>

Theories of Cultural Exchange

Acculturation

the result of the encounter between two cultures

typically in the modern world through colonialism

usually seen as one culture absorbing another

for example, a colonised culture takes on the attributes of the colonial one.

For example, Britain exports British ideas and fashions to India.

(We might consider the way in which western scientific astronomy has taken over the world; or the export of the western horoscope column to India and Southeast Asia)

Transculturation

Fernando Ortiz, 1940.

Two cultures merge or mutually interact, influence each other and perhaps produce a third culture.

For example India exports fashions and religious ideas to Britain.

Explanations for transcultural phenomena may include

- Cognitive, e.g. the human brain is hard-wired to produce similar perceptions regardless of cultural context)
- Essentialist, e.g. patterns exist both within the human psyche and in life itself which generate ideas, models, beliefs, and experiences that infuse and shape cultures, rather than cultures generating ideas). (See Plato, week 2).
- 'Intertextuality' – the subtle influence of texts on other texts



Hegemony: the culture industry

Antonio Gramsci 1891-1837

Italian Marxist

Set out to explain why there were no successful proletarian revolutions in industrialised Europe, only in 'backward' Russia.

Argued that the workers were being controlled not by force/oppression but by the use of culture.

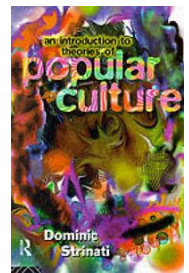
He called this 'hegemony'.

Workers didn't revolt because they were controlled by messages put out by such things as Hollywood movies.

This led to the development of the notion of the 'culture industry', seen as an instrument of oppression.

Adorno saw astrology as an output of the 'culture industry'.

- 'The culture industry deals in falsehoods, not truths, in false needs and false solutions, rather than real needs and real solutions. It solves problems 'only in appearance', not as they should be resolved in the real world...The power of the culture industry to secure the dominance and continuity of capitalism **resides, for Adorno, in its capacity to shape and perpetuate a 'regressive' audience, a dependent, passive, and servile consuming public**'.
- Strinati, Dominic, *An Introduction to Theories of Popular Culture*, London: Routledge 1995, p. 64.



Cultural Studies

The seminal figure in the development of the discipline is **Stuart Hall** (1932-2014).

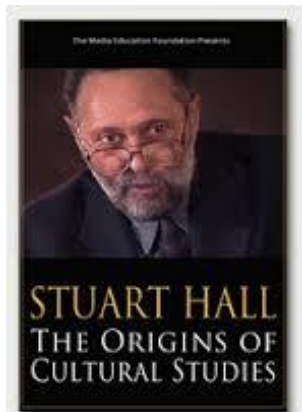
- Drawing on the Freudian Marxist Theodore Adorno, (who was a bitter critic of astrology) and the Marxist Antonio Gramsci,
- Hall saw culture as an 'industry' in which people are both producers and consumers
- Argued that **meaning is negotiated between the intent of the producer** and the social and class identify of the consumer; **there are therefore no identifiable fixed meanings.**
- Very influential in developing notions of culture as a **theatre of resistance** – as a means for the working class to resist **hegemony.**
- Hall, Stuart. 'Cultural Studies: two paradigms', *Media, Culture and Society*, 1980, Vol. 2, pp. 57-72
- Hall, S., 'Notes on Deconstructing the Popular', in *People's History and Socialist Theory*, London: Routledge, 1981.

(We could consider how astrology sits in relation to power structures. For example, in relation to the Christian church or science in the west, or in relation to religion in India)



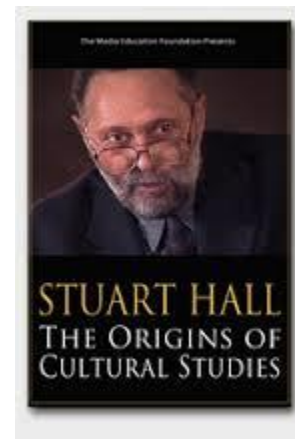
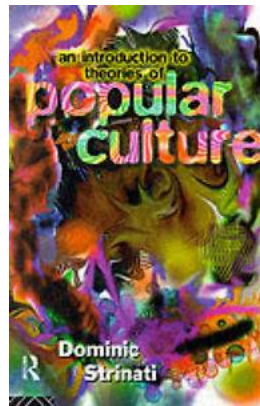
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Following debates in cultural studies: questions to ask about astrology:

- Is popular astrology a product of the culture industry produced by hegemonic powers which keeps the masses enslaved (Adorno)?
- Is popular astrology a product of the culture industry which enables a form of resistance to a scientific/religious hegemony which is hostile to it?
- Or do both those questions refer to horoscope columns?
- Is Horoscopic or 'serious' astrology a form of resistance to a scientific/religious hegemony which is hostile to it, but which should be seen as a cosmology which predates modern science and monotheistic religion?



Sub-Culture and Counter Culture

The idea of a **sub-culture** developed in the 1950s as a means of understanding youth and delinquent cultures. The term suggests a culture buried within a culture.

- This was refined into the idea of a culture which emerges in opposition to mainstream culture.
- J. Milton Yinger, 'Contraculture and Subculture', American Sociological Review, Vol. 25, no 5 (October 1960), pp. 625-35.

Theodore Roszak, *The Making of a **Counter Culture**: Reflections on the technocratic society and its youthful opposition*, Garden City, New York: Anchor Books, 1969

- After Roszak's book it was common to describe the student protest/hippy culture of the 1960s as 'the' counter-culture'.
- By the 1980s it was common to talk about many counter-cultures.
- A 'counter culture' consists of a group of people who self-consciously set themselves up in opposition to what they perceive as mainstream or dominant culture.

(We could ask whether astrology in the west constitutes a counter culture or a sub-culture, or whether it contains sub-cultures)



Cultural Appropriation

Arguments over culture feature on social media.....from the BBC website

newsbeat

Latest

Popular

Topics

Hymn for the Weekend is being criticised for misusing Indian culture

MUSIC | 2d



- <http://www.bbc.co.uk/newsbeat/article/35449878/hymn-for-the-weekend-is-being-criticised-for-misusing-indian-culture>

Parts of the video are based in India during the Holi Festival when people throw brightly coloured powder at each other.

It shows Chris Martin travelling past ancient sites and through crowded streets in a tuk tuk.

But, the filming of Hymn for the Weekend is causing some people to say Coldplay is using India as a backdrop for the wrong reasons.

And, what's causing most of a stir is Beyonce in traditional Indian dress.

Critics say it's "appropriation" or misusing bits of Indian culture, others have an issue with Beyonce dressing up.

"Beyonce's cultural appropriation is tasteless" says one.



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And checking Twitter directly

https://twitter.com/seemagoswami/status/693160166582169600?ref_src=twsrc%5Etfw
(Question – what about western astrologers who use Indian astrology?)



The issue remains a live one – from August 2018

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Newsbeat

Jamie Oliver's 'jerk rice' accused of cultural appropriation

🕒 20 August 2018

 GETTY IMAGES

Jamie Oliver has been accused of cultural appropriation for calling a new product "punchy jerk rice".

The decision to label the microwavable rice "jerk" has been criticised, because the product doesn't contain many of the ingredients traditionally used in a Jamaican jerk marinade.

"I'm just wondering do you know what Jamaican jerk actually is?" MP Dawn Butler asked the celebrity chef.

Cultural Relativism amongst Astrologers



‘The need to feel secure by seeing order in existence is man's basic need. Throughout history and at different levels, astrology has tried to answer this need. For many centuries astrology's perception of celestial order has been the basis of all culture, religion and science. **But there is not one Astrology with a capital A. In each epoch, the astrology of the time was a reflection of the kind of order each culture saw in celestial motions, of the kind of relationship the culture formulated between heaven and earth’.**

Alexander Ruperti, ‘Dane Rudhyar—March 23, 1895 – September 13, 1985— A Seed-Man for the New Era’, accessnewage.com, originally printed in *Astrological Journal* Vol. 33 no 2 (Spring 1986), p. 55. See also <http://accessnewage.com/articles/astro/rud8.htm> [accessed 25 June 2017].

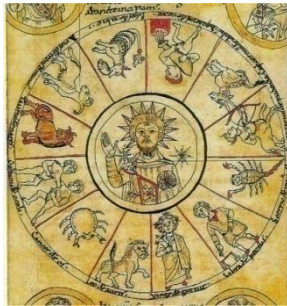
See also Rudhyar, Dane, *The Lunation Cycle: A Key to the Understanding of Personality*, Santa Fe: Aurora Press 1967, pp. 9, 12, 13.

The argument is that the underlying essence (the spiritual reality, some would say) is true, but astrology, as means of understanding the essence, has no essential truth).

Astrology and Culture

Astrology may be 'culture-specific' – in other words, it is not possible to study astrology 'in the abstract' or in its 'essential form' unless we also understand it in relation to a specific culture and the religious, social, economic, and political currents of that culture.

Or is there such a thing as an 'essential' astrology independent of cultural context?



Is astrology a culture, a subculture or a counter-culture?

Is it outside culture, but related to culture?

Is it influenced by transculturation or acculturation?

If it has a culture does it arise from nature or move away from nature?

And what about astrology in different cultures?

Cultural Astronomy/Astrology



What do we mean by this?

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- Astrology/onomy **in** culture - i.e. as part of culture
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- Astrology/onomy **as a** culture - i.e. as a culture in itself
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- Sub-cultures **within** astrology/onomy?
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- **Do/does astrology/onomy have an existence as a set of absolutes independent of culture?**



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Further Reading

Required reading.....

.....On Moodle.....

JSTOR.....

University online library.....

*The material this week can be used in any - and
every - module*



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