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Appendix 1: Definitions of Ritual

Unless otherwise specified, the term being defined below is “ritual.” Also note that some are descriptions or claims rather than formal definitions.

**Religious Studies**

Robert McCauley and E. Thomas Lawson: Religious rituals . . . are those religious actions whose structural descriptions include a logical object and appeal to a culturally postulated superhuman agent’s action somewhere within their overall structural description.¹

Anonymous: Ritual is a system of actions and beliefs that has a beginning, a middle, and an end, and is directly related to superhuman beings.²

Jonathan Z. Smith: [Ritual is] a means of performing the way things ought to be in such a way that this ritualized perfection is recollected in the ordinary, uncontrolled, course of things.³

Roland Delattre: [Rituals are] those carefully rehearsed symbolic motions and gestures through which we regularly go, in which we articulate the felt shape and rhythm of our own humanity and of reality as we experience it, and by means of which we negotiate the terms or conditions for our presence among and our participation in the plurality of realities through which our humanity makes its passage.⁴

Catherine Bell: Ritualization is a way of acting that is designed and orchestrated to distinguish and privilege what is being done in comparison to other, usually more quotidian, activities.⁵

Catherine Bell: [Ritualization] can be described as the strategic production of expedient schemes that structure an environment in such a way that the environment appears to be the source of the schemes and their values.⁶

Catherine Bell: For the most part ritual is the medium chosen to invoke those ordered relationships that are thought to obtain between human beings in the here-and-now and non-immediate sources of power, authority, and value.⁷

T. William Hall, Richard B. Pilgrim, and Ronald R. Cavanagh: [Ritual is] a specific and usually repeated complex “language” of paradigmatic word and gesture.⁸

Lauri Honko: [Ritual is] traditional, prescribed communication with the sacred.⁹

S. G. F. Brandon: [Ritual is] action of an imitative or symbolical kind designed to achieve some end, often of a supernatural character, that could not be achieved through normal means by the person who performs it or on behalf of whom it is performed.¹⁰

Frits Staal: [Ritual is] pure [ideal] activity, without meaning or goal.¹¹

Evan Zuesse: [Ritual is] conscious and voluntary, repetitious and stylized symbolic bodily actions that are centered on cosmic structures and/or sacred presences.¹²

Ronald L. Grimes: Ritualizing transpires as animated persons enact formative gestures in the face of receptivity during crucial times in founded places.¹³

Ronald L. Grimes: Rites are sequences of action rendered special by virtue of their condensation, elevation, or stylization.¹⁴

Jan Snoek: Ritual behavior is a particular mode of behavior, distinguished from common behavior. Its performers are (at least part of) its own audience. In general, all human actions can be part of ritual behavior, including speech acts. However, in each particular case the large majority of these will be traditionally sanctioned as proper ritual actions. Most ritual behavior takes place at specific places and/or at specific times. Most ritual behavior is more formally stylized, structured, and standardized than most common behavior. Most ritual behavior is based on a script. Most ritual behavior is to some extent purposeful and
symbolically meaningful for its participants. At least those playing an active part consider themselves to be participating in non-common behavior.\textsuperscript{15}

Jan Snoek: A rite is the performance of an indivisible unit of ritual behavior.\textsuperscript{16}

Jan Snoek: A ceremony (or ritual) is a sequence of one or more rites, together framed by transitions from common to ritual, and from ritual to common behavior. These transitions are clearly recognizable for the participants; they may range from instantaneous to longer, more- or less standardized processes.\textsuperscript{17}

Jan Platvoet: [Ritual is] that ordered sequence of stylized social behaviour that may be distinguished from ordinary interaction by its alerting qualities which enable it to focus the attention of its audiences—its congregation as well as a wider public—onto itself and cause them to perceive it as a special event, performed at a special place and/or time, for a special occasion and/or with a special message. It effects this by the use of the appropriate, culturally specific consonant complexes of polysemous core symbols, of which it enacts several redundant transformations by multimedia performance, thereby achieving not only the smooth transmission of a multitude of messages—some overt, most of them covert—and stimuli, but also serving the strategic purposes—most often latent, sometimes manifest—of those who perform it \textit{ad intra}, within unified congregations or \textit{ad extra} as well as \textit{ad intra} in situations of plurality.\textsuperscript{18}

\textbf{Ethics}

David Craig: [Ritual is] a semi-scripted performance, the formal structure and frequent repetition of which helps make participants’ desires into meaningful expressions of the identities, bonds and purposes upheld by a religious community or a political association.\textsuperscript{19}

\textbf{Anthropology}

Jean S. La Fontaine: Ritual actions are seen as exemplifying in another medium the cultural values that find expression in statements about the world, society, man—statements which we call beliefs and which are elaborated in narratives of myths. The relation between belief and ritual action is thus derived from their common relation to underlying cultural elements, which they both express. The one must then be used to amplify the other.\textsuperscript{20}

Margaret Mead: [Ritual is the] ability of the known form to re invoke past emotion, to bind the individual to his own past experience, and to bring the members of the group together in a share experienced . . . [giving] people access to intensity of feelings at times when responsiveness is muted.\textsuperscript{21}

M. E. Combs-Schilling: [Ritual is] a circumscribed, out of the ordinary, multiple media event—recognized by insiders and outsiders as distinctively beyond the mundane—in which prescribed words and actions are repeated and crucial dilemmas of humanity are evoked and brought to systematic resolution.\textsuperscript{22}

Robbie Davis-Floyd: [Ritual is] a patterned, repetitive, and symbolic enactment of a cultural belief or value; its primary purpose is alignment of the belief system of the individual with that of society.\textsuperscript{23}

Maurice Bloch: Rituals are moments when the actors make themselves transparent so that other intentional minds can be read through them.\textsuperscript{24}

Bruce Kapferer: [Ritual is] a series of culturally recognized and specified events, the order of which is known in advance of their practice, and which are marked off spatially and
temporally from the routine of everyday life (even though such events might be vital to this routine).  

Bruce Kapferer: [Ritual is] a multi-modal symbolic form, the practice of which is marked off (usually spatially and temporally) from, or within, the routine of everyday life, and which has specified, in advance of its enactment, a particular sequential ordering of acts, utterances and events, which are essential to the recognition of the ritual by cultural members as being representative of a specific cultural type.  

Eugene d’Aquili and others: [Ritual behavior is] a subset of formalized behavior that involves two or more individuals in active and reciprocal communication and that (1) is structured; (2) is stereotyped and repetitive in occurrence over time; and (3) results in greater coordination of conspecifics toward some social action, purpose or goal.  

Eugene G. d’Aquili: [Ritual is] a sequence of behavior which is structured or patterned; which is rhythmic and repetitive (to some degree at least), that is, it tends to recur in the same or nearly the same form with some regularity; which acts to synchronize affective, perceptual-cognitive, and motor processes within the central nervous system of individual participants; and which, most particularly, synchronizes these processes among the various individual participants tending to eliminate aggression and to facilitate cohesion among participants.  

Eugene d’Aquili and Andrew B. Newberg: We define ritual behavior as a sequence of behavior that: (1) is structured or patterned; (2) is rhythmic and repetitive (to some degree at least), that is, tends to recur in the same or nearly the same form with some regularity; (3) acts to synchronize affective, perceptual-cognitive, and motor processes within the central nervous system of individual participants; and (4) most particularly, synchronizes these processes among the various individual participants.  

Claude Lévi-Strauss: Ritual is not a reaction to life; it is a reaction to what thought has made of life. It is not a direct response to the world, or even to the experience of the world; it is a response to the way man thinks of the world.  

Barbara Myerhoff: Ritual is an act or actions intentionally conducted by a group of people employing one or more symbols in a repetitive, formal, precise, highly stylized fashion.  

Victor Turner: I consider the term “ritual” to be more fittingly applied to forms of religious behavior associated with social transitions, while the term “ceremony” has a closer bearing on religious behavior associated with social states, where politico-legal institutions also have greater importance. Ritual is transformative, ceremony confirmatory.  

Victor Turner and Edith Turner: [Ritual is] formal behavior prescribed for occasions not given over to technological routine that have reference to beliefs in mystical beings or powers.  

Raymond Firth: By ceremony I understand an interrelated set of actions with a social referent, and of a formal kind, that is, in which the form of the actions is regarded as being significant or important, though not valid or efficacious in itself. A rite, on the other hand, is also a formal set of actions, but the form in which these are carried out is regarded as having a validity or efficacy in itself, through some special quality which may conveniently be termed of a mystical order, that is, not of the workaday world.  

Raymond Firth: Ritual [is] a formal set of procedures of a symbolic kind, involving a code for social communication and believed to possess a special efficacy in affecting technical and social conditions of the performers and other participants.  

Raymond Firth: Ceremonial or ceremony [is] a species of ritual in which . . . the emphasis is more upon symbolic acknowledgment and demonstration of a social situation than upon the efficacy of the procedures in modifying that situation. Whereas other ritual procedures are
believed to have a validity of their own, ceremonial procedures, while formal in character, are not believed in themselves to sustain the situation or effect a change in it. 

Raymond Firth: [A privilege ceremonial is] a set of activities carried out in a formal way, the performance being conceded as a social advantage enjoyed as of [sic] right by a particular persona or group.

Stanley J. Tambiah: [Ritual is] a culturally constructed system of symbolic communication. It is constituted of patterned and ordered sequences of words and acts, often expressed in multiple media, whose content and arrangement are characterized in varying degree by formality (conventionality), stereotypy (rigidity), condensation (fusion), and redundancy (repetition).

Pascal Boyer: I posit that human rituals are generally recognized as such by virtue of features that apply to many types of animal displays as well. Stereotype, repetition, and the rigid sequencing of elementary actions are all aspects that make animal and human ritual structurally similar.

Pascal Boyer: Religious rituals will be understood as any rituals the identification of which makes it necessary to activate religious assumptions.

Mary Douglas: Ritualism [is] a concern that efficacious symbols be correctly manipulated and the right words be pronounced in the right order. Ritualism is most highly developed where symbolic action is held to be most certainly efficacious.

Mary Douglas: [A ritualist is] one who performs external gestures without inner commitment to the ideas and values being expressed.

Max Gluckman: [Ritualization is] a stylized ceremonial in which persons related in various ways to the central actors, as well as these themselves, perform prescribed actions according to their secular roles; and that it is believed by the participants that these prescribed actions express and amend social relationships so as to secure general blessing, purification, protection, and prosperity for the persons involved in some mystical manner which is out of sensory control.

Max Gluckman: [Ceremonial is] any complex organisation of human activity which is not specifically technical or recreational and which involves the use of modes of behaviour which are expressive of social relationships.

Monica Wilson: [Ritual is] the symbolic enactment of relationships between man and what is conceived of as transcendental reality.

Roy Rappaport: [Liturgy is] the performance of more or less invariant sequences of formal acts and utterances not encoded by the performers.

James Fernandez: [Ritual is] the acting out of metaphoric predication upon inchoate pronouns which are in need of movement.

Edmund Leach: [Ritual is] culturally defined sets of behavior.

Edmund Leach: [Ritual] denotes those aspects of prescribed formal behaviour which have no direct technological consequence.

Terence S. Turner: [Rituals are] formulaic patterns of symbolic action for ordering or controlling relatively disorderly or uncontrollable situations by controlling the hierarchical relationship between the levels of the structure within which the relations in question are defined.

S. F. Nadel: When we speak of “ritual” we have in mind first of all actions exhibiting a striking or incongruous rigidity, that is, some conspicuous regularity not accounted for by the professed aims of the actions. Any type of behaviour may thus be said to turn into a “ritual” when it is stylized or formalized, and made repetitive in that form.
Raymond Firth: [Ritual is] a kind of patterned activity oriented towards the control of human affairs, primarily symbolic in character with a non-empirical referent, and as a rule socially sanctioned.\textsuperscript{52}

Émile Durkheim: [Rites are] determined modes of action.\textsuperscript{53}

Caroline Humphrey and James Laidlaw: Action is ritualized if the acts of which it is composed are constituted not by the intentions which the actor has in performing them, but by prior stipulation. . . . In adopting the ritual stance one accepts . . . that in a very important sense, one will not be the author of one’s acts.\textsuperscript{54}

**Sociology**

Pierre Bourdieu: [A rite is] a performative practice that strives to bring about what it acts or says.\textsuperscript{55}

Steven Lukes: [Ritual is] rule-governed activity of a symbolic character which draws the attention of its participants to objects of thought and feeling which they hold to be of special significance.\textsuperscript{56}

George A. Theodorson: [Ritual is] symbolic behavior that is repeated at appropriate times, expressing in a stylized, overt form some value or concern of a group (or individual).\textsuperscript{57}

Erving Goffman: [Ritual is] a perfunctory, conventionalized act through which an individual portrays his respect and regard for some object of ultimate value to that object of ultimate value or to its stand-in.\textsuperscript{58}

Robert Bocock: [Ritual is] symbolic use of bodily movement and gesture in a social situation to express and articulate meaning.\textsuperscript{59}

Orrin Klapp: [Ritual is] nondiscursive gestural language, institutionalized for regular occasions, to state sentiments and mystiques that a group values and needs.\textsuperscript{60}

Jack Goody: [Ritual is] a category of standardized behavior (custom) in which the relationship between the means and the end is not “intrinsic.”\textsuperscript{61}

Garry Hesser and Andrew Weigert: [Liturgy is] a public religious performance involving two or more actors, either individuals or teams.\textsuperscript{62}

**Ethology**

Julian Huxley: [Ritualization is] the adaptive formalization and canalization of motivated human activities so as to secure more effective communicatory (“signalling”) function, reduction of intra-group damage, or better intra-group bonding.\textsuperscript{63}

**Business, Consumer Research, Advertising**

Dennis Rook: The term ritual refers to expressive, symbolic activity constructed of multiple behaviors that occur in a fixed, episodic sequence, and tend to be repeated over time. Ritual behavior is dramatically scripted and acted out and is performed with formality, seriousness, and inner intensity.\textsuperscript{64}

**Education**

Peter McLaren: Ritualization is a process which involves the incarnation of symbols, symbol clusters, metaphors, and root paradigms through formative bodily gesture. As forms of enacted meaning, rituals enable social actors to frame, negotiate, and articulate their phenomenological existence as social, cultural, and moral beings.\textsuperscript{65}
History

Richard Trexler: [Ritual is] formal behavior . . . that, in specific contexts of space and time, becomes relatively fixed into those recognizable social and cultural deposits we call behavioral forms. The purpose of ritual is to achieve goals. . . . The result of ritual action is, finally, the small- or large-scale transformation of both the actor and the audience. 66

Music

Christopher Small: [Ritual is] a form of organized behavior in which humans use the language of gesture, or paralanguage, to affirm, to explore and to celebrate their ideas of how the relationships of the cosmos (or a part of it), operate, and thus of how they themselves should relate to it and to one another. Through their gestures, those taking part in the ritual act articulate relationships among themselves that model the relationships of their world as they imagine them to be and as they think (or feel) that they ought to be. 67

Theology

E. L. Mascall: Properly the word “ritual” signifies the words of a liturgical service and is therefore contrasted with “ceremonial [the actions of the service].” 68

Urban T. Holmes: [Ritual is] the repetition of those symbols which evoke the feeling of that primordial event which initially called the community into being with such power that it effects our presence at that event . . . in other words, represents the primordial event. 69

Evelyn Underhill: [Worship is the] response of the creature to the Eternal. 70

Psychology, Psychiatry, Neuropsychology

Erik Erikson: [Ritualization is] an agreed-upon interplay between at least two persons who repeat it at meaningful intervals and in recurring contexts. 71

Janine Roberts: Rituals are coevolved symbolic acts that include not only the ceremonial aspects of actual presentation of the ritual, but the process of preparing for it as well. It may or may not include words, but does have both open and closed parts which are “held” together by a guiding metaphor. Repetition can be a part of rituals through either the content, the form, or the occasion. There should be enough space in therapeutic rituals for the incorporation of multiple meanings by various family members and clinicians, as well as a variety of levels of participation. 72

Justin L. Barrett: [Ritual is] an event during which an agent acts on someone or something to bring about a state of affairs that would not naturally flow from the action. 73

Women’s / Gender Studies

Judy Grahn: At base, rituals and rites mean public menstrual practices. Repeated practices that women developed in order to teach, confirm, and make social the powers of menstruation were called by words derived from ritu. 74

Literature, Literary Criticism

René Girard: Ritual is nothing more than the regular exercise of “good” violence. 75
Appendix 2: Ritual Studies Codes

These codes were originally developed for the purpose classifying submissions to the Journal of Ritual Studies.

1. Component Codes
   A. Action (repetition, movement, dance, performance, mime, rhythm, gesture, play, work)
   B. Space (geography, environment, architecture, earth, shrines, sacred places, museums)
   C. Time (season, holiday, repetition, calendar)
   D. Objects (masks, costumes, fetishes, icons, art, gifts, blood)
   E. Symbol, metaphor, culture, tradition
   F. Group (role [e.g., priest, rabbi], kinship, class, caste, family, children, gender, hierarchy, ethnicity, acculturation, society, culture)
      (1) Women in ritual
      (2) Men in ritual
   G. Self (body, brain, feeling, knowledge, states of consciousness, mood, experience, self/other, the senses)
   H. Divine beings (gods, demons, spirits, animals, saints, ancestors)
   I. Language (poetry, word, story, texts, myth, speech, sermons, mantras, narrative)
   J. Quality (e.g., color or shape), quantity, theme (e.g., evil)
   K. Cosmology (belief, classification, worldview)
   L. Music (sound, song)

2. Type Codes
   A. Rites of passage
      (1) General theoretical works on rites of passage
      (2) General descriptive, ethnographic, comparative works on rites of passage
      (3) Birth and childhood (couvade, naming, churing)
      (4) Initiation
         (A) Initiation: puberty, education (circumcision, clitoridectomy, manhood, womanhood, baptism, education, religious education)
         (B) Initiation: ordination, succession, secret societies (priesthood, sororities, fraternities, sodalities, cults)
      (5) Marriage rites
      (6) Funerary rites (mortuary rites, death, mourning, unction, burial, cremation, abortion)
      (7) Experimental and nontraditional rites of passage
      (8) Rites of passage in literature and art
      (9) Rites of passage in business, industry, and law
      (10) Territorial passage: pilgrimage, journey, relocation
   B. Festivals (celebrations, feasts, carnivals, contests, sports, games)
   C. Pilgrimage (guests, processions, parades)
   D. Purification (farts, pollution, taboo, sin, confession, consecration)
   E. Civil ceremony (royal rites, enthronement, legal ceremony, warfare)
F. Rites of exchange (hunting, agricultural rites, ritual ecology, meals, offerings, food, consumption, potlatch)
G. Sacrifice (scapegoating, ritual warfare, decapitation, cannibalism, executions, violence, atonement)
H. Worship (liturgy, prayer, spirituality, sacraments, devotion, puja)
   (1) Conversion, revivals
I. Magic (fertility, divination, sorcery, oracles)
J. Healing rites (shamanism, psychedelics, exorcism, illness, therapy, dream incubation, possession, ecstasy)
K. Interaction rites (animal ritualization, habit, secular ritual)
L. Meditation rites (contemplation, spirituality, trance)
M. Rites of inversion (rites of rebellion, clowning, joking, obscenity, revitalization rites)
N. Ritual drama (pageants, entertainment rites, media ritual)
O. Experimental rites (new age, creativity, invention, parashamanism, ritual in new religious movements)
P. Commemorative rites

3. Tradition Codes
   A. Comparative or cross-cultural
   B. Hinduism
   C. Jainism
   D. Sikhism
   E. Zoroastrianism
   F. Buddhism
   G. Confucianism
   H. Taoism
   I. Shinto
   J. Judaism (Jewish studies)
   K. Christianity
   L. Islam
   M. Tribal, folk (specify: __________________________)
   N. “New,” sectarian (specify: ______________________)
   O. Other (specify: ________________________________)

4. Discipline Codes
   A. Religious studies, ethics, history of religions
   B. Theology, liturgics
   C. Anthropology, ethnography
      (1) Fieldwork
      (2) Folklore
   D. Sociology, social psychology
   E. Literature, literary criticism, comparative literature
   F. Philosophy, ethics
   G. History, classics, area studies
   H. Communications, journalism, media studies
   I. Psychology, therapy
   J. Education
   K. Performance studies, theatre
L. Music, musicology, ethnomusicology  
M. Dance  
N. Kinesics, kinesiology  
O. Linguistics, languages (French, Spanish, etc.)  
P. Art, aesthetics  
Q. Architecture  
R. Political science, economics  
S. Business  
T. Law  
U. Medicine, genetics  
V. Biology, environmental studies  
W. Physics, chemistry  
X. Women’s studies  
Y. Ethnic studies (black, Hispanic, Native American)  
Z. Area studies (e.g., American studies, Asian studies)  
AA. Film studies  
BB. Archaeology  
CC. Ethology  

5. Location Codes  
A. Comparative or cross-cultural  
B. North America  
C. Latin America  
D. Africa  
   (1) North  
   (2) Sub-Saharan  
E. Europe  
   (1) Western (central)  
   (2) Eastern  
   (3) Southern  
   (4) Northern  
F. Middle East (Near East, West Asia)  
G. Asia  
   (1) South Asia (India, Sri Lanka, etc.)  
   (2) China, Korea  
   (3) Japan  
H. Southeast Asia  
I. Australia and Oceania  
J. Circumpolar regions  
K. Caribbean  
L. Other________________________________________  

6. Period Codes  
A. Prehistoric  
B. 2000 BCE–600 BCE  
C. 6th cent. BCE–3rd cent. CE  
D. 4th cent.–8th cent.  
E. 9th cent.–16th cent.
F. 17th cent.–19th cent.
G. 20th–21st cent.
Appendix 3: Types of Ritual

This is a further revision of the original *Journal of Ritual Studies* type codes.

1. Rites of passage [based on life-stage scenarios]
   A. birth, birthdays, couvade, naming
   B. circumcision, clitoridectomy, subincision
   C. puberty, initiation
   D. weddings, kin-making
   E. funerals, mourning

2. Seasonal rites
   A. new year
   B. solstices, equinoxes
   C. harvest
   D. spring

3. Status conferral rites
   A. ordination
   B. coronation, knighting, enthronement
   C. initiation into orders and societies

4. Status maintenance rites [interaction rites]
   A. handshaking
   B. bowing, deference
   C. decorum, etiquette

5. Status reversal rites
   A. clowning, obscenity, joking
   B. annulment
   C. defrocking
   D. excommunication
   E. deconsecration

6. Celebration rites
   A. feasts
   B. displays, shows
   C. festivals
   D. carnivals
   E. entertainment rites, ritual drama, pageants

7. Rites of mobility
   A. greeting, departing
   B. pilgrimage
   C. procession
   D. parade
   E. quest

8. Purification rites
   A. fasts
   B. baptism, baths
C. confession
D. avoidance, taboo
E. sweating, vomiting

9. Rites of exchange
   A. offerings, trade
   B. gift-giving
   C. meal-taking
   D. propitiation
   E. potlatch
   F. currency usage
   G. cargo system rites

10. Sacrificial rites
    A. decapitation, execution
    B. cannibalism
    C. ritual warfare
    D. atonement

11. Agonistic rites
    A. contests, races
    B. games
    C. ritual warfare
    D. protest marches, picketing, civil disobedience

12. Consecration rites
    A. hallowing objects
    B. sanctifying spaces
    C. dedicating buildings

13. Ceremony [civil and legal rites]
    A. courtroom procedures [or other rules of order]
    B. ceremonies of surrender or reduction
    C. coronation, knighting
    D. inauguration, impeachment

14. Commemoration
    A. remembering ancestors
    B. remembering historic events
    C. remembering mythic events or origins

15. Mystical rites [inducing altered states of consciousness]
    A. possession
    B. trance
    C. meditation
    D. psychotropic ingestion
    E. dream incubation
    F. vision quest

16. Magical rites
    A. healing
    B. divining, oracles
    C. cursing, sorcery
    D. conjuring
E. exorcism
F. hunting
G. fertility liturgy
H. prayer
I. thanksgiving
J. praise
K. singing, chanting
L. domestic devotions
M. preaching, oratory

17. Ritual drama
   A. entertainment rites
   B. pageants
   C. liturgical, or chancel, drama
   D. mystery and morality plays

18. “New” rites
   A. ritual experiment
   A. aesthetics rites
Appendix 4: Types of Ritual Infelicity

Terms in regular font are those of J. L. Austin. Terms in *italics* are those of Ronald L. Grimes.76

1. Misfire (act purported but void)
   A. Misinvocation (act disallowed)
      (1) Nonplay (lack of accepted conventional procedure)
      (2) Misapplication (inappropriate persons or circumstances)
   B. Misexecutions (act vitiated)
      (1) Flaw (incorrect, vague, or inexplicit formula)
      (2) Hitch (incomplete procedure)

2. Abuse (act professed but hollow)
   A. Insincerity (lack of requisite feelings, thoughts, or intentions)
   B. Breach (failure to follow through)
   C. Gloss (procedures used to cover up problems)
   D. Flop (failure to produce appropriate mood or atmosphere)

3. Ineffectuality (act fails to precipitate anticipated empirical change)

4. Violation (act effective but demeaning)

5. Contagion (act leaps beyond proper boundaries)

6. Opacity (act unrecognizable or unintelligible)

7. Defeat (act discredits or invalidates acts of others)

8. Omission (act not performed)

9. Misframe (genre of act misconstrued)
Appendix 5: Stages of Ritual Development


<table>
<thead>
<tr>
<th>Psychosocial Stage</th>
<th>Ritual Element</th>
<th>Ritual Excess</th>
<th>Virtues/Antipathies</th>
<th>Psychological Issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infancy</td>
<td>numinous</td>
<td>idolism</td>
<td>hope/withdrawal</td>
<td>basic trust vs. basic mistrust</td>
</tr>
<tr>
<td>Early childhood</td>
<td>judicious</td>
<td>legalism</td>
<td>will/compulsion</td>
<td>autonomy vs. shame and doubt</td>
</tr>
<tr>
<td>Play age</td>
<td>dramatic</td>
<td>moralism-impersonation</td>
<td>purpose/inhibition</td>
<td>initiative vs. guilt</td>
</tr>
<tr>
<td>School age</td>
<td>formal</td>
<td>formalism</td>
<td>competence/inertia</td>
<td>industry vs. inferiority</td>
</tr>
<tr>
<td>Adolescence</td>
<td>ideological</td>
<td>totalism</td>
<td>fidelity/repudiation</td>
<td>identity vs. confusion</td>
</tr>
<tr>
<td>Young adulthood</td>
<td>affiliative</td>
<td>elitism</td>
<td>love/exclusivity</td>
<td>intimacy vs. isolation</td>
</tr>
<tr>
<td>Adulthood</td>
<td>generational</td>
<td>authoritarianism</td>
<td>care/rejectivity</td>
<td>generativity vs. stagnation</td>
</tr>
<tr>
<td>Mature adulthood</td>
<td>integral</td>
<td>dogmatism (sapientism)</td>
<td>wisdom/disdain</td>
<td>integrity vs. despair</td>
</tr>
</tbody>
</table>
Appendix 6: Common Errors in Using Fieldwork Equipment

1. General
   A. Treating equipment as if it were an accessory, like a hat, rather than as an extension of yourself, like your arm
   B. Not knowing your equipment like the back of your hand, e.g., not knowing what each jack or button is for; in short, not practicing until you are skilled

2. Notebooks, notes, note-taking, word processing
   A. Not taking any notes
   B. Keeping only a log (record of calls and contacts)
   C. Taking notes that only you can read now, so that later neither you nor anyone else can make sense of them
   D. Taking too few, too sporadic, or too brief notes
   E. Not putting notes in a word processor so they can be copied easily onto write-ups, moved, shared, or easily indexed
   F. Not using full headers (title, date, keywords, etc.)
   G. Not knowing how to use the indexing function of your word processor

3. Video camera
   A. Not turning it on; thinking it’s on when it’s off; thinking it’s off when it’s on. You may laugh at this warning, but you will also be surprised how often it happens even among experienced field researchers.
   B. Not using a tripod. Few things are more irritating than a constantly bouncing camera. Every little movement with a camera looks big on a big screen.
   C. Not knowing when to put your tripod aside. Tripods can also destroy your mobility when you most need it. When things move quickly or become intimate, a tripod can inhibit your ability to follow or interact with action.
   D. Not wearing headphones, thus being unaware that your sound is poor or, worse, nonexistent
   E. Shooting toward a window or other backlit source, which will cause faces to be dark on the screen
   F. Using low-quality, cheap, off-brand tapes or SD cards that are too slow to keep up highly compressed video
   G. Failing to have completely recharged batteries (always check; use the A-V adaptor when you can, then there are fewer surprises); failing to have at least one backup battery
   H. Failing to turn on the in-line microphone switch (when using an external microphone that has one), or failing to have a good battery in this mike
   I. Not getting the microphone(s) close enough to the person you are recording. (This is the mistake that most often ruins interview recording.) Being close enough for video usually does not mean that you are close enough for audio.
   J. Having background noises (e.g., traffic, TV, nervously tapping the table) or picking up the sounds of the recorder’s own motor by placing the microphone on top of the recorder itself. If the microphone has a foam windscreens, use it when outside even though it may not be a windy day.
   K. Nervous focus. The autofocus on some cameras can be jumpy, so if you can work with it turned off (that is, with your subject is relatively still), do so.
L. Focusing between two subjects. If you have two subjects and you aim between them, the autofocus of most cameras will focus on the wall behind them.

M. Not having an extension cord when you need one

N. Not having a long enough microphone cord when you have to be a long way back from your subject

O. Excessive zooming and panning. Zooming or panning is mainly useful for getting quickly to another kind of shot, but the zoom or pan itself will probably be cut from the final draft.

P. Not having the right adapters or cables for the power or audio sources you will encounter

4. Video editing
   A. Not having the right hardware: three or four large, fast hard drives; a good video card; a good motherboard; adequate power supply and cooling fans. Most laptops are not up to the task of video editing.
   B. Not having the right software, usually Adobe Premier Pro or Final Cut Pro
   C. Not knowing how to use your editing software
   D. Overuse of flashy transitions
   E. Poor sound quality
   F. Inability to export to useful formats
   G. When capturing from a video camera, leaving on the date or counter, which will then be permanently recorded on your output version

5. Microphone(s)
   A. Assuming the built-in one is good enough (it usually isn’t)
   B. Not using the right kind of microphone for the job
   C. Using a low-quality microphone
   D. Not having the microphone close enough (the most serious, most common A-V error)
   E. Not checking the microphone battery
   F. Not carrying fresh extra batteries
   G. Not carrying a microphone extension cord

6. Transcribing
   A. Not knowing how to transcribe from your recorder, computer, or video camera’s sound track
   B. Over- or undertranscribing; transcribing without a clear purpose
   C. Over- or underediting transcriptions

7. Digital still camera
   A. Poor viewfinder or one that can’t be seen in bright sun
   B. Not having a large enough memory card and therefore running out of space
   C. Poor framing; tilting the camera
   D. Wrong exposure or speed
   E. Over-flash
   F. Resolution too low
   G. Not editing, or not editing well
   H. Not having decent editing software, e.g., Adobe Photoshop

8. Tripod
   A. Assuming that a tripod isn’t worth the trouble
B. Not knowing when a tripod is necessary and when it is, in fact, more trouble than it's worth
C. Legs not evenly extended, or floors is uneven, so picture slants
D. Heads too loose or too tight
E. Camera not tightly mounted

9. Audio recorder
A. Not getting the microphone close enough to the person you are recording. This is, by far, the most common error in fieldwork technology.
B. Failing to have fresh or completely recharged batteries. When you are recording, many machines do not warn you that your batteries are low or dead, so check frequently. Using an AC adapter is best. New alkaline batteries are next-to-best.
C. Turning on the pause button and then failing to release it. Thus, you think you are recording, but you are not.
D. Failing to turn on the in-line microphone switch (if you are using the sort that has one), or failing to have a good battery in this switch. It is a small button cell. Always carry a spare.
E. Using voice-recording activator; it quits recording if there are three or four seconds of silence. Silence can tell you important things, so don’t suppress silence until you are ready to do so deliberately in the editing phase.
F. Having background noises (e.g., traffic, TV, nervously tapping the table) or picking up the sounds of the recorder’s own motor by placing the microphone on top of the recorder itself
G. Failing to use microphone’s foam windscreen when outside
H. Not having an extension cord when you need one
I. Not having the proper cables or adapters
Appendix 7: Research Questions and Theses

1. The Question
   a. This is the question that you want to put to your data. You are not merely surveying data but asking a question of it. Do not merely report. Query what you study. Therefore formulate carefully the question that you want to ask of your material.
   b. Restrict yourself to one question. A weak question generates a weak thesis. No question, no thesis. If you have several questions, they should be subquestions of the controlling, or guiding, question. If you pose multiple questions, think carefully about their relationship to one another, and ask yourself whether each question deserves its own paper.

2. The Thesis
   a. State this in one sentence if you can; doing so will help you locate problems in it. Your thesis is the answer you anticipate getting to your question. Even if you have only a hunch rather than a demonstrable thesis, say what it is. Guess at the answer if you have to. Later, when you know more, you can change it.
   b. Resist the temptation to write several theses. Write one, then revise it as your writing progresses.
   c. Troubleshoot your thesis (see Appendix 8: Troubleshooting Theses). A lame thesis produces a lame article or book.

3. Counterarguments
   a. For every good thesis there must be at least one counterthesis. If you can’t think of one, you don’t have a real, which is to say, debatable thesis. Instead, you probably have a statement of the obvious, a truism, or tautology.
   b. Strong papers do not avoid counterarguments. In fact, silence about possible counterarguments is usually a cover-up for insecurity or a weak argument.
   c. Therefore, anticipate and articulate possible counterarguments. Ask: Who would disagree with my central claim? What criticisms might be levied? (In the paper itself you should, of course, refute these counterarguments.)
Appendix 8: Troubleshooting Theses


Try to summarize the core of your thesis in a single sentence. Then ask whether it suffers from one or more of the following maladies:

1. Go-nowhere thesis
   A. Self-evident thesis. Relies on what “everybody” knows. States the obvious or is merely definitional (“Let \( x = y \).”)
      (1) Example: “Everybody deserves to be treated fairly.”
         (A) Cure: Make a claim, take a risk, argue for a point of view. Saying something that is debatable or even wrong is better than saying nothing.
      (2) Example: “Ritual is the worship of divine beings.”
         (A) Cure: Never use a definition as a thesis. However, you could argue that this definition is more useful than some other (or all other) definitions.
   B. Merely personal thesis. Is merely private; there are no shared grounds for discussion or debate.
      (1) Example: “The *Gita* is more profound than the Psalms.”
         (A) Cure: Specify for whom this is true.
         (B) Cure: Lay out the criteria for profundity. Propose a profundity scale and then measure both documents by it.
      (2) Example: “Wearing religious garb is merely a way of being pretentious.”
         (A) Cure: Get rid of the “merely.”
         (B) Cure: Specify the conditions under which it is pretentious, and the conditions under which it is something else, say, respectful.

2. Underpowered thesis
   A. One-dimensional thesis. Mentions an idea but makes no specific or substantive claim about it.
      (1) Example: “A situation not receiving as much attention as it deserves are the obstacles that women students face when pursuing Buddhist ordination.”
         (A) Cure: Make a claim with an edge, e.g., “Certain Buddhist principles imply that women are worthy candidates for ordination. These principles should override others which suggest that women ought not be ordained.” Or, “Without women practicing, meditation is not truly Buddhist.”
   B. Umbrella thesis. Multiple, diverse ideas are loosely linked into a single thesis. Too many ideas are rolled into a single, muddy claim.
      (1) Example: “Ritual plays a major role not only in national politics but also in family and campus life.”
         (A) Cure: Specify the role, e.g., constitutive? Destructive?
         (B) Cure: Separate the two claims (national and domestic) and pursue only one.
C. List-generating thesis. A thesis that generates “points” but with no clear claim about their relationship.

(1) Example: “Religion consists of myth, ritual, ethics, theology, religious institutions, and religious experience.”

(A) Cure: Figure out what the list implies. For example, you could claim that myth, ritual, etc., work together systematically to generate religion. Show what happens if they are not systematically related.

(B) Cure: Show that a religion is diminished if one of the components is missing.

(2) Example: “Rites of passage have three phases.”

(A) Cure: Consider rites that seem to have two or eight or . . .

(B) Cure: Show that other kinds of ritual also have three phases, so the theory isn’t well enough focused to exclude rites that are not rites of passage.

D. Generic thesis. Thesis is too general; the claim could apply to several other topics, or the claim is so large that one could never argue it successfully.

(1) Example: “Spirituality is good for the soul.”

(A) Cure: Show that it is better than something else, e.g., sex, moviegoing.

(2) Example: “Without ritual there would be no war.”

(A) Cure: Consider “Without money/sex/food/ men there would be no war.” How would you prove any of the claims wrong?

E. Big-think thesis. Invokes hot topics, current jargon, or impressive language, but, in the end, relies on facile generalizations.

(1) Example: “Ritual is currently facing a postmodern dilemma.”

(A) Cure: Substitute some other buzzword, e.g., “homophobic,” “multicultural,” and you’ll see that your claim doesn’t say much; it’s too vague.

(2) Example: “Multiculturalism is a postcolonial phenomenon.”

(A) Cure: Ditto.

3. Multiple theses

A. Hydra-headed thesis. There is a thesis but it has two or more distinct claims in need of demonstration.

(1) Example: “Mahatma Gandhi and Martin Luther King Jr. were revolutionaries in the 1960s.”

(A) Cure: Focus on one of the figures.

(B) Cure: Compare the two, e.g., Gandhi was more revolutionary than King.

B. Shadow thesis. Has a thesis, but makes additional claims that sound like thesis statements and thus compete with, or distract from, the main thesis.

(1) Example: The claim “Joseph Campbell is Jung’s best-known disciple,” followed in the next paragraph by the claim “Joseph Campbell fails to understand C. G. Jung” without clarifying the relationship between the two claims.

(A) Cure: Cut the shadow claim or turn the shadow into the thesis. In this case, the second claim is stronger than the first one, so cut the first
claim; otherwise, you’re in a squabble over something trivial, i.e., the word “best-known.”

4. Cryptic thesis (because of):
   A. Ambiguous terms. Thesis has terms that beg for clear definition.
      (1) Example: “Altering forms of protest against globalism would help deter victimization.”
      (A) Cure: Define “forms of protest” and “victimization” and narrow the thesis.
   B. Hidden freight. Thesis contains words or phrases that need unpacking, thus generating potential subtheses.
      (1) Example: “Neoshamanic entrepreneurs rip off Native spirituality.”
      (A) Cure: Get rid of all but one of the loaded terms: “neoshamanic,” “entrepreneurs,” “rip off,” “Native,” “spirituality.”
   C. Excessive reliance on context. Thesis can’t stand alone as an assertion.
      (1) Example: “Technology is transforming scripture. Once a simple tool, the holy book is now becoming a complex electronic device.”
   D. Buried or mixed intentions. Author’s intention is not discernible from the thesis statement but has to be inferred or guessed at.
      (1) Example: “Religion in the public schools, when supported by city finds, would promote broader and more active citizen involvement in local community affairs.”
      (A) Cure: Figure out whether your central aim is to change the curriculum, get people involved, or raise money.
## Appendix 9: Santa Fe Fiesta Schedule, 2007

<table>
<thead>
<tr>
<th>Event</th>
<th>Date and Time</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>May</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03 Competition for Don Diego de Vargas</td>
<td>7:00 p.m.</td>
<td>Lensic Performing Arts Theater</td>
</tr>
<tr>
<td>05 Baile de Mayo</td>
<td>7:00–midnight</td>
<td>College of Santa Fe, Alumni Hall</td>
</tr>
<tr>
<td><strong>June</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>08 Announcement of the Fiesta Queen</td>
<td>8:00 p.m.</td>
<td>Ohkay Casino</td>
</tr>
<tr>
<td>17 Knighting and Coronation. Procession to Rosario Chapel</td>
<td>3:00 p.m.</td>
<td>Cathedral Basilica of Saint Francis of Assisi</td>
</tr>
<tr>
<td>18–24 Novenas</td>
<td>6:00 a.m.</td>
<td>Rosario Chapel</td>
</tr>
<tr>
<td>24 Return Procession to the Cathedral</td>
<td>4:30 p.m.</td>
<td>Rosario Chapel</td>
</tr>
<tr>
<td>25 Novena</td>
<td>6:00 a.m.</td>
<td>Cathedral Basilica of Saint Francis of Assisi</td>
</tr>
<tr>
<td><strong>July</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>03 Las Vegas Royalty Contest Selection</td>
<td></td>
<td>Las Vegas</td>
</tr>
<tr>
<td>04 Las Vegas Mass, Coronation, Dinner, Dance</td>
<td>5:30 p.m.</td>
<td>Las Vegas</td>
</tr>
<tr>
<td>07 Las Vegas Parade</td>
<td>9:00 a.m.</td>
<td></td>
</tr>
<tr>
<td>11 Espanola Fiestecita</td>
<td>to be announced</td>
<td>to be announced</td>
</tr>
<tr>
<td>14 Taos Fiestecita</td>
<td>5:00 p.m.</td>
<td></td>
</tr>
<tr>
<td>20 Taos Mass, Coronation, Event on the Taos Plaza</td>
<td>5:30 p.m.</td>
<td>Our Lady of Guadalupe (Taos)</td>
</tr>
<tr>
<td>22 Taos Parade</td>
<td>1:00 p.m.</td>
<td></td>
</tr>
<tr>
<td><strong>August</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26 Pre-Fiesta Show</td>
<td>4:30–8:30 p.m.</td>
<td>Plaza</td>
</tr>
<tr>
<td><strong>September</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>01 Labor Day Arts and Crafts</td>
<td>9:00 a.m.–6:00 p.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>01 Santa Fe Pre-Fiesta Show</td>
<td>4:30–8:30 p.m.</td>
<td>Corner of Federal Place and Paseo de Peralta</td>
</tr>
<tr>
<td>01 Santa Fe Night-Light Parade</td>
<td>8:30 p.m.</td>
<td>Fort Marcy</td>
</tr>
<tr>
<td>02 Labor Day Arts &amp; Crafts</td>
<td>9:00 a.m.–6:00 p.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>02 Mariachi Extravaganza with Mariachi Sangre Mexicana</td>
<td>7:30 p.m.</td>
<td>Santa Fe Opera</td>
</tr>
<tr>
<td>03 Labor Day Arts and Crafts</td>
<td>9:00 a.m.–6:00 p.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>04 Special City Council Meeting</td>
<td>5:00 p.m.</td>
<td>City Council Chambers</td>
</tr>
<tr>
<td>04 Fiestecita (by invitation only)</td>
<td>6:00–9:00 p.m.</td>
<td>El Museo Cultural de Santa Fe</td>
</tr>
<tr>
<td>Event</td>
<td>Time</td>
<td>Location</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-----------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Historical Lecture: Women on the Camino Real by Henrietta M. Christmas</td>
<td>6:00 p.m.</td>
<td>St. Francis Auditorium, Museum of Fine Arts</td>
</tr>
<tr>
<td>Mariachi Matinee featuring Mariachi Azteca de Sol and Mariachi Tepeyac</td>
<td>2:00–4:00 p.m.</td>
<td>Lensic Performing Arts Theatre</td>
</tr>
<tr>
<td>Burning of Zozobra</td>
<td>3:00 p.m.–dusk</td>
<td>Fort Marcy Park</td>
</tr>
<tr>
<td>Arts, Crafts, and Food Booths</td>
<td>9:00 a.m.–6:00 p.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>Entertainment on the Plaza</td>
<td>10:00 a.m.–12:00 p.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>Pregon (proclamation) de La Fiesta</td>
<td>6:00 a.m.</td>
<td>Rosario Chapel</td>
</tr>
<tr>
<td>City and State Opening of Fiesta</td>
<td>12:00 noon</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>Entrada of Don Diego de Vargas</td>
<td>2:00 p.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>Fiesta at the Lensic, featuring Mariachi Azteca de Sol and Mariachi Tepeyac</td>
<td>7:30 p.m.</td>
<td>Lensic Performing Arts Theatre</td>
</tr>
<tr>
<td>Entertainment on the Plaza</td>
<td>10:00 a.m.–12:00 p.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>Desfile de Los Ninos (children’s parade)</td>
<td>9:00 a.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>Queen’s Audiencia (audience)</td>
<td>11:30 a.m.–12:30 p.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>Grand Baile (grand ball)</td>
<td>6:00–11:00 p.m.</td>
<td>El Dorado Hotel</td>
</tr>
<tr>
<td>Entertainment on the Plaza</td>
<td>10:00 a.m.–5:00 p.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>Solemn Procession</td>
<td>9:30 a.m.</td>
<td>From the Palace of the Governors to St. Francis Cathedral Basilica</td>
</tr>
<tr>
<td>Pontifical Mass</td>
<td>10:00 a.m.</td>
<td>St. Francis Cathedral Basilica</td>
</tr>
<tr>
<td>Desfile de la Gente (the Historical-Hysterical Parade)</td>
<td>1:00 p.m.</td>
<td>From De Vargas Mall down Paseo de Peralta to the Palace by way of Sandoval, Alameda, and Guadalupe Streets, then back to De Vargas Mall</td>
</tr>
<tr>
<td>Closing Ceremony</td>
<td>5:30 p.m.</td>
<td>Santa Fe Plaza</td>
</tr>
<tr>
<td>Mass of Thanksgiving and Candlelight Procession</td>
<td>7:00 p.m.</td>
<td>St. Francis Cathedral Basilica, Cross of the Martyrs</td>
</tr>
</tbody>
</table>
Appendix 10: The Santa Fe Fiesta Proclamation

Date: September 16th, 1712.

In the Villa of Santa Fe, on the sixteenth day of the month of September of the year seventeen hundred and twelve, gathered and met together in the house of residence of the General, Juan Paez Hurtado, Lieutenant Governor and Captain General, because the official meeting houses were unfit as a result of the continuous rains that have fallen since the thirteenth day of the present month, as also the lightning storms not seen before at the time of the year, the purpose being that, recalling how this Villa had been reconquered on the Fourteenth day of September of the past year of sixteen hundred and ninety two by General Don Diego de Vargas Zapata Luján Ponce de León, Marqués de la Nava de Barcinas, and that in twenty years no fiestas had been observed, as this Villa should have, in honor of the Salutary Cross of Our Redemption, and so that in the future the said fourteenth day be celebrated with Vespers, Mass, Sermon and Procession through the Main Plaza, all the gentlemen of the Illustrious City Council, Justice and Magistrate, remaining bound to its observance by this writ, through the solemn oath which those of the Present City Council made at the hands of the Reverend Father Guardian of said Villa, Fray Antonio Camargo, who said Illustrious City Council had invited to graciously attend said meeting with the rest of the citizens of said Villa, especially those who have received decorations, and former council members, being that a formal invitation had already been presented by the Captain Alfonso Rael de Aguilar, Magistrate Ordinary, and the Adjutant and Regent, Salvador Montoya, to the Lord Marqués of La Peñuela, Governor and Captain General of this Kingdom, in order that his Lordship might assist at said meeting as President, who in turn gave an order to the aforesaid his Lieutenant Governor to preside over it, who in compliance with it thus carried it out. And said Fiesta, since the Fourteenth Day was past, which is the one designated for future years, we determined to celebrate on the seventeenth Day, which is the one in which the Catholic Church Our Mother, Celebrates the feast day of the Bleeding Wounds of the Lord Saint Francis, in whose Church it is our will that it be celebrated for all time, Fiesta in honor of the Exaltation of the Holy Cross.

And we oblige, in the manner with which we are empowered, all those who could succeed us in said Illustrious City Council, in whose charge will be the burden of collecting the contributions as well as assigning the Sermon to the Person whom it should please, who will give twenty-five pesos; and of the rest that should be collected thirty pesos will be paid for the Vespers, Mass, and Procession, which is what we the Present ones bind ourselves to, and we bind those who should succeed us, as we likewise oblige ourselves to furnish the beeswax that should be needed, and if perhaps, with the passing of time this Villa should have some of its own funds, a portion of them will be designated for said festivity, which, as we have finished saying, we swear in due form of law;

I, the General, Juan Páez Hurtado, President in the place of said Lord Marqués de la Peñuela—the Captain, Alfonso Rael de Aguilar, Magistrate Ordinary—the Captain, Don Felix Martinez, Regent—the Adjutant Salvador Montoya, Regent—Miguel de Dios Sandoval Martinez, Council Member and Secretary of the Council—the Field Commander, Lorenzo Madrid, Council Member—the Captain Antonio Montoya, Council Member—the Captain Juan Garcia de la Riva, Council Member—the Captain, Francisco Lorenzo de Casados, Council...
Member—and we declare that the beeswax which is left over after being burned and used in said festivity shall be gathered up by said Illustrious Council, or the person it should assign for the purpose, and this we do because of the scarcity in this land.

And, all together we bind ourselves to assist at Vespers, Mass, Sermon and Procession, and we swear to the Most Holy Cross, for its being Patron and Title of this Villa of Santa Fe. And, we sign this writing and obligation on said day, month and year.
### Appendix 11: Santa Fe Chronology, 1521–2007

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>711</td>
<td>Muslim conquest of Visigoths in Spain</td>
</tr>
<tr>
<td>718</td>
<td>Spanish <em>Reconquista</em> begins</td>
</tr>
<tr>
<td>1218</td>
<td>England becomes first European country to require Jews to wear badges</td>
</tr>
<tr>
<td>1290</td>
<td>Edict of Expulsion: Jews expelled from England by King Edward I</td>
</tr>
<tr>
<td>1478</td>
<td>Spanish Inquisition begins</td>
</tr>
<tr>
<td>1492</td>
<td>Spanish <em>Reconquista</em> ends. Expulsion of Jews from Spain. Columbus’s voyage.</td>
</tr>
<tr>
<td>1493</td>
<td>Pope Alexander VI grants Spain general dominion in the Americas</td>
</tr>
<tr>
<td>1478</td>
<td>Institutionalization of <em>encomienda</em> system, whereby <em>encomenderos</em>, often Spanish soldiers, were rewarded by being allowed to receive tribute from Indians in exchange for protection and Christian instruction</td>
</tr>
<tr>
<td>1510</td>
<td><em>Requerimiento</em>, to be read in ceremonies of possession, written by jurist Palacios Rubios of the Council of Castile</td>
</tr>
<tr>
<td>1519</td>
<td>Spaniards land in Mexico</td>
</tr>
<tr>
<td>1521</td>
<td>Cortés conquers Aztec empire</td>
</tr>
<tr>
<td>1528</td>
<td>–1536 Álvar Núñez Cabeza de Vaca’s journey</td>
</tr>
<tr>
<td>1531</td>
<td>Our Lady of Guadalupe appears to Juan Diego</td>
</tr>
<tr>
<td>1537</td>
<td>In the bull <em>Sublimis Deus</em> Pope Paul III confirms Indians’ capability of understanding and receiving the Christian faith</td>
</tr>
<tr>
<td>1539</td>
<td>Esteban de Dorantes de Amazor, a “black” Spanish Morisco, killed at Zuni</td>
</tr>
<tr>
<td>1540</td>
<td>Coronado begins to explore Southwest</td>
</tr>
<tr>
<td>1542</td>
<td>New Laws (Leyes Nuevas) enacted to curb abuses of <em>encomenderos</em></td>
</tr>
<tr>
<td>1552</td>
<td>Publication of Bartolomé de Las Casas, The Devastation of the Indies: A Brief Account</td>
</tr>
<tr>
<td>1559</td>
<td>Debate between Bartolomé de Las Casas and and Juan Ginés Supílveda in Valladolid, Spain</td>
</tr>
<tr>
<td>1565</td>
<td>Founding of St. Augustine, Florida, first permanent European settlement in U.S.A.</td>
</tr>
<tr>
<td>1571</td>
<td>The Roman Catholic Church revokes authority of Inquisition over Native people, but it continues informally</td>
</tr>
<tr>
<td>1598</td>
<td>Don Juan de Oñate founds the first Spanish capital at San Juan de los Caballeros</td>
</tr>
<tr>
<td>1607</td>
<td>Founding of Jamestown, the first permanent English settlement in United States</td>
</tr>
<tr>
<td>1608</td>
<td>Establishment of a French settlement in Quebec by Samuel de Champlain</td>
</tr>
<tr>
<td>1609</td>
<td>–1610 Expulsion of Moriscos from Spain</td>
</tr>
<tr>
<td>1609</td>
<td>–1614 Expulsion of Muslims from Spain</td>
</tr>
<tr>
<td>1610</td>
<td>New capital established at Santa Fe by Pedro de Peralta</td>
</tr>
<tr>
<td>1625</td>
<td>Fray Alonso Benavides brings a statue of Our Lady of the Assumption (La Conquistadora) to Santa Fe</td>
</tr>
<tr>
<td>1625</td>
<td>England declares war on Spain</td>
</tr>
<tr>
<td>1625</td>
<td>–1664 France establishes settlements in the West Indies</td>
</tr>
<tr>
<td>1630</td>
<td>Publication of <em>Memorial</em>, a chronicle of Franciscan missions in New Mexico by Alonso de Benavides</td>
</tr>
<tr>
<td>1665</td>
<td>A confraternity is established to cultivate the veneration of the statue of La Conquistadora</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
</tr>
<tr>
<td>1680</td>
<td>Pueblos revolt, killing four hundred Spanish and driving the rest to El Paso. Josefa Lopez Sambrano de Grijalva removes La Conquistadora from Palace of the Governors before fleeing.</td>
</tr>
<tr>
<td>1680</td>
<td>Recompilation of the Laws of the Indies</td>
</tr>
<tr>
<td>1682</td>
<td>La Salle claims Louisiana for France</td>
</tr>
<tr>
<td>1692</td>
<td>September 14, the ritual reconquest of Santa Fe led by General Diego de Vargas under the banner of Our Lady of Remedies</td>
</tr>
<tr>
<td>1692</td>
<td>Witchcraft trials in Salem, Massachusetts</td>
</tr>
<tr>
<td>1693</td>
<td>De Vargas’s second, bloody reconquest; recolonization of Santa Fe</td>
</tr>
<tr>
<td>1696</td>
<td>Second and last Pueblo war for independence, killing five Franciscans and twenty-one colonists; quelled by De Vargas</td>
</tr>
<tr>
<td>1700</td>
<td>−1703 De Vargas on trial in Mexico City; reappointed governor of New Mexico</td>
</tr>
<tr>
<td>1704</td>
<td>De Vargas dies in Bernalillo, New Mexico</td>
</tr>
<tr>
<td>1712</td>
<td>September 16, proclamation of the Santa Fe Fiesta first decreed by veterans of the 1692 campaign. The proclamation, signed by Governor Marquez de la Penuela, does not mention La Conquistadora, but it prescribes vespers, Mass, sermon, and procession through the central plaza</td>
</tr>
<tr>
<td>1717</td>
<td>Le Conquistadora Chapel built</td>
</tr>
<tr>
<td>1726</td>
<td>−1770, deterioration of Confraternity of La Conquistadora</td>
</tr>
<tr>
<td>1770</td>
<td>Revival of Confraternity of La Conquistadora</td>
</tr>
<tr>
<td>1786</td>
<td>Signing of the Treaty of 1786, the “Pax Commanche,” at Pecos Pueblo, between Don Juan Bautista de Anza and Ecueracapa</td>
</tr>
<tr>
<td>1807</td>
<td>Rosario Chapel built</td>
</tr>
<tr>
<td>1821</td>
<td>Mexican rule in New Mexico; opening of Santa Fe Trail</td>
</tr>
<tr>
<td>1823</td>
<td>Santa Fe City Council and the secular clergy proclaim St. Francis of Assisi as the city’s patron; his feast is celebrated the first week in October</td>
</tr>
<tr>
<td>1846</td>
<td>General Stephen Watts Kearny’s American troops occupy Santa Fe</td>
</tr>
<tr>
<td>1848</td>
<td>Treaty of Guadalupe Hidalgo ends Mexican-American War</td>
</tr>
<tr>
<td>1849</td>
<td>Stagecoaches begin using Santa Fe Trail; first Baptist missionary arrives in New Mexico</td>
</tr>
<tr>
<td>1850</td>
<td>John Baptist Lamy becomes vicar-apostolic of Santa Fe; French clergy begin to replace Mexican clergy; first Methodist missionary arrives in Santa Fe</td>
</tr>
<tr>
<td>1851</td>
<td>First Presbyterian missionary arrives</td>
</tr>
<tr>
<td>1866</td>
<td>−1868 Erection of Santa Fe Plaza monument</td>
</tr>
<tr>
<td>1870</td>
<td>−1889 Building of the present St. Francis Cathedral</td>
</tr>
<tr>
<td>1874</td>
<td>Spanish culture is represented by Don Quixote and Sancho Panza in Santa Fe’s Fourth of July parade</td>
</tr>
<tr>
<td>1876</td>
<td>Pueblos begin dancing their own dances in Fourth of July celebration</td>
</tr>
<tr>
<td>1883</td>
<td>“Tertio-Millennial” Exposition commemorates the exploration of Coronado and the founding of Santa Fe with processions and mock battles depicting the Spanish reconquest led by Don Diego de Vargas and the American conquest led by Gen. Stephen Watts Kearny. De Vargas pageant reenacts the bloody 1693 rather than the bloodless 1692 reconquest.</td>
</tr>
<tr>
<td>1888</td>
<td>Death of Archbishop Lamy</td>
</tr>
<tr>
<td>1897</td>
<td>M. A. Otero becomes the first “native-born Mexican” governor of the Territory of New Mexico</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>1898</td>
<td>Spanish-American War</td>
</tr>
<tr>
<td>1907</td>
<td>Founding of the School of American Archaeology (later, School of American Research, 1917; then, most recently, School of Advanced Research, 2007)</td>
</tr>
<tr>
<td>1909</td>
<td>Renovation of the Palace of the Governors</td>
</tr>
<tr>
<td>1910</td>
<td>Peak of American historical pageantry movement</td>
</tr>
<tr>
<td>1910</td>
<td>De Vargas pageant with George Washington Armijo playing De Vargas</td>
</tr>
<tr>
<td>1911</td>
<td>De Vargas pageant enacted by La Alianza Hispano-Americana as part of Fourth of July celebration; also performed in 1912</td>
</tr>
<tr>
<td>1912</td>
<td>A City Beautiful plan is instituted in Santa Fe</td>
</tr>
<tr>
<td>1912</td>
<td>New Mexico becomes a state</td>
</tr>
<tr>
<td>1913</td>
<td>De Vargas pageant lapses</td>
</tr>
<tr>
<td>1919</td>
<td>Revival of Santa Fe Fiesta under the leadership of Edgar Hewett utilizing historical pageantry to dramatize three cultures: Indian, Spanish, Anglo-American</td>
</tr>
<tr>
<td>1920</td>
<td>Erection of the Cross of the Martyrs, Santa Fe</td>
</tr>
<tr>
<td>1920</td>
<td>Pageant performance of the court martial of Pueblo governors and warriors thought to have conspired in massacring Franciscan friars</td>
</tr>
<tr>
<td>1921</td>
<td>Fiesta moved to first week of September to attract more tourists. The fiesta program claims that the first fiesta was celebrated in 1712.</td>
</tr>
<tr>
<td>1921</td>
<td>Beginning of Gallup Intertribal Indian Ceremonial</td>
</tr>
<tr>
<td>1921</td>
<td>Mexican Independence reenacted in Santa Fe</td>
</tr>
<tr>
<td>1922</td>
<td>Founding of the Santa Fe Little Theater (now “Santa Fe Playhouse”) by Mary Austin</td>
</tr>
<tr>
<td>1922</td>
<td>First fiesta melodrama, <em>The Sorcerers of Nambe</em></td>
</tr>
<tr>
<td>1922</td>
<td>Indians are paid to dance in the new Indian Crafts Market</td>
</tr>
<tr>
<td>1923</td>
<td>Yellow Corn Dance, Basket Dance, and White Buffalo Dance performed at fiesta by San Juan Pueblos</td>
</tr>
<tr>
<td>1924</td>
<td>Artist Will Shuster burns an unnamed puppet for a domestic fiesta celebration</td>
</tr>
<tr>
<td>1924</td>
<td>Witter Bynner and Dolly Sloan organize <em>Pasatiempo</em> (also called <em>Hysterical Parade</em> and <em>Hysterical Pageant</em>), carnivalesque events including a children’s animal show and a queen</td>
</tr>
<tr>
<td>1925</td>
<td>Fiesta moved to first week of August to attract more tourists</td>
</tr>
<tr>
<td>1925</td>
<td>Founding of Spanish Colonial Arts Society</td>
</tr>
<tr>
<td>1925</td>
<td>Candlelight procession to the Cross of the Martyrs opens the fiesta</td>
</tr>
<tr>
<td>1926</td>
<td><em>Zozobra</em>, Old Man Gloom, introduced into Santa Fe Fiesta</td>
</tr>
<tr>
<td>1927</td>
<td>Incorporation of the fiesta</td>
</tr>
<tr>
<td>1927</td>
<td>Local artists mount a counterfiesta and wrest control from Edgar Hewett</td>
</tr>
<tr>
<td>1928</td>
<td>Kearny’s American conquest no longer performed during fiesta</td>
</tr>
<tr>
<td>1929</td>
<td>Anglos no longer perform the role of Don Diego de Vargas</td>
</tr>
<tr>
<td>1929</td>
<td>Candlelight Procession added to fiesta.</td>
</tr>
<tr>
<td>1935</td>
<td>Founding of La Sociedad Folklorica to foster Spanish culture, language, and tradition</td>
</tr>
<tr>
<td>1935</td>
<td>Having a Fiesta Queen becomes a regular feature of fiesta</td>
</tr>
<tr>
<td>1938</td>
<td>John Gaw Meem tries to spark the spirit of 1920s fiestas</td>
</tr>
<tr>
<td>1942</td>
<td>Shortened to two days because of World War II, the “Little Fiesta” emphasizes the religious dimensions of the event</td>
</tr>
<tr>
<td>1940s</td>
<td><em>Zozobra</em> is made smaller, given Japanese and German features, and nicknamed “Hirohitlmus”</td>
</tr>
<tr>
<td>1945</td>
<td>Atomic bomb test at Trinity site</td>
</tr>
</tbody>
</table>
1945  First Hispano elected Fiesta Council president
1945  Because of World War II, no fireworks available for the Burning of Zozobra
1947  Using a traditional melody, Johnny Valdes Jr. and Billy Palou write the fiesta theme song
1948  Publication of Our Lady of the Conquest by Fray Angelico Chavez
1950  Bodily Assumption of Mary declared dogma by Pius XII
1954  Marian Year; centennial of Immaculate Conception dogma; Episcopal coronation of La Conquistadora by Cardinal Francis Spellman; La Conquistadora’s “pilgrimage” around New Mexico
1955  Founding of the Santa Fe Opera
1956  Founding of Caballeros de Vargas
1956  Reestablishment of the Confraternity of La Conquistadora
1958  Scenario written for Entrada pageant by Edmundo Delgado
1958  De Vargas Mass added to fiesta
1960  La Conquistadora crowned by an apostolic representative of Pope John XXIII
1961  Fiesta Melodrama produces scripts by anonymous committee so it is free to mock high-profile citizens and take up controversial issues
1964  Kiwanis Club takes over Will Schuster’s Zozobra
1966  Caballeros de Vargas gains control over Entrada; church rejoins fiesta; Fiesta Council comes under jurisdiction of city council
1967  Fiesta’s Entrada script revised by Pedro Ribera-Ortega
1967  La Conquistadora stolen, then recovered
1967  Alcohol prohibited at the Santa Fe Fiesta
1972  Knighting of De Vargas and crowning of Fiesta Queen added to fiesta
1973  Two teenagers steal the statue of La Conquistadora. Later it is recovered.
1976  Fiesta date moved to after the end of tourist season to make it more local
1976  Publication of Symbol and Conquest: Public Ritual and Drama in Santa Fe, New Mexico by Ronald L. Grimes
1977  Two of three Indian princesses withdraw from the queen’s court. Nambe Pueblo boycotts the event “because the Indian vendors are asked by the Fiesta Council president to vacate the plaza during Fiesta”
1980  Tricentennial celebration/commemoration of the Pueblo Revolt
1980s  Popularization of “Santa Fe style” begins spreading throughout North America
1984  Publication of English translation of The Conquest of America by Tzvetan Todorov
1990  Fiesta filmed by Jeanette De Bouzek and Diane Reyna
1990  Census shows that Anglos outnumber Hispanics for the first time in Santa Fe history
1991  Fiesta costumes changed to be more in accord with Pueblo practices
1991  Publication of When Jesus Came, the Corn Mothers Went Away by Ramon Gutierrez
1992  Archbishop Robert Sanchez renames La Conquistadora “Our Lady of Peace.” Later, in the face of controversy and protest, he says he gave her this title in addition to her earlier one.
1992  Quincentennial of Columbus; “Cultural Conversations” on the National Mall
1992  Publication of By Force of Arms: The Journals of Don Diego de Vargas, New Mexico, 1691–93, edited by John Kessell and others
1992  Publication of, and controversy over, the film Gathering up Again: Fiesta in Santa Fe
1992  Fiesta revisions: new introduction to Entrada saying that Indians and Spanish now live in harmony as a consequence of De Vargas’s actions; “Mass of Reconciliation” added to fiesta to “help heal old wounds between Pueblos and Hispanics”; De Vargas carries a cross rather than a sword into the Entrada; “culturally appropriate attire” is worn by characters playing Indians

1993  Herman Agoyo, of San Juan Pueblo and executive director of the Eight Northern Pueblos Council, calls for the end of the Santa Fe Fiesta

1993  Governor of Tesuque Pueblo is consulted about the Entrada script

1993  Archbishop Michael J. Sheehan replaces Archbishop Robert Sanchez

1996  Publication of Secrecy and Deceit: The Religion of the Crypto-Jews by David M. Gitlitz

1997  Gang-related shootings during fiesta

1997  Swords, spears, and armor reintroduced into the Entrada

1997  Publication of The Myth of Santa Fe by Chris Wilson

1998  Burning of Zozobra moved to Thursday evening; Kiwanis reports revenues down

1999  Monica Maestas, of Hispanic and Pueblo heritage, is disqualified because of mixed heritage. She withdraws from Fiesta Queen competition, charging the Fiesta Council with racism.

2000  Candy-throwing banned from children’s parade

2001  Release of a documentary film on the Burning of Zozobra

2001  Controversy over a display in the Museum of International Folk Art of Alma Lopez’s depiction of Our Lady of Guadalupe in a bikini

2002  Fiesta dedicated to Pedro Ribera-Ortega

2003  150th anniversary of the Archdiocese of Santa Fe; statue of Kateri Tekakwitha dedicated at the Cathedral

2003  Pedro Ribera-Ortega, a founder of the Caballeros de Vargas and “a Santa Fe Living Treasure,” dies

2006  Because of his command of English, Jaime Dean, an Anglo, is elected to play de Vargas

2007  Publication of Rereading the Black Legend by Margaret Greer and others

2010  Publication of The Santa Fe Fiesta, Reinvented: Staking Ethno-Nationalist Claims to a Disappearing Homeland by Sarah Bronwen Horton
Appendix 12: Major Symbols of the Santa Fe Fiesta


<table>
<thead>
<tr>
<th></th>
<th>La Conquistadora</th>
<th>De Vargas</th>
<th>Fiesta Queen</th>
<th>Zozobra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethos</td>
<td>ecclesia</td>
<td>ethnos</td>
<td>civitas</td>
<td>civitas</td>
</tr>
<tr>
<td>Symbolic form</td>
<td>sacred icon</td>
<td>dramatic role</td>
<td>figurehead</td>
<td>dispensable icon</td>
</tr>
<tr>
<td>Level of reality</td>
<td>supernatural, eternal</td>
<td>historical, temporal</td>
<td>natural, spatial</td>
<td>material culture</td>
</tr>
<tr>
<td>Gender</td>
<td>feminine</td>
<td>masculine</td>
<td>feminine</td>
<td>masculine</td>
</tr>
<tr>
<td>Marital image</td>
<td>virgin mother</td>
<td>married father</td>
<td>single</td>
<td>neuter, sexless</td>
</tr>
<tr>
<td>Corporeal image</td>
<td>soul</td>
<td>body</td>
<td>clothing</td>
<td>puppet</td>
</tr>
<tr>
<td>Rite</td>
<td>Mass, procession</td>
<td>Entrada</td>
<td>enthronement</td>
<td>sacrifice</td>
</tr>
<tr>
<td>Music</td>
<td>canticos</td>
<td><em>El Cid</em> soundtrack</td>
<td>national anthem</td>
<td>varies yearly</td>
</tr>
<tr>
<td>Organization</td>
<td>Catholic Church, Confraternity of La Conquistadora</td>
<td>Caballeros</td>
<td>Fiesta Council</td>
<td>Kiwanis</td>
</tr>
<tr>
<td>Metaphor of motion</td>
<td>receptive</td>
<td>dynamic</td>
<td>static</td>
<td>inert, then volatile</td>
</tr>
<tr>
<td>Metaphor of location</td>
<td>above</td>
<td>in front</td>
<td>behind</td>
<td>above</td>
</tr>
<tr>
<td>Mode of power</td>
<td>inspiration</td>
<td>pressure</td>
<td>representation</td>
<td>spectacle</td>
</tr>
<tr>
<td>Mode of intercultural relations</td>
<td>conversion</td>
<td>conquest</td>
<td>cooperation</td>
<td>celebration, festivity</td>
</tr>
</tbody>
</table>
### Appendix 13: Shot List for Santa Fe Fiesta

<table>
<thead>
<tr>
<th>Elements</th>
<th>Shots</th>
</tr>
</thead>
</table>
| **Actions** | - being present, attending, being seen, networking  
- sharing, helping  
- cooperating, competing  
- witnessing, watching  
- going with, being together  
- talking, listening (to talk, to music)  
- building, making  
- dressing up  
- walking, processing  
- buying, selling  
- making music, singing, dancing  
- cooking, eating, drinking, getting drunk  
- taking photos, posing for photos  
- preparing, cleaning up  
- displaying  
- exercising authority (e.g., wearing badges, giving orders)  
- carrying out duties  
- acting, pretending  
- playing |
| **Actors** | - leaders  
- followers, spectators  
- children, adolescents, adults, old people  
- women, men  
- pairs, friends  
- ethnic groups  
- clubs, organizations  
- bodies, body types  
- postures and gestures: ordinary and special (e.g., fiesta entrance step, royalty waving)  
- people touching things; being touched  
- people smelling things  
- people tasting things  
- people seeing things; being seen  
- people hearing things; being heard  
- people in motion  
- people being still or withdrawing  
- not directly accessible to being recorded; must be stated, displayed, or inferred  
- values: e.g., things Hispanic, togetherness  
- believing: e.g., in the Virgin, in Santa Fe  
- attitudes: e.g., interested, fascinated  
- feelings: e.g., bored, moved, festive, happy |
### Places
- central/main places (Santa Fe Plaza)
- public/private places
- frontstage/backstage
- sacred/nonsacred places
- transition spaces (e.g., streets, sidewalks, alleys)
- homes (where fiesta activities are happening)
- places not utilized; places avoided, off-limits
- official places (e.g., city hall)
- churches
- hotels
- restaurants, bars
- theaters
- the spatial “reach” of fiesta (represented by photos of maps)

### Times
- September: Labor Day, school beginning, end of vacation (shoot calendars, beginning-of-school ads in newspaper)
- rising/falling action of fiesta as a whole (opening speeches, hugging, good-byes, greetings)
- of parts, e.g., Entrada, Burning of Zozobra
- early morning, midday, night activities
- the past, tradition, fiesta memories (e.g., shoot albums of clippings)
- the temporal “reach” of fiesta (represented by a photo of a timeline)

### Objects
- special/symbolic/sacred objects: e.g., cross, sword, La Conquistadora statue
- distinctive (to fiesta) but nonsacred objects (e.g., T-shirts)
- ordinary (nonfiesta) objects (before-and-after shots of people dressing up for fiesta)
- fiesta royalty attire: e.g., princesses, DeVargas, cuadrilla, citizens, clergy
- fiesta visual arts: e.g., postcards of Zozobra, photos
- art available or seen at fiesta but not of fiesta

### Languages
- fiesta speeches, e.g., summaries of fiesta history, declarations
- fiesta music, instrumental and vocal
- ecclesiastical speech (e.g., homilies)
- musical genres heard during fiesta
- chat, gossip
- argument, criticism, praise
- Entrada script
- fiesta schedule
- Mass programs
- words said in public as part of fiesta
- words said about fiesta but not as part of it
- newspaper accounts, reporting or editorializing
- scholarly accounts
- films, photos, audio recordings
- Internet sites and links
<table>
<thead>
<tr>
<th></th>
<th>Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Fiesta Council (chambers or actual meeting)</td>
</tr>
<tr>
<td></td>
<td>city of Santa Fe (chambers or actual meeting)</td>
</tr>
<tr>
<td></td>
<td>Roman Catholic Church (cathedral, churches, processions)</td>
</tr>
<tr>
<td></td>
<td>Kiwanis (logos, meeting places, hats)</td>
</tr>
<tr>
<td></td>
<td>Caballeros de Vargas (distinctive dress, e.g., red sashes)</td>
</tr>
<tr>
<td></td>
<td>economic activity: cash registers, money changing hands</td>
</tr>
<tr>
<td></td>
<td>politicians speaking, being seen</td>
</tr>
<tr>
<td></td>
<td>historic artifacts, e.g., helmets, posters, manuscripts</td>
</tr>
<tr>
<td></td>
<td>articles about the Santa Fe Fiesta</td>
</tr>
<tr>
<td></td>
<td>books on festivity</td>
</tr>
</tbody>
</table>
Appendix 14: Phases of the Roman Catholic Liturgy

One way of conceiving the structure of the Roman Catholic Eucharist:

- **Introductory Rites**
  - Entrance
  - Greetings
  - Penitential Rite
  - Gloria (when there are special celebrations)
  - Opening Prayer
- **Liturgy of the Word**
  - First Reading
  - Responsorial Psalm
  - Second Reading
  - Alleluia
  - Gospel
  - Homily
  - Profession of Faith/Creed
  - Prayer
- **Liturgy of the Eucharist**
- **Offertory**
- **Holy, Holy, Holy**
- **Consecration**
- **Memorial Acclamation**
- **Lord’s Prayer**
- **Peace Greeting**
- **Lamb of God**
- **Communion**
- **Concluding Rite**
- **Final Blessing**
- **Dismissal**
Appendix 15: Major Claims of *The Craft of Ritual Studies*

1. Human interaction is marked by the twin quotidian processes, ritualization and dramatization. Ritualization is characterized by belief, idealization, denial of fictionality, sequestering conflict, resistance to criticism, and repetition. Dramatization is characterized by fictive role-playing, audience-orientation, conflict, and unpredictability. Rites and plays draw on both ritualization and dramatization.

2. Rituals have no singular, shared, definitive quality. Rather, they share a collection of family resemblances. Events are not ritual/nonritual; rather, they are more or less ritualized—ritualized to lower and higher degrees.

3. Rituals are performances insofar as they are witnessed or tolerate subjunctive, or make-believe, attitudes.

4. Rituals are enactments insofar as they are put into force or have discernible consequences.

5. Rituals function and dysfunction in varying degrees and from various perspectives.

6. Rituals do social, psychological, economic, or ecological work with varying degrees of efficiency or effectiveness.

7. Rituals vary not only in the degree of their efficacy but also in the degree to which intentions and consequences coincide.

8. Rituals act and are acted upon; they determine and are determined.

9. Rituals display varying degrees of resistance to analysis and criticism, sometimes requiring that these processes be sequestered spatially (away from ritual authorities) and temporally (after performances).

10. The primary criteria for judging rituals should be ethical and evolutionary, but more likely they are theological, political, or aesthetic.

11. Rituals are embodied. They may involve more but not less. Rituals are enacted physically even though rituals vary in the degree to which they value the body or make bodily demands on participants. Rituals are fundamentally dependent on know-how, embodied knowledge, implying a practice-dependent epistemology.

12. Ritual actions may be covert rather than public, but if they are all in the mind (even though mind is a function of brain) or only in a book (even though books can prescribe or describe bodily acts), scholars should either not call them ritual or should flag them with an adjective such as “mental,” “literary,” or “imagined” ritual.

13. Ritual actors intend to be or do something even if that intention is only to enact a ritual correctly.

14. Rituals themselves imply intentionality, but such intention has to be inferred.

15. Having a good or high intention does not guarantee attentiveness or effect in performing ritual actions.

16. Most rituals are bounded, and they occupy cultural domains, but domains have varying degrees of permeability, and they sometimes overlap.

17. Some kinds of ritual are comparatively unbounded, e.g., Internet or televised rituals.

18. The temporal, spatial, and cultural boundaries of rituals display varying degrees of permeability.
19. Rituals interact with their social contexts, selectively incorporating and filtering them. Social contexts permeate rituals, some more thoroughly than others. Rituals exercise influence and are influenced by forces outside these boundaries.

20. Rituals are dynamic, consisting minimally of internal processes and external functions.

21. Ritual can be made to appear static, but only with enormous outlays of energy to disguise or control their dynamics.

22. Rituals are social. They vary in the degree of solitude permitted or sociality required.

23. The degree to which rituals bind participants varies, but no ritualist escapes socialization, even though anyone can attempt to minimize or counteract it. Even solitary anti- or counter-rituals, like imagined or mental rituals, are inescapably social, because humans are enculturated. Society is not only around ritualists but in them.

24. Rituals are usually performed in groups, but may be enacted by individuals as well.

25. The more obviously rituals appear to be made up by individuals, the more they seem fictive (or theatricalized), therefore not necessary or obligatory.

26. Rituals are temporal. They change across time even though they vary in the degree to which they embrace or inhibit change. Denials of a ritual’s historicity notwithstanding, rituals bear the marks of their course through time, whether or not these marks are noticed or written about. Rituals emerge, persist, decline, or revive through time; they have lifespans, maybe even patterned life cycles.

27. Rituals are events. They are punctual, happening at specific points in time and having a limited duration even if they vary in the degree to which their temporal markers are made explicit.

28. Rituals are processual. They unfold in phrases varying in the degree to which their constitutive rhythms are fast or slow, many or few. Although ritual actors and ritual observers may differ in how they divide up the phases, some actions precede others. The temporal flow of a ritual can be variously parsed into units: rising and falling; focalizing and diffusing; beginning, middle, end; separation, transition, incorporation; preparation, performance, aftermath, and so on.

29. Rituals are spatial. Even though rituals vary in the degree to which they are attuned to their environments, they are locally and geographically marked even if exported. You can step into a ritual; you can step out of it. However universal a ritual’s claims and aspirations, however much global forces may have an impact on it, and however cosmic its influences and effects, it transpires here and/or there, not everywhere. However much internet rituals happen in cyberspace, people sitting in front of computer screens sit somewhere.

30. Rituals are elemental. They can be factored into or built out of modular units. Rituals are assemblages of elements with different functions, some of which are central and others of which are peripheral. Consequently, rituals can sometimes be rejigged, dismembered, or dispersed. Some of a ritual’s elements can be modified, substituted for others, or even omitted; some cannot. Although the whole can be factored into parts, neither participants nor scholars may agree on how to name them.

31. A ritual has both a surface and depth. Not everything about a ritual meets the eye. Rituals are allusive, often evoking multiple, not always consistent, meanings, and these may attach to the whole or to specific elements of a ritual.
32. Rituals, deploying their constituent elements as symbols, can become carriers of meaning. Meanings are, in varying degrees, intrinsically or extrinsically related to their symbolic vehicles, but not everything in a ritual is symbolic.
33. Ritual meanings are sometimes wordlike, but just as often music- or dancelike in the way they mean.
34. Ritual performances have a front and back. Not everyone can witness everything. Ritual traditions vary in the degree to which they permit spectators, also in the degree to which participants think that witnessing or being witnessed matters.
35. Rituals are patterned assemblages. Although most rituals show signs of randomness or arbitrariness, they also exhibit design even though there is typically no named designer. Rituals vary in the degree to which they are prestructured, but contours of design emerge even in improvised ritual events.
36. Rituals can ramify into systems, and those that persist across time become traditions. Systems and traditions consume resources but they also amplify effects.
37. Rituals are of different types, but they have not been cogently classified.
38. One type of ritual can be nested into or braided with another, e.g., magic in liturgy, celebration in ceremony. Rituals can contain other kinds of actions, and other kinds of actions can contain rituals.
39. Religious rituals: are grounded in ultimate concerns; posit more-than-human actors; have the least permeable, most vigorously defended boundaries; are often surrounded by obfuscation, mystification, and other processes that inhibit criticism.
40. Ritual intentions (goals, aims) are usually articulated by practitioners whereas functions (consequences, effects) are often posited by observers.
41. Rituals are not givens. They don’t only emerge anonymously from history or tradition; they are also made, even made up, sometimes by known groups or individuals.
42. Rituals, emerging from multiple sources, are maintained and developed under multiple influences. Rituals rarely are the effect of a single cause or the cause of easily verifiable effects.
43. Since rituals work in multiple ways, on multiple levels, doing multiple things, often in indirect ways, a one-dimensional explanation cannot adequately account for a ritual.
44. A ritual may generate, facilitate, or inhibit a dominant tone, or mood; it may also orchestrate multiple mood swings or tone shifts.
45. Rituals do not only claim or declare. They may also suggest, question, command, assert, exclaim, play with, or treat “as if.”
46. Ritual studies theories are culturally and historically embedded; therefore, they are more critically appropriated when this embedding is taken into consideration.
47. Academic scenarios frame, if not drive, research and teaching.
48. Theories are imagined as surely as they are reasoned out or inferred.
49. Methods are not only followed but also performed.
50. Definitions of “ritual” (or any other key term) separate discipline from discipline and scholar from scholar, but definitions can also be written to connect.
51. Cases are particular but also articulated or framed using generalized terms, concepts, and assumptions, thus they imply methodlike procedures and theorylike premises.
52. Rituals can be conceptualized and studied in varying degrees of abstraction or concreteness, ranging from “ritual” in general to “so-and-so’s experience of such-and-such a ritual” (at a specific place and time). Between these two kinds of research are
middle-level abstractions such as “the” ritual (e.g., the Pueblo Corn Dance, Buddhist meditation, Yom Kippur).

53. Ritual studies both benefits and suffers from the variety of approaches represented by different academic departments and programs, e.g., psychology, political science, religious studies, philosophy, sociology, anthropology, gender studies, cultural studies, organizational studies, communications studies, and the fine arts.
Appendix 16: Family Characteristics of Ritual


A ritual is:

- enacted, performed, embodied, gestural  
  (not merely thought)
- formalized, elevated, stylized, differentiated  
  (not ordinary, unadorned, or undifferentiated)
- prescribed, rule-governed [as to who, how, when, where, etc.]  
  (not random or without order)
- repetitive, redundant, rhythmic  
  (not singular or once-for-all)
- patterned, invariant, standardized, stereotyped, ordered, rehearsed  
  (not improvised, idiosyncratic, or spontaneous)
- collective, institutionalized, consensual  
  (not personal or private)
- traditional, archaic, primordial, customary  
  (not invented or recent)
- valued, deeply felt, sentiment-laden, meaningful, serious  
  (not trivial or shallow)
- condensed, multilayered  
  (not obvious; requiring interpretation)
- symbolic, referential  
  (not merely technological or primarily means-end oriented)
- idealized, pure, “perfected”  
  (not conflictual or subject to criticism and failure)
- dramatic, ludic  
  (not primarily discursive or explanatory, not without special “framing” or “bracketing”)
- paradigmatic  
  (not ineffectual in modeling either other rites or nonritualized action)
- mystical, transcendent, religious, cosmic  
  (not secular or merely ordinary)
- adaptive, functional  
  (not obsessional, neurotic, dysfunctional)
- conscious, deliberate  
  (not unconscious or preconscious)
Appendix 17: Kenneth Burke’s Dramatistic Categories

Kenneth Burke’s categories, along with their precedents in Aristotelian and Scholastic philosophy. See Kenneth Burke, *A Grammar of Motives* (Berkeley: University of California Press, 1969)

<table>
<thead>
<tr>
<th>Burke</th>
<th>Aristotle</th>
<th>Scholastics</th>
</tr>
</thead>
<tbody>
<tr>
<td>act</td>
<td>formal cause</td>
<td>what</td>
</tr>
<tr>
<td>scene</td>
<td>material cause</td>
<td>where</td>
</tr>
<tr>
<td>agent</td>
<td>efficient cause</td>
<td>who</td>
</tr>
<tr>
<td>agency</td>
<td>instrumental cause</td>
<td>how</td>
</tr>
<tr>
<td>purpose</td>
<td>final cause</td>
<td>why</td>
</tr>
</tbody>
</table>
Appendix 18: What’s in a Theory?

If you are either reading or writing theory, this checklist may help you discover what is included or left out.

<table>
<thead>
<tr>
<th>Component</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Declaration of theoretical purpose</td>
<td>Case studies may use theories or have theoretical implications but they are not theories. Theories should be explicit.</td>
</tr>
<tr>
<td>Systematic articulation of the theory</td>
<td>Writers may theorize without writing a theory. Theories require full articulation and consistency.</td>
</tr>
<tr>
<td>Key terms</td>
<td>What are the key terms in the theory? Which ones are technical and formally defined? Why are ordinary terms used in conventional ways?</td>
</tr>
<tr>
<td>Specification of the range of applicability</td>
<td>A theory cannot be a theory of everything or of only one thing. How far is it applicable? When does it become inapplicable?</td>
</tr>
<tr>
<td>Data</td>
<td>Data ground theory, but data also test theory. A theory may be based upon data or merely anticipate application to data, but it cannot be data-free. On what data—for example, descriptions—is this theory built? To what data is it most properly applicable?</td>
</tr>
<tr>
<td>Method for utilizing the theory with data</td>
<td>Methods should be explicit. How does one put the theory to work?</td>
</tr>
<tr>
<td>Typology, classificatory devices, categories</td>
<td>Part-whole relations must be sketched and mapped. What are its components? Where does it fit?</td>
</tr>
<tr>
<td>Dynamics, functions</td>
<td>How does it work? Fail to work? Emerge? Decline? What is its history?</td>
</tr>
<tr>
<td>Units of analysis</td>
<td>What are the smallest, largest, and midrange units of analysis?</td>
</tr>
<tr>
<td>Openness to critique</td>
<td>A theory has to be accessible to criticism. If it is completely closed, it is dogma or ideology, not theory. How would you refute, argue with, or extend this theory? Where does it seem accessible? Inaccessible? If we believe the theory, what can we legitimately expect? How would we know if the theory were wrong?</td>
</tr>
</tbody>
</table>
Appendix 19: PowerPoint Presentations

1. PowerPoint is a servant, not a deity.
2. You are your most important image. You are more interesting than a blue screen or even a screen with a wonderful image on it.
3. When you are finished talking about a slide but have not yet reached the point where you are talking about the next one, insert a solid black slide. Otherwise, people will pay more attention to the screen than to what you are saying.
4. Don’t put lectures or lecture notes on a slide. With PowerPoint less is almost always better. Do not put too much information in text boxes. Don’t use long sentences unless you are going to give us time to read them. If we are reading them, we aren’t listening to you. If you use slides as your notes, that may work well for you, but the slides will likely be too dense for an audience. In addition, looking a screen, with the back of your head turned toward your audience, is more alienating than turning your eyes down to look at a manuscript.
5. When using text only, think about the color scheme. Keep it simple and nondistracting. If slide backgrounds are too busy, they will steal thunder from the foreground.
6. If you create several centers of visual interest on a slide, it takes much more time for audience members to decode them, forcing you to present more slowly.
7. If you repeatedly or arbitrarily shift the placement of elements such as titles, viewers have to reorient themselves with every new side. Doing so takes time and mental energy that will not be spent on what you are saying.
8. Keep fonts large and simple enough that they can be read by sixty-year-olds sitting in the back of the room.
9. Be cautious about using dramatic transitions and animated features. Usually, they are just distractions. Keep both transitions and fonts consistent throughout a presentation.
10. Use a black background when using photos or images. Do not distract from a good image. White backgrounds create glare and give some people headaches. However, black fonts on a white background print better if you intend to turn your presentation into a PDF file and print it. Printed black backgrounds use up a lot of ink.
11. Put a slide number (in a footer) on every screen, so you and others can easily refer to specific slides.
12. If you don’t want to use numbers, use titles.

Appendix 20: Analyzing a Historical Document

Here are some questions you might ask of your document. You will note a common theme—read critically with sensitivity to the context. This list is not a suggested outline for a paper; the wording of the assignment and the nature of the document itself should determine your organization and which of the questions are most relevant. Of course, you can ask these same questions of any document you encounter in your research.


- What exactly is the document (e.g., diary, king’s decree, opera score, bureaucratic memorandum, parliamentary minutes, newspaper article, peace treaty)?
- Are you dealing with the original or with a copy? If it is a copy, how remote is it from the original (e.g., photocopy of the original, reformatted version in a book, translation)? How might deviations from the original affect your interpretation?
- What is the date of the document?
- Is there any reason to believe that the document is not genuine or not exactly what it appears to be?
- Who is the author, and what stake does the author have in the matters discussed? If the document is unsigned, what can you infer about the author or authors?
- What sort of biases or blind spots might the author have? For example, is an educated bureaucrat writing with third-hand knowledge of rural hunger riots?
- Where, why, and under what circumstances did the author write the document?
- How might the circumstances (e.g., fear of censorship, the desire to curry favor or evade blame) have influenced the content, style, or tone of the document?
- Has the document been published? If so, did the author intend it to be published?
- If the document was not published, how has it been preserved? In a public archive? In a private collection? Can you learn anything from the way it has been preserved? For example, has it been treated as important or as a minor scrap of paper?
- Does the document have a boilerplate format or style, suggesting that it is a routine sample of a standardized genre, or does it appear out of the ordinary, even unique?
- Who is the intended audience for the document?
- What exactly does the document say? Does it imply something different?
- If the document represents more than one viewpoint, have you carefully distinguished between the author’s viewpoint and those viewpoints the author presents only to criticize or refute?
- In what ways are you, the historian, reading the document differently than its intended audience would have read it (assuming that future historians were not the intended audience)?
- What does the document leave out that you might have expected it to discuss?
- What does the document assume that the reader already knows about the subject (e.g., personal conflicts among the Bolsheviks in 1910, the details of tax farming in eighteenth-century Normandy, secret negotiations to end the Vietnam War)?
• What additional information might help you better interpret the document?
• Do you know (or are you able to infer) the effects or influences, if any, of the document?
• What does the document tell you about the period you are studying?
• If your document is part of an edited collection, why do you suppose the editor chose it? How might the editing have changed the way you perceive the document? For example, have parts been omitted? Has it been translated? (If so, when, by whom, and in what style?) Has the editor placed the document in a suggestive context among other documents, or in some other way led you to a particular interpretation?
Notes


6. Ibid., 140.


17. Ibid., 13.

18. Platvoet arrived at this definition by a circuitous path. In 1983 he wrote, “‘Ritual’ in its widest meaning may therefore be defined as any pattern of standardized behaviour for the purpose of communication between men and unseen beings, men and men, men and animals, animals and men, and animals and animals, which exhibit these formal properties of *scilicet* repetition, self-conscious role or play acting, stylization (i.e. the use of extraordinary action or symbols, or the extra-ordinary use of normal action and symbols), order and organization (with moments or elements of chaos and spontaneity at prescribed times and places), evocation (in order to attract attention and a collective dimension).” Jan G. Platvoet, “Ritual in
Then, in 1995 he opened “Ritual in Plural and Pluralist Societies” by defining ritual as “that broad range of forms of social interaction between humans, and from one or several humans to other, real or postulated, addressable beings which is marked by a sufficient number of the distinctive traits and functions set out below to merit classification as ‘ritual’ conceived as a fuzzy, polythetic category of the ‘family resemblance’ type.” “Ritual in Plural and Pluralist Societies,” 27.

After this definition, he then laid out thirteen “dimensions” (which combine traits and functions) of ritual, finally concluding with the revised definition above.


34. Raymond Firth, *Tikopia Ritual and Belief* (Boston: Beacon, 1967), 73.
35. Ibid., 12.
36. Ibid., 3.
37. Ibid., 79.
40. Ibid., 192.
42. Ibid., 20.
Sources Cited


