

Appendixes for
The Craft of Ritual Studies
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Appendix 1: Definitions of Ritual

Unless otherwise specified, the term being defined below is “ritual.” Also note that some are 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.¹⁵

Jan Snoek: A rite is the performance of an indivisible unit of ritual behavior.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.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 *ad intra*, within unified congregations or *ad extra* as well as *ad intra* in situations of plurality.¹⁸

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.¹⁹

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.²⁰

Margaret Mead: [Ritual is the] ability of the known form to reinvoke 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.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.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.²³

Maurice Bloch: Rituals are moments when the actors make themselves transparent so that other intentional minds can be read through them.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).²⁵

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.²⁶

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.²⁷

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.²⁸

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.²⁹

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.³⁰

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.³¹

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.³²

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.³³

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.³⁴

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.³⁵

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.³⁶

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.³⁷

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).³⁸

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.³⁹

Pascal Boyer: Religious rituals will be understood as any rituals the identification of which makes it necessary to activate religious assumptions.⁴⁰

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.⁴¹

Mary Douglas: [A ritualist is] one who performs external gestures without inner commitment to the ideas and values being expressed.⁴²

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.⁴³

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.⁴⁴

Monica Wilson: [Ritual is] the symbolic enactment of relationships between man and what is conceived of as transcendental reality.⁴⁵

Roy Rappaport: [Liturgy is] the performance of more or less invariant sequences of formal acts and utterances not encoded by the performers.⁴⁶

James Fernandez: [Ritual is] the acting out of metaphoric predication upon inchoate pronouns which are in need of movement.⁴⁷

Edmund Leach: [Ritual is] culturally defined sets of behavior.⁴⁸

Edmund Leach: [Ritual] denotes those aspects of prescribed formal behaviour which have no direct technological consequence.⁴⁹

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.⁵⁰

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.⁵¹

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.⁵²

Émile Durkheim: [Rites are] determined modes of action.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.⁵⁴

Sociology

Pierre Bourdieu: [A rite is] a performative practice that strives to bring about what it acts or says.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.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).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.⁵⁸

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

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

Jack Goody: [Ritual is] a category of standardized behavior (custom) in which the relationship between the means and the end is not "intrinsic."⁶¹

Garry Hesser and Andrew Weigert: [Liturgy is] a public religious performance involving two or more actors, either individuals or teams.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.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.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.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, churching)
 - (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 (fasts, 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

From Erik Homburger Erikson, *Toys and Reasons: Stages in the Ritualization of Experience*
(New York: Norton, 1977).

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

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 windscreen, 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

An adaptation and expansion of Rolf Norgaard, *Ideas in Action: A Guide to Critical Thinking and Writing* (New York: HarperCollins, 1997).

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."
 - (A) Cure: Complex how? Where? In what circumstances? For whom? Specify the context and narrow the claim.
 - 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

Event	Date and Time	Place
	May	
03 Competition for Don Diego de Vargas	7:00 p.m.	Lensic Performing Arts Theater
05 Baile de Mayo	7:00–midnight	College of Santa Fe, Alumni Hall
	June	
08 Announcement of the Fiesta Queen	8:00 p.m.	Ohkay Casino
17 Knighting and Coronation. Procession to Rosario Chapel	3:00 p.m.	Cathedral Basilica of Saint Francis of Assisi
18–24 Novenas	6:00 a.m.	Rosario Chapel
24 Return Procession to the Cathedral	4:30 p.m.	Rosario Chapel
25 Novena	6:00 a.m.	Cathedral Basilica of Saint Francis of Assisi
	July	
03 Las Vegas Royalty Contest Selection		Las Vegas
04 Las Vegas Mass, Coronation, Dinner, Dance	5:30 p.m.	Las Vegas
07 Las Vegas Parade	9:00 a.m.	
11 Espanola Fiestecita	to be announced	to be announced
14 Taos Fiestecita	5:00 p.m.	
20 Taos Mass, Coronation, Event on the Taos Plaza	5:30 p.m.	Our Lady of Guadalupe (Taos)
22 Taos Parade	1:00 p.m.	
	August	
26 Pre-Fiesta Show	4:30–8:30 p.m.	Plaza
	September	
01 Labor Day Arts and Crafts	9:00 a.m.–6:00 p.m.	Santa Fe Plaza
01 Santa Fe Pre-Fiesta Show	4:30–8:30 p.m.	Corner of Federal Place and Paseo de Peralta
01 Santa Fe Night-Light Parade	8:30 p.m.	Fort Marcy
02 Labor Day Arts & Crafts	9:00 a.m.–6:00 p.m.	Santa Fe Plaza
02 Mariachi Extravaganza with Mariachi Sangre Mexicana	7:30 p.m.	Santa Fe Opera
03 Labor Day Arts and Crafts	9:00 a.m.–6:00 p.m.	Santa Fe Plaza
04 Special City Council Meeting	5:00 p.m.	City Council Chambers
04 Fiestecita (by invitation only)	6:00–9:00 p.m.	El Museo Cultural de Santa Fe

05 Historical Lecture: Women on the Camino Real by Henrietta M. Christmas	6:00 p.m.	St. Francis Auditorium, Museum of Fine Arts
05 Mariachi Matinee featuring Mariachi Azteca de Sol and Mariachi Tepeyac	2:00–4:00 p.m.	Lensic Performing Arts Theatre
06 Burning of Zozobra	3:00 p.m.–dusk	Fort Marcy Park
07 Arts, Crafts, and Food Booths	9:00 a.m.–6:00 p.m.	Santa Fe Plaza
07 Entertainment on the Plaza	10:00 a.m.–12:00 p.m.	Santa Fe Plaza
07 Pregon (proclamation) de La Fiesta	6:00 a.m.	Rosario Chapel
07 City and State Opening of Fiesta	12:00 noon	Santa Fe Plaza
07 Entrada of Don Diego de Vargas	2:00 p.m.	Santa Fe Plaza
07 Fiesta at the Lensic, featuring Mariachi Azteca de Sol and Mariachi Tepeyac	7:30 p.m.	Lensic Performing Arts Theatre
08 Entertainment on the Plaza	10:00 a.m.–12:00 p.m.	Santa Fe Plaza
08 Desfile de Los Ninos (children's parade)	9:00 a.m.	Santa Fe Plaza
08 Queen's Audiencia (audience)	11:30 a.m.–12:30 p.m.	Santa Fe Plaza
08 Grand Baile (grand ball)	6:00–11:00 p.m.	El Dorado Hotel
09 Entertainment on the Plaza	10:00 a.m.–5:00 p.m.	Santa Fe Plaza
09 Solemn Procession	9:30 a.m.	From the Palace of the Governors to St. Francis Cathedral Basilica
09 Pontifical Mass	10:00 a.m.	St. Francis Cathedral Basilica
09 Desfile de la Gente (the Historical-Hysterical Parade)	1:00 p.m.	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
09 Closing Ceremony	5:30 p.m.	Santa Fe Plaza
09 Mass of Thanksgiving and Candlelight Procession	7:00 p.m.	St. Francis Cathedral Basilica, Cross of the Martyrs

Appendix 10: The Santa Fe Fiesta Proclamation

Date: September 16th, 1712.

Source: Caballeros de Vargas website <http://www.santafefiesta.org/wp-content/uploads/2012/07/Santa-Fe-Feista-1712-Proclimation.pdf>

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

- 711 Muslim conquest of Visigoths in Spain
- 718 Spanish *Reconquista* begins
- 1218 England becomes first European country to require Jews to wear badges
- 1290 Edict of Expulsion: Jews expelled from England by King Edward I
- 1478 Spanish Inquisition begins
- 1492 Spanish *Reconquista* ends. Expulsion of Jews from Spain. Columbus's voyage.
- 1493 Pope Alexander VI grants Spain general dominion in the Americas
- 1493 Institutionalization of *encomienda* system, whereby *encomenderos*, often Spanish soldiers, were rewarded by being allowed to receive tribute from Indians in exchange for protection and Christian instruction
- 1510 *Requerimiento*, to be read in ceremonies of possession, written by jurist Palacios Rubios of the Council of Castile
- 1519 Spaniards land in Mexico
- 1521 Cortés conquers Aztec empire
- 1528 –1536 Álvaro Núñez Cabeza de Vaca's journey
- 1531 Our Lady of Guadalupe appears to Juan Diego
- 1537 In the bull *Sublimis Deus* Pope Paul III confirms Indians' capability of understanding and receiving the Christian faith
- 1539 Esteban de Dorantes de Amazor, a "black" Spanish Morisco, killed at Zuni
- 1540 Coronado begins to explore Southwest
- 1542 New Laws (Leyes Nuevas) enacted to curb abuses of *encomenderos*
- 1552 Publication of Bartolomé de Las Casas, *The Devastation of the Indies: A Brief Account*
- 1559 Debate between Bartolomé de Las Casas and Juan Ginés Supúlveda in Valladolid, Spain
- 1565 Founding of St. Augustine, Florida, first permanent European settlement in U.S.A.
- 1571 The Roman Catholic Church revokes authority of Inquisition over Native people, but it continues informally
- 1598 Don Juan de Oñate founds the first Spanish capital at San Juan de los Caballeros
- 1607 Founding of Jamestown, the first permanent English settlement in United States
- 1608 Establishment of a French settlement in Quebec by Samuel de Champlain
- 1609 –1610 Expulsion of Moriscos from Spain
- 1609 –1614 Expulsion of Muslims from Spain
- 1610 New capital established at Santa Fe by Pedro de Peralta
- 1625 Fray Alonso Benavides brings a statue of Our Lady of the Assumption (La Conquistadora) to Santa Fe
- 1625 England declares war on Spain
- 1625 –1664 France establishes settlements in the West Indies
- 1630 Publication of *Memorial*, a chronicle of Franciscan missions in New Mexico by Alonso de Benavides
- 1665 A confraternity is established to cultivate the veneration of the statue of La Conquistadora

- 1680 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.
- 1680 Recompilation of the Laws of the Indies
- 1682 La Salle claims Louisiana for France
- 1692 September 14, the ritual reconquest of Santa Fe led by General Diego de Vargas under the banner of Our Lady of Remedies
- 1692 Witchcraft trials in Salem, Massachusetts
- 1693 De Vargas's second, bloody reconquest; recolonization of Santa Fe
- 1696 Second and last Pueblo war for independence, killing five Franciscans and twenty-one colonists; quelled by De Vargas
- 1700 –1703 De Vargas on trial in Mexico City; reappointed governor of New Mexico
- 1704 De Vargas dies in Bernallio, New Mexico
- 1712 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
- 1717 Le Conquistadora Chapel built
- 1726 –1770, deterioration of Confraternity of La Conquistadora
- 1770 Revival of Confraternity of La Conquistadora
- 1786 Signing of the Treaty of 1786, the “Pax Commanche,” at Pecos Pueblo, between Don Juan Bautista de Anza and Ecueraacapa
- 1807 Rosario Chapel built
- 1821 Mexican rule in New Mexico; opening of Santa Fe Trail
- 1823 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
- 1846 General Stephen Watts Kearny's American troops occupy Santa Fe
- 1848 Treaty of Guadalupe Hidalgo ends Mexican-American War
- 1849 Stagecoaches begin using Santa Fe Trail; first Baptist missionary arrives in New Mexico
- 1850 John Baptist Lamy becomes vicar-apostolic of Santa Fe; French clergy begin to replace Mexican clergy; first Methodist missionary arrives in Santa Fe
- 1851 First Presbyterian missionary arrives
- 1866 –1868 Erection of Santa Fe Plaza monument
- 1870 –1889 Building of the present St. Francis Cathedral
- 1874 Spanish culture is represented by Don Quixote and Sancho Panza in Santa Fe's Fourth of July parade
- 1876 Pueblos begin dancing their own dances in Fourth of July celebration
- 1883 “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.
- 1888 Death of Archbishop Lamy
- 1897 M. A. Otero becomes the first “native-born Mexican” governor of the Territory of New Mexico

- 1898 Spanish-American War
- 1907 Founding of the School of American Archaeology (later, School of American Research, 1917; then, most recently, School of Advanced Research, 2007)
- 1909 Renovation of the Palace of the Governors
- 1910 –1917 Peak of American historical pageantry movement
- 1910 De Vargas pageant with George Washington Armijo playing De Vargas
- 1911 De Vargas pageant enacted by La Alianza Hispano-Americana as part of Fourth of July celebration; also performed in 1912
- 1912 A City Beautiful plan is instituted in Santa Fe
- 1912 New Mexico becomes a state
- 1913 De Vargas pageant lapses
- 1919 Revival of Santa Fe Fiesta under the leadership of Edgar Hewett utilizing historical pageantry to dramatize three cultures: Indian, Spanish, Anglo-American
- 1920 Erection of the Cross of the Martyrs, Santa Fe
- 1920 Pageant performance of the court martial of Pueblo governors and warriors thought to have conspired in massacring Franciscan friars
- 1921 Fiesta moved to first week of September to attract more tourists. The fiesta program claims that the first fiesta was celebrated in 1712.
- 1921 Beginning of Gallup Intertribal Indian Ceremonial
- 1921 Mexican Independence reenacted in Santa Fe
- 1922 Founding of the Santa Fe Little Theater (now “Santa Fe Playhouse”) by Mary Austin
- 1922 First fiesta melodrama, *The Sorcerers of Nambé*
- 1922 Indians are paid to dance in the new Indian Crafts Market
- 1923 Yellow Corn Dance, Basket Dance, and White Buffalo Dance performed at fiesta by San Juan Pueblos
- 1924 Artist Will Shuster burns an unnamed puppet for a domestic fiesta celebration
- 1924 Witter Bynner and Dolly Sloan organize Pasatiempo (also called Hysterical Parade and Hysterical Pageant), carnivalesque events including a children’s animal show and a queen
- 1925 Fiesta moved to first week of August to attract more tourists
- 1925 Founding of Spanish Colonial Arts Society
- 1925 Candlelight procession to the Cross of the Martyrs opens the fiesta
- 1926 Zozobra, Old Man Gloom, introduced into Santa Fe Fiesta
- 1927 Incorporation of the fiesta
- 1927 Local artists mount a counterfiesta and wrest control from Edgar Hewett
- 1928 Kearny’s American conquest no longer performed during fiesta
- 1929 Anglos no longer perform the role of Don Diego de Vargas
- 1929 Candlelight Procession added to fiesta.
- 1935 Founding of La Sociedad Folklorica to foster Spanish culture, language, and tradition
- 1935 Having a Fiesta Queen becomes a regular feature of fiesta
- 1938 John Gaw Meem tries to spark the spirit of 1920s fiestas
- 1942 Shortened to two days because of World War II, the “Little Fiesta” emphasizes the religious dimensions of the event
- 1940s Zozobra is made smaller, given Japanese and German features, and nicknamed “Hirohitlmus”
- 1945 Atomic bomb test at Trinity site

- 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

From Ronald L. Grimes, *Symbol and Conquest: Public Ritual and Drama in Santa Fe, New Mexico*, Symbol, Myth and Ritual Series edited by Victor Turner (Ithaca, NY: Cornell University Press, 1976). The last column was not in the original publication.

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

Appendix 13: Shot List for Santa Fe Fiesta

Elements ↓	Shots
Actions	<ul style="list-style-type: none"> <input type="checkbox"/> being present, attending, being seen, networking <input type="checkbox"/> sharing, helping <input type="checkbox"/> cooperating, competing <input type="checkbox"/> witnessing, watching <input type="checkbox"/> going with, being together <input type="checkbox"/> talking, listening (to talk, to music) <input type="checkbox"/> building, making <input type="checkbox"/> dressing up <input type="checkbox"/> walking, processing <input type="checkbox"/> buying, selling <input type="checkbox"/> making music, singing, dancing <input type="checkbox"/> cooking, eating, drinking, getting drunk <input type="checkbox"/> taking photos, posing for photos <input type="checkbox"/> preparing, cleaning up <input type="checkbox"/> displaying <input type="checkbox"/> exercising authority (e.g., wearing badges, giving orders) <input type="checkbox"/> carrying out duties <input type="checkbox"/> acting, pretending <input type="checkbox"/> playing
Actors	<ul style="list-style-type: none"> <input type="checkbox"/> leaders <input type="checkbox"/> followers, spectators <input type="checkbox"/> children, adolescents, adults, old people <input type="checkbox"/> women, men <input type="checkbox"/> pairs, friends <input type="checkbox"/> ethnic groups <input type="checkbox"/> clubs, organizations <input type="checkbox"/> bodies, body types <input type="checkbox"/> postures and gestures: ordinary and special (e.g., fiesta entrance step, royalty waving) <input type="checkbox"/> people touching things; being touched <input type="checkbox"/> people smelling things <input type="checkbox"/> people tasting things <input type="checkbox"/> people seeing things; being seen <input type="checkbox"/> people hearing things; being heard <input type="checkbox"/> people in motion <input type="checkbox"/> people being still or withdrawing <input type="checkbox"/> not directly accessible to being recorded; must be stated, displayed, or inferred <input type="checkbox"/> values: e.g., things Hispanic, togetherness <input type="checkbox"/> believing: e.g., in the Virgin, in Santa Fe <input type="checkbox"/> attitudes: e.g., interested, fascinated <input type="checkbox"/> feelings: e.g., bored, moved, festive, happy

Places	<ul style="list-style-type: none"> <input type="checkbox"/> <input type="checkbox"/> central/main places (Santa Fe Plaza) <input type="checkbox"/> public/private places <input type="checkbox"/> frontstage/backstage <input type="checkbox"/> sacred/nonsacred places <input type="checkbox"/> transition spaces (e.g., streets, sidewalks, alleys) <input type="checkbox"/> homes (where fiesta activities are happening) <input type="checkbox"/> places not utilized; places avoided, off-limits <input type="checkbox"/> official places (e.g., city hall) <input type="checkbox"/> churches <input type="checkbox"/> hotels <input type="checkbox"/> restaurants, bars <input type="checkbox"/> theaters <input type="checkbox"/> the spatial “reach” of fiesta (represented by photos of maps)
Times	<ul style="list-style-type: none"> <input type="checkbox"/> September: Labor Day, school beginning, end of vacation (shoot calendars, beginning-of-school ads in newspaper) <input type="checkbox"/> rising/falling action of fiesta as a whole (opening speeches, hugging, good-byes, greetings) <input type="checkbox"/> of parts, e.g., Entrada, Burning of Zozobra <input type="checkbox"/> early morning, midday, night activities <input type="checkbox"/> the past, tradition, fiesta memories (e.g., shoot albums of clippings) <input type="checkbox"/> the temporal “reach” of fiesta (represented by a photo of a timeline)
Objects	<ul style="list-style-type: none"> <input type="checkbox"/> special/symbolic/sacred objects: e.g., cross, sword, La Conquistadora statue <input type="checkbox"/> distinctive (to fiesta) but nonsacred objects (e.g., T shirts) <input type="checkbox"/> ordinary (nonfiesta) objects (before-and-after shots of people dressing up for fiesta) <input type="checkbox"/> fiesta royalty attire: e.g., princesses, DeVargas, cuadrilla, citizens, clergy <input type="checkbox"/> fiesta visual arts: e.g., postcards of Zozobra, photos <input type="checkbox"/> art available or seen at fiesta but not of fiesta
Languages	<ul style="list-style-type: none"> <input type="checkbox"/> fiesta speeches, e.g., summaries of fiesta history, declarations <input type="checkbox"/> fiesta music, instrumental and vocal <input type="checkbox"/> ecclesiastical speech (e.g., homilies) <input type="checkbox"/> musical genres heard during fiesta <input type="checkbox"/> chat, gossip <input type="checkbox"/> argument, criticism, praise <input type="checkbox"/> Entrada script <input type="checkbox"/> fiesta schedule <input type="checkbox"/> Mass programs <input type="checkbox"/> words said in public as part of fiesta <input type="checkbox"/> words said about fiesta but not as part of it <input type="checkbox"/> newspaper accounts, reporting or editorializing <input type="checkbox"/> scholarly accounts <input type="checkbox"/> films, photos, audio recordings <input type="checkbox"/> Internet sites and links

	<input type="checkbox"/> Fiesta Council minutes, correspondence, documents
Groups	<input type="checkbox"/> Fiesta Council (chambers or actual meeting) <input type="checkbox"/> city of Santa Fe (chambers or actual meeting) <input type="checkbox"/> Roman Catholic Church (cathedral, churches, processions) <input type="checkbox"/> Kiwanis (logos, meeting places, hats) <input type="checkbox"/> Caballeros de Vargas (distinctive dress, e.g., red sashes) <input type="checkbox"/> economic activity: cash registers, money changing hands <input type="checkbox"/> politicians speaking, being seen <input type="checkbox"/> historic artifacts, e.g., helmets, posters, manuscripts <input type="checkbox"/> articles about the Santa Fe Fiesta <input type="checkbox"/> books on festivity

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 shows 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

This is the original version from Ronald L. Grimes, *Ritual Criticism: Case Studies in Its Practice, Essays on Its Theory* (Columbia: University of South Carolina Press, 1990).

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 obsessive, 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)

Burke	Aristotle	Scholastics
act	formal cause	what
scene	material cause	where
agent	efficient cause	who
agency	instrumental cause	how
purpose	final cause	why

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.

	Component	Notes
<input type="checkbox"/>	Declaration of theoretical purpose	Case studies may use theories or have theoretical implications but they are not theories. Theories should be explicit.
<input type="checkbox"/>	Systematic articulation of the theory	Writers may theorize without writing a theory. Theories require full articulation and consistency.
<input type="checkbox"/>	Key terms	What are the key terms in the theory? Which ones are technical and formally defined? Why are ordinary terms used in conventional ways?
<input type="checkbox"/>	Specification of the range of applicability	A theory cannot be a theory of everything or of only one thing. How far is it applicable? When does it become inapplicable?
<input type="checkbox"/>	Data	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?
<input type="checkbox"/>	Method for utilizing the theory with data	Methods should be explicit. How does one put the theory to work?
<input type="checkbox"/>	Typology, classificatory devices, categories	Part-whole relations must be sketched and mapped. What are its components? Where does it fit?
<input type="checkbox"/>	Dynamics, functions	How does it work? Fail to work? Emerge? Decline? What is its history?
<input type="checkbox"/>	Units of analysis	What are the smallest, largest, and midrange units of analysis?
<input type="checkbox"/>	Openness to critique	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?

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 at 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 slide. 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.

From Alfred Kelly, “Writing a Good History Paper” (Hamilton College History Department, Accessed, July 3, 2013, <http://www.hamilton.edu/documents//writing-center/WritingGoodHistoryPaper.pdf>).

- 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

1. E. Thomas Lawson and Robert N. McCauley, *Rethinking Religion: Connecting Cognition and Culture* (Cambridge: Cambridge University Press, 1990), 176.
2. Anonymous, "Ritual," in *The HarperCollins Dictionary of Religion*, ed. Jonathan Z. Smith and William Scott Green (New York: HarperSanFrancisco, 1995), 930.
3. Jonathan Z. Smith, *Imagining Religion: From Babylon to Jonestown* (Chicago: University of Chicago Press, 1988), 63.
4. Ronald A. Delattre, "Ritual Resorcefulness and Cultural Pluralism," *Soundings* 61 (1978): 282.
5. Catherine M. Bell, *Ritual Theory, Ritual Practice* (New York: Oxford University Press, 1992), 74.
6. *Ibid.*, 140.
7. Catherine M. Bell, *Ritual: Perspectives and Dimensions* (New York: Oxford University Press, 1997), xi.
8. T. William Hall, Richard B. Pilgrim, and Ronald R. Cavanagh, *Religion: An Introduction* (New York: Harper & Row, 1978), 70.
9. Laurie Honko, "Theories Concerning the Ritual Process," in *Science of Religion: Studies in Methodology*, ed. Laurie Honko (The Hague: Mouton, 1979), 373.
10. Samuel G. F. Brandon, "Religious Ritual," in *Dictionary of the History of Ideas*, ed. Philip Wiener (New York: Scribner's, 1973), 99.
11. Frits Staal, "The Meaninglessness of Ritual," *Numen* 26 (1979): 9, 14.
12. Evan M. Zuesse, "Ritual," in *The Encyclopedia of Religion*, ed. Mircea Eliade (New York: Macmillan, 1987), 405.
13. Ronald L. Grimes, *Beginnings in Ritual Studies*, 3rd ed. (Waterloo, ON: Ritual Studies International, 2010), 51.
14. "Forum on American Spirituality," *Religion in American Culture* 9, no. 2 (1999): 145–152.
15. Jan Snoek, "Defining 'Rituals,'" in *Theorizing Rituals: Issues, Topics, Approaches, Concepts*, ed. Jens Kreinath, Jan Snoek, and Michael Strausberg (Leiden: Brill, 2006), 13.
16. *Ibid.*, 13.
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

Plural and Pluralist Societies: Instruments for Analysis,” in *Pluralism and Identity: Studies in Ritual Behaviour*, ed. Jan Platvoet and Karel van der Toorn, Studies in the History of Religions (Leiden: E. J. Brill, 1995), 42.

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.

19. David M. Craig, “Debating Desire: Civil Rights, Ritual Protest and the Shifting Boundaries of Public Reason,” *Journal of the Society of Christian Ethics* 27, no. 1 (2007): 157–182.
20. Jean S. La Fontaine, ed., *The Interpretation of Ritual: Essays in Honour of A. I. Richards* (London: Tavistock, 1972), xvii.
21. Margaret Mead, “Towards a Human Science,” *Science* 191 (1976): 903.
22. M. E. Combs-Schilling, *Sacred Performances: Islam, Sexuality, Sacrifice* (New York: Columbia University Press, 1989), 29.
23. Robbie E. Davis-Floyd, *Birth as an American Rite of Passage* (Berkeley: University of California Press, 1992), 8.
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25. Bruce Kapferer, “Postscript,” *Social Analysis* 1, nos. 192–197 (1984): 194.
26. Bruce Kapferer, *A Celebration of Demons: Exorcism and the Aesthetics of Healing in Sri Lanka* (Bloomington: Indiana University Press, 1983), 2.
27. Eugene G. d’Aquili, Charles D. Laughlin, and John McManus, *The Spectrum of Ritual: A Biogenetic Structural Analysis* (New York: Columbia University Press, 1979), 29.
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29. Eugene G. d’Aquili and Andrew B. Newberg, *The Mystical Mind: Probing the Biology of Religious Experience* (Minneapolis: Fortress, 1999), 89, 99.
30. Claude Lévi-Strauss, *The Naked Man*, trans. John and Doreen Weightman, vol. 4 of *Mythologiques* (Chicago: University of Chicago Press, 1990), 681.
31. Barbara G. Myerhoff *Remembered Lives* (Ann Arbor: University of Michigan Press, 1992), 129.
32. Victor Witter Turner, *The Forest of Symbols: Aspects of Ndembu Ritual* (Ithaca, NY: Cornell University Press, 1967), 95.
33. Victor Witter Turner and Edith Turner, *Image and Pilgrimage in Christian Culture* (New York: Columbia University Press, 1978), 243.
34. Raymond Firth, *Tikopia Ritual and Belief* (Boston: Beacon, 1967), 73.

35. Ibid., 12.
36. Ibid., 3.
37. Ibid., 79.
38. Stanley J. Tambiah, "A Performative Approach to Ritual," *Proceedings of the British Academy* 65, no. 1979 (1981): 119.
39. Pascal Boyer, *The Naturalness of Religious Ideas: A Cognitive Theory of Religion* (Berkeley: University of California Press, 1994), 189.
40. Ibid., 192.
41. Mary Douglas, *Natural Symbols: Explorations in Cosmology* (New York: Vintage, 1973), 26, 28.
42. Ibid., 20.
43. Max Gluckman, "Les rites de passage," in *Essays on the Ritual of Social Relations*, ed. Max Gluckman (Manchester: Manchester University Press, 1962), 24.
44. Gluckman, "Les rites de passage," 22.
45. Monica Wilson, "The Wedding Cakes: A Study of Ritual Change," in *The Interpretation of Ritual: Essays in Honour of A. I. Richards*, ed. J. S. La Fontaine (London: Tavistock, 1972), 62.
46. Roy A. Rappaport, *Ecology, Meaning, and Religion* (Berkeley, CA: North Atlantic, 1979), 175.
47. James W. Fernandez, "Persuasion and Performances," in *Myth, Symbol, and Culture*, ed. Clifford Geertz (New York: Norton, 1971), 56.
48. Edmund Leach, "Ritual," in *Encyclopedia of Social Sciences*, ed. David L. Sills (New York: Macmillan and Free Press, 1968), 524.
49. "Ritual," in *A Dictionary of the Social Sciences*, ed. J. Gould and W. Kolk (London: Tavistock, 1964), 607.
50. Terence S. Turner, "Transformation, Hierarchy and Transcendence: A Reformulation of Van Gennep's Model of the Structure of *Rites de passage*," in *Secular Ritual*, ed. Barbara Meyerhoff and Sally Moore (Assen, the Netherlands: Van Gorcum, 1977), 62.
51. Siegfried Frederick Nadel, *The Foundations of Social Anthropology* (London: Cohen and West, 1951), 99.
52. Raymond Firth, *Elements of Social Organization* (London: Watts, 1971), 222.
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55. Pierre Bourdieu, ed., *Outline of a Theory of Practice* (Cambridge: Cambridge University Press, 1977), 92.
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57. George A. Theodorson and Achilles G. Theodorson, *A Modern Dictionary of Sociology* (London: Methuen, 1969), 351.

58. Erving Goffman, *Relations in Public* (New York: Harper & Row, 1971), 62–63.
59. Robert Bocoock, *Ritual in Industrial Society: A Sociological Analysis of Ritualism in Modern England* (London: George Allen and Unwin, 1974), 37.
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61. Jack Goody, “Religion and Ritual: The Definitional Problem,” *British Journal of Sociology* 12, no. 2 (1961): 142–164.
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63. Julian Huxley, “A Discussion on Ritualization of Behaviour in Animals and Man,” *Philosophical Transactions of the Royal Society of London, Series B* 251 (1966): 258, cf. 250.
64. Dennis Rook, “The Ritual Dimension of Consumer Behavior,” *Journal of Consumer Research* 12 (1985): 251–264.
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68. E. L. Mascall, in *A Dictionary of Christian Theology*, ed. Alan Richardson (Philadelphia: Westminster, 1969), 297.
69. Urban T. Holmes, “Ritual and Social Drama,” *Worship* 51, no. 3 (1977): 198.
70. Evelyn Underhill, *Worship* (London: Nisbet, 1936), 339.
71. Erik Homburger Erikson, *Toys and Reasons: Stages in the Ritualization of Experience* (New York: Norton, 1977), 37.
72. Janine Roberts, “Setting the Frame: Definition, Functions, and Typology of Rituals,” in *Rituals in Family and Family Therapy*, ed. Evan Imber-Black, Janine Roberts, and Richard A. Whiting (New York: Norton, 1988), 8.
73. Justin L. Barrett, *Why Would Anyone Believe in God?*, Cognitive Science of Religion Series (Walnut Creek, CA: AltaMira, 2004).
74. Judy Grahn, “From Sacred Blood to the Curse and Beyond,” in *The Politics of Women’s Spirituality*, ed. Charlene Spretnak (New York: Doubleday, 1982), 270.
75. René Girard, *Violence and the Sacred* (Baltimore: Johns Hopkins University Press, 1977), 37.
76. From Ronald L. Grimes, “Ritual Criticism of Field Excavations and Museum Displays,” in *Ritual Criticism: Case Studies in Its Practice, Essays on Its Theory* (Columbia: University of South Carolina Press, 1990). The scheme is based in part on J. L. Austin, *How to Do Things with Words*, 2nd ed. (Cambridge, MA: Harvard University Press, 1975).

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