

"Religion as a Cultural System"

For Geertz, a symbol means any object, act, event, quality, or relation that serves as a vehicle for a conception, the conception being the symbol's meaning. Cultural patterns are of course symbolic systems, religious symbols being those that induce and define dispositions in man. Geertz's aim is to demonstrate that sacred symbols deal with bafflement, pain, and moral paradox by synthesizing a people's ethos and their world view. The ethos of the group is rendered intellectually more reasonable by religious belief and practice. If man's denial of chaos comes to be believed in it is because of the special perspective of religion, which goes outside the realities of daily life to wider realities that complete them in a context of faith. Ritual is a powerful means for providing the conviction that religious concepts are truthful and that religious directives are sound, and the latter effective because they induce moods and motivations. They help make the group's ethos intellectually reasonable.

This article, which must be read in its unabridged form for substantiation of many of the author's premises, is at once both an interpretation of the role of symbolism and an appreciation of the importance of religion in transcending the chaos that threatens man.

Any attempt to speak without speaking any particular language is not more hopeless than the attempt to have a religion that shall be no religion in particular. . . . Thus every living and healthy religion has a marked idiosyncrasy. its power consists in its special and surprising message and in the bias which that revelation gives to life. The vistas it opens and the mysteries it propounds are another world to live in; and another world to live in—whether we expect ever to pass wholly over into it or no—is what we mean by having a religion.

—Santayana: *Reason in Religion* (1906)

As we are to deal with meaning, let us begin with a paradigm: *viz.*, that sacred symbols function to synthesize a people's ethos—the tone, character and quality of their life, its moral and aesthetic style and mood—and their world-view—the picture they have of the way things in sheer actuality are, their most comprehensive ideas of order. In religious belief and practice a group's ethos is rendered intellectually reasonable by being shown to represent a way of life ideally adapted to the actual state of affairs the world-view describes, while the world-view is rendered emotionally convincing by being presented as an image of an actual state of affairs peculiarly well-arranged to accommodate such a way of life. This confrontation and mutual confirmation has two fundamental effects. On the one hand, it objectivises moral and aesthetic references by depicting them as the imposed

conditions of life implicit in a world with a particular structure, as mere common sense given the unalterable shape of reality. On the other, it supports these received beliefs about the world's body by invoking deeply felt moral and aesthetic sentiments as experiential evidence for their truth. Religious symbols formulate a basic congruence between a particular style of life and a specific (if, most often, implicit) metaphysic, and in so doing sustain each with the borrowed authority of the other.

Phrasing aside, this much may perhaps be granted. The notion that religion tunes human actions to an envisaged cosmic order and projects images of cosmic order onto the plane of human experience is hardly novel. But it is hardly investigated either, so that we have very little idea of how, in empirical terms, this particular miracle is accomplished. We just know that it is done, annually, weekly, daily, for some people almost hourly; and we have an enormous ethnographic literature to demonstrate it. But the theoretical framework which would enable us to provide an analytic account of it, an account of the sort we can provide for lineage segmentation, political succession, labor exchange or the socialization of the child, does not exist.

Let us, therefore, reduce our paradigm to a definition, for although it is notorious that definitions establish nothing in themselves they do, if they are carefully enough con-

structured, provide a useful orientation, or re-orientation, of thought, such that an extended unpacking of them can be an effective way of developing and controlling a novel line of inquiry. They have the useful virtue of explicitness: they commit themselves in a way discursive prose, which, in this field especially, is always liable to substitute rhetoric for argument, does not. Without ado, then, a *religion* is:

(1) a system of symbols which acts to (2) establish powerful, pervasive and long-lasting moods and motivations in men by (3) formulating conceptions of a general order of existence and (4) clothing these conceptions with such an aura of factuality that (5) the moods and motivations seem uniquely realistic.

I . . . A SYSTEM OF SYMBOLS WHICH ACTS TO . . .

Such a tremendous weight is being put on the term "symbol" here that our first move must be to decide with some precision what we are going to mean by it. This is no easy task, for, rather like "culture," "symbol" has been used to refer to a great variety of things, often a number of them at the same time. In some hands it is used for anything which signifies something else to someone: dark clouds are the symbolic precursors of an oncoming rain. In others it is used only for explicitly conventional signs of one sort or another: a red flag is a symbol of danger, a white of surrender. In others, it is confined to something which expresses in an oblique and figurative manner that which cannot be stated in a direct and literal one, so that there are symbols in poetry but not in science, and symbolic logic is misnamed. In yet others, however, it is used for any object, act, event, quality or relation which serves as a vehicle for a conception—the conception is the symbol's "meaning"—and that is the approach I shall follow here. The number "6," written, imagined, laid out as a row of stones, or even punched into the program tapes of a computer is a symbol. But so also is the Cross, talked about, visualized, shaped worriedly in air or fondly fingered at the neck, the expanse of painted canvas called "Guernica" or the bit of painted stone called a churinga, the word "reality," or even the morpheme "-ing." They are all symbols, or at least symbolic elements, because they are

tangible formulations or notions, abstractions from experience fixed in perceptible forms, concrete embodiments of ideas, attitudes, judgments, longings or beliefs. To undertake the study of cultural activity—activity in which symbolism forms the positive content—is thus not to abandon social analysis for a Platonic cave of shadows, to enter into a mentalistic world of introspective psychology or, worse, speculative philosophy and wander there forever in a haze of "Cognitions," "Affections," "Conations" and other elusive entities. Cultural acts, the construction, apprehension and utilization of symbolic forms, are social events like any other; they are as public as marriage and as observable as agriculture.

They are not, however, exactly the same thing; or, more precisely, the symbolic dimension of social events is, like the psychological, itself theoretically abstractable from those events as empirical totalities. There is still, to paraphrase a remark of Kenneth Burke's, a difference between building a house and drawing up a plan for building a house, and reading a poem about having children by marriage is not quite the same thing as having children by marriage. Even though the building of the house may proceed under the guidance of the plan or—a less likely occurrence—the having of children may be motivated by a reading of the poem, there is something to be said for not confusing our traffic with symbols with our traffic with objects or human beings, for these latter are not in themselves symbols, however often they may function as such. No matter how deeply interfused the cultural, the social and the psychological may be in the everyday life of houses, farms, poems and marriages, it is useful to distinguish them in analysis, and, so doing, to isolate the generic traits of each against the normalized background of the other two.

So far as culture patterns, i.e., systems or complexes of symbols, are concerned, the generic trait which is of first importance for us here is that they are extrinsic sources of information. By "extrinsic," I mean only that—unlike genes, for example—they lie outside the boundaries of the individual organism as such in that intersubjective world of common understandings into which all human individuals are born, pursue their separate careers, and leave persisting behind them after they die. By "sources of informa-

tion," I mean only that—like genes—they provide a blueprint or template in terms of which processes external to themselves can be given a definite form. As the order of bases in a strand of DNA forms a coded program, a set of instructions or a recipe, for the synthesization of the structurally complex proteins which shape organic functioning, so culture patterns provide such programs for the institution of the social and psychological processes which shape public behavior. Though the sort of information and the mode of its transmission are vastly different in the two cases, this comparison of gene and symbol is more than a strained analogy of the familiar "social heredity" sort. It is actually a substantial relationship, for it is precisely the fact that genetically programmed processes are so highly generalized in men, as compared with lower animals, that culturally programmed ones are so important, only because human behavior is so loosely determined by intrinsic sources of information that extrinsic sources are so vital. To build a dam a beaver needs only an appropriate site and the proper materials—his mode of procedure is shaped by his physiology. But man, whose genes are silent on the building trades, needs also a conception of what it is to build a dam, a conception he can get only from some symbolic source—a blueprint, a textbook or a string of speech by someone who already knows how dams are built, or, of course, from manipulating graphic or linguistic elements in such a way as to attain for himself a conception of what dams are and how they are built.

This point is sometimes put in the form of an argument that cultural patterns are "models," that they are sets of symbols whose relations to one another "model" relations among entities, processes or what-have-you in physical, organic, social or psychological systems by "paralleling," "imitating" or "simulating" them. The term "model" has, however, two senses—an "of" sense and a "for" sense—and though these are but aspects of the same basic concept they are very much worth distinguishing for analytic purposes. In the first, what is stressed is the manipulation of symbol structures so as to bring them, more or less closely, into parallel with the preestablished non-symbolic system, as when we grasp how dams work by developing a theory of hydraulics or construct-

ing a flow chart. The theory or chart models physical relationships in such a way—i.e., by expressing their structure in synoptic form—as to render them apprehensible: it is a model *of* "reality." In the second, what is stressed is the manipulation of the non-symbolic systems in terms of the relationships expressed in the symbolic, as when we construct a dam according to the specifications implied in an hydraulic theory or the conclusions drawn from a flow chart. Here, the theory is a model under whose guidance physical relationships are organized: it is a model *for* "reality." For psychological and social systems, and for cultural models that we would not ordinarily refer to as "theories," but rather as "doctrines," "melodies" or "rites," the case is in no way different. Unlike genes, and other non-symbolic information sources, which are only models *for*, not models *of*, culture patterns have an intrinsic double aspect: they give meaning, i.e., objective conceptual form, to social and psychological reality both by shaping themselves to it and by shaping it to themselves.

It is, in fact, this double aspect which sets true symbols off from other sorts of significative forms. Models *for* are found, as the gene example suggests, through the whole order of nature, for wherever there is a communication of pattern such programs are, in simple logic, required. Among animals, imprint learning is perhaps the most striking example, because what such learning involves is the automatic presentation of an appropriate sequence of behavior by a model animal in the presence of a learning animal which serves, equally automatically, to call out and stabilize a certain set of responses genetically built into the learning animal. The communicative dance of two bees, one of which has found nectar and the other of which seeks it, is another, somewhat different more complexly coded, example. Craik has even suggested that the thin trickle of water which first finds its way down from a mountain spring to the sea and smoothes a little channel for the greater volume of water which follows after it plays a sort of model *for* function. But models *of*—linguistic, graphic, mechanical, natural, etc., processes which function not to provide sources of information in terms of which other processes can be patterned, but to represent those patterned processes as such, to express their structure in an alternative medium—are

much rarer and may perhaps be confined, among living animals, to man. The perception of the structural congruence between one set of processes, activities, relations, entities, etc., and another set for which it acts as a program, so that the program can be taken as a representation, or conception—a symbol—of the programmed, is the essence of human thought. The inter-transposability of models *for* and models *of* of which symbolic formulation makes possible is the distinctive characteristic of our mentality.

2. . . . TO ESTABLISH POWERFUL, PERVASIVE AND LONG-LASTING MOODS AND MOTIVATIONS IN MEN BY . . .

So far as religious symbols and symbol systems are concerned this inter-transposability is clear. The endurance, courage, independence, perseverance and passionate willfulness in which the vision quest practices the Plains Indian are the same flamboyant virtues by which he attempts to live: while achieving a sense of revelation he stabilizes a sense of direction. The consciousness of defaulted obligation, secreted guilt and, when a confession is obtained, public shame in which [a] Manus' seance rehearses him are the same sentiments that underlie the sort of duty ethic by which his property-conscious society is maintained: the gaining of an absolution involves the forging of a conscience. And the same self-discipline which rewards a Javanese mystic staring fixedly into the flame of a lamp with what he takes to be an intimation of divinity drills him in that rigorous control of emotional expression which is necessary to a man who would follow a quietistic style of life. Whether one sees the conception of a personal guardian spirit, a family tutelary or an immanent God as synoptic formulations of the character of reality or as templates for producing reality with such a character seems largely arbitrary, a matter of which aspect, the model *of* or model *for*, one wants for the moment to bring into focus. The concrete symbols involved—one or another mythological figure materializing in the wilderness, the skull of the deceased household head hanging censoriously in the rafters, or a disembodied "voice in the stillness" soundlessly chanting enigmatic classical poetry—point in either direction.

They both express the world's climate and shape it.

They shape it by inducing in the worshipper a certain distinctive set of dispositions which lend a chronic character to the flow of his activity and the quality of his experience. A disposition describes not an activity or an occurrence but a probability of an activity being performed or an occurrence occurring under certain circumstances: "When a cow is said to be a ruminant, or a man is said to be a cigarette smoker, it is not being said that the cow is ruminating now or that the man is smoking a cigarette now. To be a ruminant is to tend to ruminate from time to time, and to be a cigarette-smoker is to be in the habit of smoking cigarettes." Similarly, to be pious is not to be performing something we would call an act of piety, but to be liable to perform such acts. So, too, with the Plains Indian's bravura, the Manus' compunctiousness or the Javanese's quietism which, in their contexts, form the substance of piety. The virtue of this sort of view of what are usually called "mental traits" or, if the Cartesianism is unavowed, "psychological forces" (both unobjectionable enough terms in themselves) is that it gets them out of any dim and inaccessible realm of private sensation into that same well-lit world of observables in which reside the brittleness of glass, the inflammability of paper and, to return to the metaphor, the dampness of England.

So far as religious activities are concerned (and learning a myth by heart is as much a religious activity as detaching one's finger at the knuckle), two somewhat different sorts of dispositions are induced by them: moods and motivations.

The major difference between moods and motivations is that where the latter are, so to speak, vectorial qualities, the former are merely scalar. Motives have a directional cast, they describe a certain overall course, gravitate toward certain, usually temporary, consummations. But moods vary only as to intensity: they go nowhere. They spring from certain circumstances but they are responsive to no ends. Like fogs, they just settle and lift; like scents, suffuse and evaporate. When present they are totalistic: if one is sad everything and everybody seems dreary; if one is gay, everything and everybody seems splendid. Thus, though a man can be vain, brave, willful and independent

at the same time, he can't very well be playful and listless, or exultant and melancholy at the same time. Further, where motives persist for more or less extended periods of time, moods merely recur with greater or lesser frequency, coming and going for what are often quite unfathomable reasons. But perhaps the most important difference, so far as we are concerned, between moods and motivations is that motivations are "made meaningful" with reference to the ends toward which they are conceived to conduce, while moods are "made meaningful" with reference to the conditions from which they are conceived to spring. We interpret motives in terms of their consummations, but we interpret moods in terms of their sources. We say that a person is industrious because he wishes to succeed, we say that a person is worried because he is conscious of the hanging threat of nuclear holocaust. And this is no less the case when the interpretations invoked are ultimate. Charity becomes Christian charity when it is enclosed in a conception of God's purposes; optimism is Christian optimism when it is grounded in a particular conception of God's nature. The assiduity of the Navaho finds its rationale in a belief that, as "reality" operates mechanically, it is coercible; their chronic fearfulness finds its rationale in a conviction that, however "reality" operates, it is both enormously powerful and terribly dangerous.

3. . . . BY FORMULATING CONCEPTIONS OF A GENERAL ORDER OF EXISTENCE AND . . .

That the symbols or symbol systems which induce and define dispositions we set off as religious and those which place those dispositions in a cosmic framework are the same symbols ought to occasion no surprise. For what else do we mean by saying that a particular mood of awe is religious and not secular except that it springs from entertaining a conception of all-pervading vitality like mana and not from a visit to the Grand Canyon? Or that a particular case of asceticism is an example of a religious motivation except that it is directed toward the achievement of an unconditioned end like nirvana and not a conditioned one like weight-reduction? If sacred symbols did not at one and the same time, induce dispositions in human beings and formulate, however obliquely, inarticulately or unsystematically, general

ideas of order, then the empirical differentia of religious activity or religious experience would not exist. A man can indeed be said to be "religious" about golf, but not merely if he pursues it with passion and plays it on Sundays: he must also see it as symbolic of some transcendent truths. And the pubescent boy gazing soulfully into the eyes of the pubescent girl in a William Steig cartoon and murmuring, "there is something about you, Ethel, which gives me a sort of religious feeling," is, like most adolescents, confused. What any particular religion affirms about the fundamental nature of reality may be obscure, shallow or, all too often, perverse, but it must, if it is not to consist of the mere collection of received practices and conventional sentiments we usually refer to as moralism, affirm something. If one were to essay a minimal definition of religion today it would perhaps not be Tylor's famous "belief in spiritual beings," to which Goody, wearied of theoretical subtleties, has lately urged us to return, but rather what Salvador de Madariaga has called "the relatively modest dogma that God is not mad."

Usually, of course, religions affirm very much more than this: we believe, as James remarked, all that we can and would believe everything if we only could. The thing we seem least able to tolerate is a threat to our powers of conception, a suggestion that our ability to create, grasp and use symbols may fail us, for were this to happen we would be more helpless, as I have already pointed out, than the beavers. The extreme generality, diffuseness and variability of man's innate (i.e., genetically programmed) response capacities means that without the assistance of cultural patterns he would be functionally incomplete, not merely a talented ape who had, like some under-privileged child, unfortunately been prevented from realizing his full potentialities, but a kind of formless monster with neither sense of direction nor power of self-control, a chaos of spasmodic impulses and vague emotions. Man depends upon symbols and symbol systems with a dependence so great as to be decisive for his creatural viability and, as a result, his sensitivity to even the remotest indication that they may prove unable to cope with one or another aspect of experience raises within him the gravest sort of anxiety.

There are at least three points where chaos—a tumult of events which lack not

just interpretations but *interpretability*—threatens to break in upon man: at the limits of his analytic capacities, at the limits of his powers of endurance, and at the limits of his moral insight. Bafflement, suffering and a sense of intractable ethical paradox are all, if they become intense enough or are sustained long enough, radical challenges to the proposition that life is comprehensible and that we can, by taking thought, orient ourselves effectively within it—challenges with which any religion, however “primitive,” which hopes to persist must attempt somehow to cope.

Of the three issues, it is the first which has been least investigated by modern social anthropologists (though Evans-Pritchard’s classic discussion of why granaries fall on some Azande and not on others, is a notable exception). Even to consider people’s religious beliefs as attempts to bring anomalous events or experiences—death, dreams, mental fugues, volcanic eruptions or marital infidelity—within the circle of the at least potentially inexplicable seems to smack of Tyloreamism or worse. But it does appear to be a fact that at least some men—in all probability, most men—are unable to leave unclarified problems of analysis merely unclarified, just to look at the stranger features of the world’s landscape in dumb astonishment or bland apathy without trying to develop, however fantastic, inconsistent or simple-minded, some notions as to how such features might be reconciled with the more ordinary deliverances of experience. Any chronic failure of one’s explanatory apparatus, the complex of received culture patterns (common sense, science, philosophical speculation, myth) one has for mapping the empirical world, to explain things which cry out for explanation, tends to lead to a deep disquiet—a tendency rather more widespread and a disquiet rather deeper than we have sometimes supposed since the pseudo-science view of religious belief was, quite rightfully, deposed. After all, even that high priest of heroic atheism, Lord Russell, once remarked that although the problem of the existence of God had never bothered him, the ambiguity of certain mathematical axioms had threatened to unhinge his mind. And Einstein’s profound dissatisfaction with quantum mechanics was based on a—surely religious—inability to believe that, as he put it, God plays dice with the universe.

But this quest for lucidity and the rush of metaphysical anxiety that occurs when empirical phenomena threaten to remain intransigently opaque is found on much humbler intellectual levels. Certainly, I was struck in my own work, much more than I had at all expected to be by the degree to which my more animistically inclined informants behaved like true Tyloreams. They seemed to be constantly using their beliefs to “explain” phenomena: or, more accurately, to convince themselves that the phenomena were explainable within the accepted scheme of things, for they commonly had only a minimal attachment to the particular soul possession, emotional disequilibrium, taboo infringement or bewitchment hypothesis they advanced and were all too ready to abandon it for some other, in the same genre, which struck them as more plausible given the facts of the case. What they were *not* ready to do was abandon it for no other hypothesis at all; to leave events to themselves.

The second experiential challenge in whose face the meaningfulness of a particular pattern of life threatens to dissolve into a chaos of thingless names and nameless things—the problem of suffering—has been rather more investigated, or at least described, mainly because of the great amount of attention given in works on tribal religion to what are perhaps its two main loci: illness and mourning. Yet for all the fascinated interest in the emotional aura which surrounds these extreme situations, there has been, with a few exceptions such as Lienhardt’s recent discussion of Dinka divining, little conceptual advance over the sort of crude confidence type theory set forth by Malinowski: *viz.*, that religion helps one to endure “situations of emotional stress” by “open [ing] up escapes from such situations and such impasses as offer no empirical way out except by ritual and belief into the domain of the supernatural.” The inadequacy of this “theology of optimism,” as Nadel rather drily called it, is, of course, radical. Over its career religion has probably disturbed men as much as it has cheered them; forced them into a head-on, unblinking confrontation of the fact that they are born to trouble as often as it has enabled them to avoid such a confrontation by projecting them into sort of infantile fairy-tale world where—Malinowski again—“hope cannot fail nor desire deceive.” With the possible exception of Chris-

tian Science, there are few if any religious traditions, "great" or "little," in which the proposition that life hurts is not strenuously affirmed and in some it is virtually glorified.

As a religious problem, the problem of suffering is, paradoxically, not how to avoid suffering but how to suffer, how to make of physical pain, personal loss, worldly defeat or the helpless contemplation of others' agony something bearable, supportable—something, as we say, sufferable.

The problem of suffering passes easily into the problem of evil, for it suffering is severe enough it usually, though not always, seems morally undeserved as well, at least to the sufferer. But they are not, however, exactly the same thing—a fact I think Weber, too influenced by the biases of a monotheistic tradition in which, as the various aspects of human experience must be conceived to proceed from a single, voluntaristic source, man's pain reflects directly on God's goodness, did not fully recognize in his generalization of the dilemmas of Christian theodicy Eastward. For where the problem of suffering is concerned with threats to our ability to put our "undisciplined squads of emotion" into some sort of soldierly order, the problem of evil is concerned with threats to our ability to make sound moral judgments. What is involved in the problem of evil is not the adequacy of our symbolic resources to govern our affective life, but the adequacy of those resources to provide a workable set of ethical criteria, normative guides to govern our action. The vexation here is the gap between things as they are and as they ought to be if our conceptions of right and wrong make sense, the gap between what we deem various individuals deserve and what we see that they get—a phenomenon summed up in that profound quatrain:

The rain falls on the just
And on the unjust fella;
But mainly upon the just,
Because the unjust has the just's umbrella.

Or if this seems too flippant an expression of an issue that, in somewhat different form, animates the Book of Job and the Baghavad Gita, the following classical Javanese poem, known, sung, and repeatedly quoted in Java by virtually everyone over the age of six, puts the point—the discrepancy between moral prescriptions and material rewards,

the seeming inconsistency of "is" and "ought"—rather more elegantly:

We have lived to see a time without order
In which everyone is confused in his mind.
One cannot bear to join in the madness,
But if he does not do so
He will not share in the spoils,
And will starve as a result.
Yes, God; wrong is wrong:
Happy are those who forget,
Happier yet those who remember and have
deep insight.

The problem of evil, or perhaps one should say the problem *about* evil, is in essence the same sort of problem of or about bafflement and the problem of or about suffering. The strange opacity of certain empirical events, the dumb senselessness of intense or inexorable pain, and the enigmatic unaccountability of gross iniquity all raise the uncomfortable suspicion that perhaps the world, and hence man's life in the world, has no genuine order at all—no empirical regularity, no emotional form, no moral coherence. And the religious response to this suspicion is in each case the same: the formulation, by means of symbols, of an image of such a genuine order of the world which will account for, and even celebrate, the perceived ambiguities, puzzles and paradoxes in human experience. The effort is not to deny the undeniable—that there are unexplained events, that life hurts or that rain falls upon the just—but to deny that there are inexplicable events, that life is unendurable and that justice is a mirage. The principles which constitute the moral order may indeed often elude men in the same way as fully satisfactory explanations of anomalous events or effective forms for the expression of feeling often elude them. What is important, to a religious man at least, is that this elusiveness be accounted for, that it be not the result of the fact that there are no such principles, explanations or forms, that life is a surd and the attempt to make moral, intellectual or emotional sense out of experience is bootless.

The Problem of Meaning in each of its intergrading aspects (how these aspects in fact intergrade in each particular case, what sort of interplay there is between the sense of analytic, emotional and moral impotence, seems to me one of the outstanding, and except for Weber untouched, problems for comparative research in this whole field) is

a matter of affirming, or at least recognizing, the inescapability of ignorance, pain and injustice on the human plane while simultaneously denying that these irrationalities are characteristic of the world as a whole. And it is in terms of religious symbolism, a symbolism relating man's sphere of existence to a wider sphere within which it is conceived to rest, that both the affirmation and the denial are made.

**4. . . . AND CLOTHING THOSE CONCEPTIONS
WITH SUCH AN AURA OF FACTUALITY
THAT . . .**

There arises here, however, a profounder question: how is it that this denial comes to be believed? how is it that the religious man moves from a troubled perception of experienced disorder to a more or less settled conviction of fundamental order? just what does "belief" mean in a religious context? Of all the problems surrounding attempts to conduct anthropological analysis of religion this is the one that has perhaps been most troublesome and therefore the most often avoided, usually by relegating it to psychology, that raffish outcast discipline to which social anthropologists are forever consigning phenomena they are unable to deal with within the framework of a denatured Durkheimianism. But the problem will not go away, it is not "merely" psychological (nothing social is), and no anthropological theory of religion which fails to attack it is worthy of the name. We have been trying to stage Hamlet without the Prince quite long enough.

It seems to me that it is best to begin any approach to this issue with frank recognition that religious belief involves not a Baconian induction from everyday experience—for then we should all be agnostics—but rather a prior acceptance of authority which transforms that experience. The existence of bafflement, pain and moral paradox—of The Problem of Meaning—is one of the things that drive men toward belief in gods, devils, spirits, totemic principles or the spiritual efficacy of cannibalism (an enfolding sense of beauty or a dazzling perception of power are others), but it is not the basis upon which those beliefs rest, but rather their most important field of application.

In tribal religions authority lies in the persuasive power of traditional imagery; in

mystical ones in the apodictic force of supersensible experience; in charismatic ones in the hypnotic attraction of an extraordinary personality. But the priority of the acceptance of an authoritative criterion in religious matters over the revelation which is conceived to flow from that acceptance is not less complete than in scriptural or hieratic ones. The basic axiom underlying what we may perhaps call "the religious perspective" is everywhere the same: he who would know must first believe.

But to speak of "the religious perspective" is, by implication, to speak of one perspective among others. A perspective is a mode of seeing, in that extended sense of "see" in which it means "discern," "apprehend," "understand" or "grasp." It is a particular way of looking at life, a particular manner of construing the world, as when we speak of an historical perspective, a scientific perspective, an aesthetic perspective, a common-sense perspective, or even the bizarre perspective embodied in dreams and hallucinations. The question then comes down to, first, what is "the religious perspective" generically considered, as differentiated from other perspectives; and second, how do men come to adopt it.

If we place the religious perspective against the background of three of the other major perspectives in terms of which men construe the world—the common-sensical, the scientific and the aesthetic—its special character emerges more sharply. What distinguishes common-sense as a mode of "seeing" is, as Schutz (1962) has pointed out, a simple acceptance of the world, its objects and its processes as being just what they seem to be—what is sometimes called naive realism—and the pragmatic motive, the wish to act upon that world so as to bend it to one's practical purposes, to master it, or so far as that proves impossible, to adjust to it. The world of everyday life, itself, of course, a cultural product, for it is framed in terms of the symbolic conceptions of "stubborn fact" handed down from generation to generation, is the established scene and given object of our actions. Like Mt. Everest it is just there and the thing to do with it, if one feels the need to do anything with it at all, is to climb it. In the scientific perspective it is precisely this givenness which disappears (Schutz, 1962). Deliberate doubt and systematic inquiry, the suspension of the prag-

matic motive in favor of disinterested observation, the attempt to analyze the world in terms of formal concepts whose relationship to the informal conceptions of common-sense become increasingly problematic—there are the hallmarks of the attempt to grasp the world scientifically. And as for the aesthetic perspective, which under the rubric of “the aesthetic attitude” has been perhaps most exquisitely examined, it involves a different sort of suspension of naive realism and practical interest, in that instead of questioning the credentials of everyday experience that experience is merely ignored in favor of an eager dwelling upon appearances, an engrossment in surfaces, an absorption in things, as we say, “in themselves”: “The function of artistic illusion is not ‘make-believe’ . . . but the very opposite, disengagement from belief—the contemplation of sensory qualities without their usual meanings of ‘here’s that chair,’ ‘That’s my telephone’ . . . etc. The knowledge that what is before us has no practical significance in the world is what enables us to give attention to its appearance as such” (Langer, 1953, p. 49). And like the common-sensical and the scientific (or the historical, the philosophical and the autistic), this perspective, this “way of seeing” is not the product of some mysterious Cartesian chemistry, but is induced, mediated, and in fact created by means of symbols. It is the artist’s skill which can produce those curious quasi-objects—poems, dramas, sculptures, symphonies—which, dissociating themselves from the solid world of common-sense, take on the special sort of eloquence only sheer appearances can achieve.

The religious perspective differs from the common-sensical in that, as already pointed out, it moves beyond the realities of everyday life to wider ones which correct and complete them, and its defining concern is not action upon those wider realities but acceptance of them, faith in them. It differs from the scientific perspective in that it questions the realities of everyday life not out of an institutionalized scepticism which dissolves the world’s givenness into a swirl of probabilistic hypotheses, but in terms of what it takes to be wider, non-hypothetical truths. Rather than detachment, its watchword is commitment; rather than analysis, encounter. And it differs from art in that instead of effecting a disengagement from the whole

question of factuality, deliberately manufacturing an air of semblance and illusion, it deepens the concern with fact and seeks to create an aura of utter actuality. It is this sense of the “really real” upon which the religious perspective rests and which the symbolic activities of religion as a cultural system are devoted to producing, intensifying, and, so far as possible, rendering inviolable by the discordant revelations of secular experience. It is, again, the imbuing of a certain specific complex of symbols—of the metaphysic they formulate and the style of life they recommend—with a persuasive authority which, from an analytic point of view is the essence of religious action.

Which brings us, at length, to ritual. For it is in ritual—i.e., consecrated behavior—that this conviction that religious convictions are veridical and that religious directives are sound is somehow generated. It is in some sort of ceremonial form—even if that form be hardly more than the recitation of a myth, the consultation of an oracle, or the decoration of a grave—that the moods and motivations which sacred symbols induce in men and the general conceptions of the order of existence which they formulate for men meet and reinforce one another. In a ritual, the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world, producing thus that idiosyncratic transformation in one’s sense of reality to which Santayana refers in my epigraph. Whatever role divine intervention may or may not play in the creation of faith—and it is not the business of the scientist to pronounce upon such matters one way or the other—it is, primarily at least, out of the context of concrete acts of religious observance that religious conviction emerges on the human plane.

However, though any religious ritual, no matter how apparently automatic or conventional (if it is truly automatic or merely conventional it is not religious), involves this symbolic fusion of ethos and worldview, it is mainly certain more elaborate and usually more public ones, ones in which a broad range of moods and motivations on the one hand and of metaphysical conceptions on the other are caught up, which shape the spiritual consciousness of a people. Employing a useful term introduced by Singer (1955) we may call these full-blown

ceremonies "cultural performances" and note that they represent not only the point at which the dispositional and conceptual aspects of religious life converge for the believer, but also the point at which the interaction between them can be most readily examined by the detached observer.

Of course, all cultural performances are not religious performances, and the line between those that are, and artistic, or even political ones is often not so easy to draw in practice, for, like social forms, symbolic forms can serve multiple purposes. But the point is that, paraphrasing slightly, Indians—"and perhaps all peoples"—seem to think of their religion "as encapsulated in these discrete performances which they [can] exhibit to visitors and to themselves" (Singer, 1955). The mode of exhibition is however radically different for the two sorts of witnesses, a fact seemingly overlooked by those who would argue that "religion is a form of human art." Where for "visitors" religious performances can, in the nature of the case, only be presentations of a particular religious perspective, and thus aesthetically appreciated or scientifically dissected, for participants they are in addition enactments, materializations, realizations of it—not only models of what they believe, but also models for the believing of it. In these plastic dramas men attain their faith as they portray it.

5. . . . THAT THE MOODS AND MOTIVATIONS SEEM UNIQUELY REALISTIC.

But no one, not even a saint, lives in the world religious symbols formulate all of the time, and the majority of men live in it only at moments. The everyday world of common-sense objects and practical acts is, as Schutz says, the paramount reality in human experience—paramount in the sense that it is the world in which we are most solidly rooted, whose inherent actuality we can hardly question (however much we may question certain portions of it), and from whose pressures and requirements we can least escape. A man, even large groups of men, may be aesthetically insensitive, religiously unconcerned and unequipped to pursue formal scientific analysis, but he cannot be completely lacking in common-sense and survive. The dispositions which religious rituals induce thus have their most important impact—from a human point of view—

outside the boundaries of the ritual itself as they reflect back to color the individual's conception of the established world of bare fact. The peculiar tone that marks the Plains vision quest, the Manus confession or the Javanese mystical exercise pervades areas of the life of these peoples far beyond the immediately religious, impressing upon them a distinctive style in the sense both of a dominant mood and a characteristic movement. Religion is sociologically interesting not because, as vulgar positivism would have it, it describes the social order (which, insofar as it does, it does not only very obliquely but very incompletely), but because, like environment, political power, wealth, jural obligation, personal affection, and a sense of beauty, it shapes it.

The movement back and forth between the religious perspective and the common-sense perspective is actually one of the more obvious empirical occurrences on the social scene, though, again, one of the most neglected by social anthropologists, virtually all of whom have seen it happen countless times. Religious belief has usually been presented as an homogeneous characteristic of an individual, like his place of residence, his occupational role, his kinship position, and so on. But religious belief in the midst of ritual, where it engulfs the total person, transporting him, so far as he is concerned, into another mode of existence, and religious belief as the pale, remembered reflection of that experience in the midst of everyday life are not precisely the same thing, and the failure to realize this has led to some confusion, most especially in connection with the so-called "primitive mentality" problem. Much of the difficulty between Lévy-Bruhl and Malinowski on the nature of "native thought," for example, arises from a lack of full recognition of this distinction; for where the French philosopher was concerned with the view of reality savages adopted when taking a specifically religious perspective, the Polish-English ethnographer was concerned with that which they adopted when taking a strictly common-sense one. Both perhaps vaguely sensed that they were not talking about exactly the same thing, but where they went astray was in failing to give a specific accounting of the way in which these two forms of "thought"—or as I would rather say, these two modes of symbolic formulation—interacted, so that where Lévy-

Bruhl's savages tended to live, despite his postludial disclaimers, in a world composed entirely of mystical encounters, Malinowski's tended to live, despite his stress on the functional importance of religion, in a world composed entirely of practical actions. They became reductionists (an idealist is as much of a reductionist as a materialist) in spite of themselves because they failed to see man as moving more or less easily, and very frequently, between radically contrasting ways of looking at the world, ways which are not continuous with one another but separated by cultural gaps across which Kierkegaardian leaps must be made in both directions.

For an anthropologist, the importance of religion lies in its capacity to serve, for an individual or for a group, as a source of general, yet distinctive conceptions of the world, the self and the relations between them on the one hand—its model of aspect—and of rooted, no less distinctive "mental" dispositions—its model for aspect—on the other. From these cultural functions flow, in turn, its social and psychological ones.

Religious concepts spread beyond their specifically metaphysical contexts to provide a framework of general ideas in terms of which a wide range of experience—intellectual, emotional, moral—can be given meaningful form. The Christian sees the Nazi movement against the background of The Fall which, though it does not, in a casual sense, explain it, places it in a moral, a cognitive, even an affective sense. A Zande sees the collapse of a granary upon a friend or relative against the background of a concrete and rather special notion of witchcraft and thus avoids the philosophical dilemmas as well as the psychological stress of indeterminism. A Javanese finds in the borrowed and reworked concept of *rasa* ("sense-taste-feeling-meaning") a means by which to "see" choreographic, gustatory, emotional and political phenomena in a new light. A synopsis of cosmic order, a set of religious beliefs is also a gloss upon the mundane world of social relationships and psychological events. It renders them graspable.

But more than gloss, such beliefs are also a template. They do not merely interpret social and psychological processes in cosmic terms—in which case they would be philosophical, not religious—but they shape them. In the doctrine of original sin is embedded

also a recommended attitude toward life, a recurring mood and a persisting set of motivations. The Zande learns from witchcraft conceptions not just to understand apparent "accidents" as not accidents at all, but to react to these spurious accidents with hatred for the agent who caused them and to proceed against him with appropriate resolution. *Rasa*, in addition to being a concept of truth, beauty and goodness, is also a preferred mode of experiencing, a kind of affectless detachment, a variety of bland aloofness, an unshakeable calm. The moods and motivations a religious orientation produces cast a derivative, lunar light over the solid features of a peoples' secular life.

The tracing of the social and psychological role of religion is thus not so much a matter of finding correlations between specific ritual acts and specific secular social ties—though these correlations do, of course, exist and are very worth continued investigation, especially if we can contrive something novel to say about them. More, it is a matter of understanding how it is that men's notions, however implicit, of the "really real" and the dispositions these notions induce in them, colors their sense of the reasonable, the practical, the humane and the moral. How far it does so (for in many societies religion's effects seem quite circumscribed, in others completely pervasive); how deeply it does so (for some men, and groups of men, seem to wear their religion lightly so far as the secular world goes, while others seem to apply their faith to each occasion, no matter how trivial); and how effectively it does so (for the width of the gap between what religion recommends and what people actually do is most variable cross-culturally)—all these are crucial issues in the comparative sociology and psychology of religion. Even the degree to which religious systems themselves are developed seems to vary extremely widely, and not merely on a simple evolutionary basis. In one society, the level of elaboration of symbolic formulations of ultimate actuality may reach extraordinary degrees of complexity and systematic articulation; in another, no less developed socially, such formulations may remain primitive in the true sense, hardly more than congeries of fragmentary by-beliefs and isolated images, of sacred reflexes and spiritual pictographs. One need

only think of the Australians and the Bushmen, the Toradja and the Alorese, the Hopi and the Apache, the Hindus and the Romans, or even the Italians and the Poles, to see that degree of religious articulateness is not a constant even as between societies of similar complexity.

The anthropological study of religion is therefore a two stage operation: first, an analysis of the system of meanings embodied in the symbols which make up the religion proper, and, second, the relating of these systems to social structural and psychological processes. My dissatisfaction with so much of contemporary social anthropological work in religion is not that it concerns itself with the second stage, but that it neglects the first, and in so doing takes for granted what most needs to be elucidated. To discuss the role of ancestor worship in regulating political succession, of sacrificial feasts in

defining kinship obligations, of spirit worship in scheduling agricultural practices, of divination in reinforcing social control or of initiation rites in propelling personality maturation are in no sense unimportant endeavors, and I am not recommending they be abandoned for the kind of jejune cabalism into which symbolic analysis of exotic faiths can so easily fall. But to attempt them with but the most general, common-sense view of what ancestor worship, animal sacrifice, spirit worship, divination or initiation rites are as religious patterns seems to me not particularly promising. Only when we have a theoretical analysis of symbolic action comparable in sophistication to that we now have for social and psychological action, we be able to cope effectively with those aspects of social and psychological life in which religion (or art, or science, or ideology) plays a determinant role.

W. LLOYD WARNER

An American Sacred Ceremony

Warner's vivid description of Memorial Day ceremonies in an American community shows how a rite functions to tune up the central values and sentiments of a culture and unify a community that is divided into opposing churches and associations with conflicting symbol systems.

Associated with the ceremony are American collective representations, like the myth of Lincoln, that have become sacred symbols of the idealism in our culture and that reenforce our Memorial Day ceremonies and provide a coherent set of beliefs and practices that organize, direct, and constantly revive the collective ideals of the community and nation.

This article of Warner's hews closely to the thinking of Durkheim, by whom he was greatly influenced. It attempts to do for modern American society what Warner did with Murngin ritualistic symbolism in his book *A Black Civilization* (1937).

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MEMORIAL DAY AND SYMBOLIC BEHAVIOR

Every year in the springtime when the flowers are in bloom and the trees and shrubs are most beautiful, citizens of the Union celebrate Memorial Day. Over most of the United States it is a legal holiday. Being both sacred and secular, it is a holy day as well as a holiday and is accordingly celebrated.

For some it is part of a long holiday of pleasure, extended outings, and great athletic events; for others it is a sacred day when the dead are mourned and sacred ceremonies are held to express their sorrow; but for most Americans, especially in the smaller cities, it is both sacred and secular. They feel the sacred importance of the day when they, or members of their family, par-