

Nature and Significance of Play as a Cultural Phenomenon

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Context

*The title of **Homo Ludens: A Study of the Play Element in Culture**, the book for which this essay serves as the opening chapter, is a play on **Homo sapiens** meaning “Man, the player.” A wide-ranging work that touches on numerous aspects of the influence of play on culture, it was first published in 1938.*

Speaking of Games

What Is Play?

Johan Huizinga (1872–1945) has been called the greatest Dutch cultural historian. Huizinga held a number of distinguished academic posts during his lifetime, including chairman of the Division of Letters of the Royal Dutch Academy of the Sciences. He published a number of books on a wide range of political, historical, and cultural subjects, including *The Autumn of the Middle Ages*, the biography *Erasmus and the Age of Reformation*, and *Men and Ideas: History, the Middle Ages, the Renaissance*, a book of essays.

Play is older than culture, for culture, however inadequately defined, always presupposes human society, and animals have not waited for man to teach them their playing. We can safely assert, even, that human civilization has added no essential feature to the general idea of play. Animals play just like men. We have only to watch young dogs to see that all the essentials of human play are present in their merry gambols. They invite one another to play by a certain ceremoniousness of attitude and gesture. They keep to the rule that you shall not bite, or not bite hard, your brother's ear. They pretend to get terribly angry. And—what is most important—in all these doings they plainly experience tremendous fun and enjoyment. Such rompings of young dogs are only one of the simpler forms of animal play. There are other, much more highly developed forms: regular contests and beautiful performances before an admiring public.

Here we have at once a very important point: even in its simplest forms on the animal level, play is more than a mere physiological phenomenon or a psychological reflex. It goes beyond the confines of purely physical or purely biological activity. It is a *significant* function—that is to say, there is some sense to it. In play there is something “at play” which transcends the immediate needs of life and imparts meaning to the action. All play means something. If we call the active principle that makes up the essence of play, “instinct,” we explain nothing; if we call it “mind” or “will” we say too much. However we may regard it, the very fact that play has a meaning implies a non-materialistic quality in the nature of the thing itself.

Psychology and physiology deal with the observation, description and explanation of the play of animals, children, and grown-ups. They try to determine the nature and significance of play and to assign it its place in the scheme of life. The high importance of this place and the necessity, or at least the utility, of play as a function are generally taken for granted and form the starting-point of all such scientific researches. The numerous attempts to define the biological function of play show a striking variation. By some the origin and fundamentals of play have been described as a discharge of superabundant vital energy, by others as the satisfaction of some “imitative instinct,” or again as simply a “need” for relaxation. According to one theory play constitutes a training of the young creature for the serious work that life will demand later on. According to another it serves as an exercise in restraint needful to the individual. Some find the principle of play in an innate urge to exercise a certain faculty, or in the desire to dominate or compete. Yet others regard it as an “abreaction”—an outlet for harmful impulses, as the necessary restorer of energy wasted by one-sided activity, as “wish-fulfilment,” as a fiction designed to keep up the feeling of personal value, etc.¹

All these hypotheses have one thing in common: they all start from the assumption that play must serve something which is *not* play, that it must have some kind of biological purpose. They all enquire into the why and the wherefore of play. The various answers they give tend rather to overlap than to exclude one another. It would be perfectly possible to accept nearly all the explanations without getting into any real confusion of thought—and without coming much nearer to a real understanding of the play-concept. They are all only partial solutions of the problem. If any of them were really decisive it ought either to exclude all the others or comprehend them in a higher unity. Most of them only deal incidentally with the question of what play is *in itself* and what it means for the player. They attack play direct with the quantitative methods of experimental science without first paying attention to its profoundly aesthetic quality. As a rule they leave the primary quality of play as such, virtually untouched. To each and every one of the above “explanations” it might well be objected: “So far so good, but what actually is the *fun* of playing? Why does the baby crow with pleasure? Why does the gambler lose himself in his passion? Why is a huge crowd roused to frenzy by a football match?” This intensity of, and absorption in, play finds no explanation in biological analysis. Yet in this intensity, this absorption, this power of maddening, lies the very essence, the primordial quality of play. Nature, so our reasoning mind tells us, could just as easily have given her children all those useful functions of discharging superabundant energy, of relaxing after exertion, of training for the demands of life, of compensating for unfulfilled longings, etc., in the form of purely mechanical exercises and reactions. But no, she gave us play, with its tension, its mirth, and its fun.

Now this last-named element, the *fun* of playing, resists all analysis, all logical interpretation. As a concept, it cannot be reduced to any other mental category. No other modern language known to me has the exact equivalent of the English “fun.” The Dutch “aardigheid” perhaps comes nearest to it (derived from “aard” which means the same as “Art” and “Wesen”² in German, and thus evidence, perhaps, that the matter cannot be reduced further). We may note in passing that “fun” in its current usage is of rather recent origin. French, oddly enough, has no corresponding term at all; German half makes up for it by “Spas” and “Witz” together. Nevertheless it is precisely this fun-element that characterizes the essence of play. Here we have to do with an absolutely primary category of life, familiar to everybody at a glance right down to the animal level. We may well call play a “totality” in the modern sense of the word, and it is as a totality that we must try to understand and evaluate it.

Since the reality of play extends beyond the sphere of human life it cannot have its foundations in any rational nexus, because this would limit it to mankind. The incidence of play is not associated with any particular stage of civilization or view of the universe. Any thinking person can see at a glance that play is a thing on its own, even if his language possesses no general concept to express it. Play cannot be denied. You can deny, if you like, nearly all abstractions: justice, beauty, truth, goodness, mind, God. You can deny seriousness, but not play.

But in acknowledging play you acknowledge mind, for whatever else play is, it is not matter. Even in the animal world it bursts the bounds of the physically existent. From the point of view of a world wholly determined by the operation of blind forces, play would be altogether superfluous. Play only becomes possible, thinkable and understandable when an influx of *mind* breaks down the absolute determinism of the cosmos. The very existence of play continually confirms the supra-logical nature of the human situation. Animals play, so they must be more than merely mechanical things. We play and know that we play, so we must be more than merely rational beings, for play is irrational.

In tackling the problem of play as a function of culture proper and not as it appears in the life of the animal or the child, we begin where biology and psychology leave off. In culture we find play as a given magnitude existing before culture itself existed, accompanying it and pervading it from the earliest beginnings right up to the phase of civilization we are now living in. We find play present everywhere as a well-defined quality of action which is different from "ordinary" life. We can disregard the question of how far science has succeeded in reducing this quality to quantitative factors. In our opinion it has not. At all events it is precisely this quality, itself so characteristic of the form of life we call "play," which matters. Play as a special form of activity, as a "significant form," as a social function—that is our subject. We shall not look for the natural impulses and habits conditioning play in general, but shall consider play in its manifold concrete forms as itself a social construction. We shall try to take play as the player himself takes it: in its primary significance. If we find that play is based on the manipulation of certain images, on a certain "imagination" of reality (i.e. its conversion into images), then our main concern will be to grasp the value and significance of these images and their "imagination." We shall observe their action in play itself and thus try to understand play as a cultural factor in life.

The great archetypal activities of human society are all permeated with play from the start. Take language, for instance—that first and supreme instrument which man shapes in order to communicate, to teach, to command. Language allows him to distinguish, to establish, to state things; in short, to name them and by naming them to raise them into the domain of the spirit. In the making of speech and language the spirit is continually “sparking” between matter and mind, as it were, playing with this wondrous nominative faculty. Behind every abstract expression there lie the boldest of metaphors, and every metaphor is a play upon words. Thus in giving expression to life man creates a second, poetic world alongside the world of nature.

Or take myth. This, too, is a transformation or an “imagination” of the outer world, only here the process is more elaborate and ornate than is the case with individual words. In myth, primitive man seeks to account for the world of phenomena by grounding it in the Divine. In all the wild imaginings of mythology a fanciful spirit is playing on the border-line between jest and earnest. Or finally, let us take ritual. Primitive society performs its sacred rites, its sacrifices, consecrations and mysteries, all of which serve to guarantee the well-being of the world, in a spirit of pure play truly understood.

Now in myth and ritual the great instinctive forces of civilized life have their origin: law and order, commerce and profit, craft and art, poetry, wisdom and science. All are rooted in the primaeval soil of play.

The object of the present essay is to demonstrate that it is more than a rhetorical comparison to view culture *sub specie ludi*. The thought is not at all new. There was a time when it was generally accepted, though in a limited sense quite different from the one intended here: in the 17th century, the age of world theatre. Drama, in a glittering succession of figures ranging from Shakespeare and Calderon to Racine, then dominated the literature of the West. It was the fashion to liken the world to a stage on which every man plays his part. Does this mean that the play-element in civilization was openly acknowledged? Not at all. On closer examination this fashionable comparison of life to a stage proves to be little more than an echo of the Neo-platonism that was then in vogue, with a markedly moralistic accent. It was a variation on the ancient theme of the vanity of all things. The fact that play and culture are actually interwoven with one another was neither observed nor expressed, whereas for us the whole point is to show that genuine, pure play is one of the main bases of civilisation.

To our way of thinking, play is the direct opposite of seriousness. At first sight this opposition seems as irreducible to other categories as the play-concept itself. Examined more closely, however, the contrast between play and seriousness proves to be neither conclusive nor fixed. We can say: play is non-seriousness. But apart from the fact that this proposition tells us nothing about the positive qualities of play, it is extraordinarily easy to refute. As soon as we proceed from "play is non-seriousness" to "play is not serious," the contrast leaves us in the lurch—for some play can be very serious indeed. Moreover we can immediately name several other fundamental categories that likewise come under the heading "non-seriousness" yet have no correspondence whatever with "play." Laughter, for instance, is in a sense the opposite of seriousness without being absolutely bound up with play. Children's games, football, and chess are played in profound seriousness; the players have not the slightest inclination to laugh. It is worth noting that the purely physiological act of laughing is exclusive to man, whilst the significant function of play is common to both men and animals. The Aristotelian *animal ridens* characterizes man as distinct from the animal almost more absolutely than *homo sapiens*.

What is true of laughter is true also of the comic. The comic comes under the category of non-seriousness and has certain affinities with laughter—it provokes to laughter. But its relation to play is subsidiary. In itself play is not comical either for player or public. The play of young animals or small children may sometimes be ludicrous, but the sight of grown dogs chasing one another hardly moves us to laughter. When we call a farce or a comedy "comic," it is not so much on account of the play-acting as such as on account of the situation or the thoughts expressed. The mimic and laughter-provoking art of the clown is comic as well as ludicrous, but it can scarcely be termed genuine play.

The category of the comic is closely connected with *folly* in the highest and lowest sense of that word. Play, however, is not foolish. It lies outside the antithesis of wisdom and folly. The later Middle Ages tended to express the two cardinal moods of life—play and seriousness—somewhat imperfectly by opposing *folie* to *sense*, until Erasmus in his *Laus Stultitiae* showed the inadequacy of the contrast.

All the terms in this loosely connected group of ideas—play, laughter, folly, wit, jest, joke, the comic, etc.—share the characteristic which we had to attribute to play, namely, that of resisting any attempt to reduce it to other terms. Their rationale and their mutual relationships must lie in a very deep layer of our mental being.

The more we try to mark off the form we call "play" from other forms apparently related to it, the more the absolute independence of the play-concept stands out. And the segregation of play from the domain of the great categorical antitheses does not stop there. Play lies outside the antithesis of wisdom and folly, and equally outside those of truth and falsehood, good and evil. Although it is a non-material activity it has no moral function. The valuations of vice and virtue do not apply here.

If, therefore, play cannot be directly referred to the categories of truth or goodness, can it be included perhaps in the realm of the aesthetic? Here our judgement wavers. For although the attribute of beauty does not attach to play as such, play nevertheless tends to assume marked elements of beauty. Mirth and grace adhere at the outset to the more primitive forms of play. In play the beauty of the human body in motion reaches its zenith. In its more developed forms it is saturated with rhythm and harmony, the noblest gifts of aesthetic perception known to man. Many and close are the links that connect play with beauty. All the same, we cannot say that beauty is inherent in play as such; so we must leave it at that: play is a function of the living, but is not susceptible of exact definition either logically, biologically, or aesthetically. The play-concept must always remain distinct from all the other forms of thought in which we express the structure of mental and social life. Hence we shall have to confine ourselves to describing the main characteristics of play.

Since our theme is the relation of play to culture we need not enter into all the possible forms of play but can restrict ourselves to its social manifestations. These we might call the higher forms of play. They are generally much easier to describe than the more primitive play of infants and young animals, because they are more distinct and articulate in form and their features more various and conspicuous, whereas in interpreting primitive play we immediately come up against that irreducible quality of pure playfulness which is not, in our opinion, amenable to further analysis. We shall have to speak of contests and races, of performances and exhibitions, of dancing and music, pageants, masquerades and tournaments. Some of the characteristics we shall enumerate are proper to play in general, others to social play in particular.

First and foremost, then, all play is a voluntary activity. Play to order is no longer play: it could at best be but a forcible imitation of it. By this quality of freedom alone, play marks itself off from the course of the natural process. It is something added thereto and spread out over it like a flowering, an ornament, a garment. Obviously, freedom must be

understood here in the wider sense that leaves untouched the philosophical problem of determinism. It may be objected that this freedom does not exist for the animal and the child; they *must* play because their instinct drives them to it and because it serves to develop their bodily faculties and their powers of selection. The term "instinct," however, introduces an unknown quantity, and to presuppose the utility of play from the start is to be guilty of a *petitio principii*. Child and animal play because they enjoy playing, and therein precisely lies their freedom.

Be that as it may, for the adult and responsible human being play is a function which he could equally well leave alone. Play is superfluous. The need for it is only urgent to the extent that the enjoyment of it makes it a need. Play can be deferred or suspended at any time. It is never imposed by physical necessity or moral duty. It is never a task. It is done at leisure, during "free time." Only when play is a recognized cultural function—a rite, a ceremony—is it bound up with notions of obligation and duty.

Here, then, we have the first main characteristic of play: that it is free, is in fact freedom. A second characteristic is closely connected with this, namely, that play is not "ordinary" or "real" life. It is rather a stepping out of "real" life into a temporary sphere of activity with a disposition all of its own. Every child knows perfectly well that he is "only pretending," or that it was "only for fun." How deep-seated this awareness is in the child's soul is strikingly illustrated by the following story, told to me by the father of the boy in question. He found his four-year-old son sitting at the front of a row of chairs, playing "trains." As he hugged him the boy said: "Don't kiss the engine, Daddy, or the carriages won't think it's real." This "only pretending" quality of play betrays a consciousness of the inferiority of play compared with "seriousness," a feeling that seems to be something as primary as play itself. Nevertheless, as we have already pointed out that consciousness of play being "only a pretend" does not by any means prevent it from proceeding with the utmost seriousness, with an absorption, a devotion that passes into rapture and, temporarily at least, completely abolishes that troublesome "only" feeling. Any game can at any time wholly run away with the players. The contrast between play and seriousness is always fluid. The inferiority of play is continually being offset by the corresponding superiority of its seriousness. Play turns to seriousness and seriousness to play. Play may rise to heights of beauty and sublimity that leave seriousness far beneath. Tricky questions such as these will come up for discussion when we start examining the relationship between play and ritual.

As regards its formal characteristics, all students lay stress on the *disinterestedness* of play. Not being "ordinary" life it stands outside the immediate satisfaction of wants and

appetites, indeed it interrupts the appetitive process. It interpolates itself as a temporary activity satisfying in itself and ending there. Such at least is the way in which play presents itself to us in the first instance: as an intermezzo, an *interlude* in our daily lives. As a regularly recurring relaxation, however, it becomes the accompaniment, the complement, in fact an integral part of life in general. It adorns life, amplifies it and is to that extent a necessity both for the individual—as a life function—and for society by reason of the meaning it contains, its significance, its expressive value, its spiritual and social associations, in short, as a cultural function. The expression of it satisfies all kinds of communal ideals. It thus has its place in a sphere superior to the strictly biological processes of nutrition, reproduction and self-preservation. This assertion is apparently contradicted by the fact that play, or rather sexual display, is predominant in animal life precisely at the mating-season. But would it be too absurd to assign a place *outside* the purely physiological, to the singing, cooing and strutting of birds just as we do to human play? In all its higher forms the latter at any rate always belongs to the sphere of festival and ritual—the sacred sphere.

Now, does the fact that play is a necessity, that it subserves culture, or indeed that it actually becomes culture, detract from its disinterested character? No, for the purposes it serves are external to immediate material interests or the individual satisfaction of biological needs. As a sacred activity play naturally contributes to the well-being of the group, but in quite another way and by other means than the acquisition of the necessities of life.

Play is distinct from “ordinary” life both as to locality and duration. This is the third main characteristic of play: its secludedness, its limitedness. It is “played out” within certain limits of time and place. It contains its own course and meaning.

Play begins, and then at a certain moment it is “over.” It plays itself to an end. While it is in progress all is movement, change, alternation, succession, association, separation. But immediately connected with its limitation as to time there is a further curious feature of play: it at once assumes fixed form as a cultural phenomenon. Once played, it endures as a new-found creation of the mind, a treasure to be retained by the memory. It is transmitted, it becomes tradition. It can be repeated at any time, whether it be “child’s play” or a game of chess, or at fixed intervals like a mystery. In this faculty of repetition lies one of the most essential qualities of play. It holds good not only of play as a whole but also of its inner structure. In nearly all the higher forms of play the elements of repetition and alternation (as in the *refrain*), are like the warp and woof of a fabric.

More striking even than the limitation as to time is the limitation as to space. All play moves and has its being within a play-ground marked off beforehand either materially or ideally, deliberately or as a matter of course. Just as there is no formal difference between play and ritual, so the "*consecrated spot*" cannot be formally distinguished from the play-ground. The arena, the card-table, the magic circle, the temple, the stage, the screen, the tennis court, the court of justice, etc., are all in form and function play-grounds, i.e. forbidden spots, isolated, *hedged round, hallowed, within which special rules obtain*. All are temporary worlds within the ordinary world, dedicated to the performance of an act apart.

Inside the play-ground an absolute and peculiar order reigns. Here we come across another, very positive feature of play: it creates order, *is* order. Into an imperfect world and into the confusion of life it brings a temporary, a limited perfection. Play demands order absolute and supreme. The least deviation from it "*spoils the game,*" robs it of its character and makes it worthless. The profound affinity between play and order is perhaps the reason why play, as we noted in passing, seems to lie to such a large extent in the field of aesthetics. Play has a tendency to be beautiful. It may be that this aesthetic factor is identical with the impulse to create orderly form, which animates play in all its aspects. The words we use to denote the elements of play belong for the most part to aesthetics, *terms with which we try to describe* the effects of beauty: tension, poise, balance, contrast, variation, solution, resolution, etc. Play casts a spell over us; it is "enchanted," "captivating." It is invested with the noblest qualities we are capable of perceiving in things: rhythm and harmony.

The element of tension in play to which we have just referred plays a particularly important part. Tension means uncertainty, chanciness; a striving to decide the issue and so end it. The player wants something to "go," to "come off"; he wants to "succeed" by his own exertions. Baby reaching for a toy, pussy patting a bobbin, a little girl playing ball—all want to achieve something difficult, to succeed, to end a tension. Play is "tense," as we say. It is this element of tension and solution that governs all solitary games of skill and application such as puzzles, jig-saws, mosaic-making, patience, target-shooting, and the more play bears the character of competition the more fervent it will be. In gambling and athletics it is at its height. Though play as such is outside the range of good and bad, the element of tension imparts to it a certain ethical value in so far as it means a testing of the player's prowess: his courage, tenacity, resources and, last but not least, his spiritual powers—his "fairness"; because, despite his ardent desire to win, he must still stick to the rules of the game.

These rules in their turn are a very important factor in the play-concept. All play has its rules. They determine what "holds" in the temporary world circumscribed by play. The rules of a game are absolutely binding and allow no doubt. Paul Valéry once in passing gave expression to a very cogent thought when he said: "No scepticism is possible where the rules of a game are concerned, for the principle underlying them is an unshakable truth...." Indeed, as soon as the rules are transgressed the whole play-world collapses. The game is over. The umpire's whistle breaks the spell and sets "real" life going again.

The player who trespasses against the rules or ignores them is a "spoil-sport." The spoil-sport is not the same as the false player, the cheat; for the latter pretends to be playing the game and, on the face of it, still acknowledges the magic circle. It is curious to note how much more lenient society is to the cheat than to the spoil-sport. This is because the spoil-sport shatters the play-world itself. By withdrawing from the game he reveals the relativity and fragility of the play-world in which he had temporarily shut himself with others. He robs play of its *illusion*—a pregnant word which means literally "in-play" (from *inlusio*, *illudere* or *intudere*). Therefore he must be cast out, for he threatens the existence of the play-community. The figure of the spoil-sport is most apparent in boys' games. The little community does not enquire whether the spoil-sport is guilty of defection because he dares not enter into the game or because he is not allowed to. Rather, it does not recognize "not being allowed" and calls it "not daring." For it, the problem of obedience and conscience is no more than fear of punishment. The spoil-sport breaks the magic world, therefore he is a coward and must be ejected. In the world of high seriousness, too, the cheat and the hypocrite have always had an easier time of it than the spoil-sports, here called apostates, heretics, innovators, prophets, conscientious objectors, etc. It sometimes happens, however, that the spoil-sports in their turn make a new community with rules of its own. The outlaw, the revolutionary, the cabbalist or member of a secret society, indeed heretics of all kinds are of a highly associative if not sociable disposition, and a certain element of play is prominent in all their doings.

A play-community generally tends to become permanent even after the game is over. Of course, not every game of marbles or every bridge-party leads to the founding of a club. But the feeling of being "apart together" in an exceptional situation, of sharing something important, of mutually withdrawing from the rest of the world and rejecting the usual norms, retains its magic beyond the duration of the individual game. The club pertains to play as the hat to the head. It would be rash to explain all the associations which the anthropologist

calls "phratria"—e.g. clans, brotherhoods, etc.—simply as play-communities; nevertheless it has been shown again and again how difficult it is to draw the line between, on the one hand, permanent social groupings—particularly in archaic cultures with their extremely important, solemn, indeed sacred customs—and the sphere of play on the other.

The exceptional and special position of play is most tellingly illustrated by the fact that it loves to surround itself with an air of secrecy. Even in early childhood the charm of play is enhanced by making a "secret" out of it. This is for *us*, not for the "others." What the "others" do "outside" is no concern of ours at the moment. Inside the circle of the game the laws and customs of ordinary life no longer count. We are different and do things differently. This temporary abolition of the ordinary world is fully acknowledged in child-life, but it is no less evident in the great ceremonial games of savage societies. During the great feast of initiation when the youths are accepted into the male community, it is not the neophytes only that are exempt from the ordinary laws and regulations: there is a truce to all feuds in the tribe. All retaliatory acts and vendettas are suspended. This temporary suspension of normal social life on account of the sacred play-season has numerous traces in the more advanced civilizations as well. Everything that pertains to saturnalia and carnival customs belongs to it. Even with us a bygone age of robuster private habits than ours, more marked class-privileges and a more complaisant police recognized the orgies of young men of rank under the name of a "rag." The saturnalian licence of young men still survives, in fact, in the ragging at English universities, which the *Oxford English Dictionary* defines as "an extensive display of noisy and disorderly conduct carried out in defiance of authority and discipline."

The "differentness" and secrecy of play are most vividly expressed in "dressing up." Here the "extra-ordinary" nature of play reaches perfection. The disguised or masked individual "plays" another part, another being. He *is* another being. The terrors of childhood, open-hearted gaiety, mystic fantasy and sacred awe are all inextricably entangled in this strange business of masks and disguises.

Summing up the formal characteristics of play we might call it a free activity standing quite consciously outside "ordinary" life as being "not serious," but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means.

The function of play in the higher forms which concern us here can largely be derived from the two basic aspects under which we meet it: as a contest *for* something or a representation of something. These two functions can unite in such a way that the game “represents” a contest, or else becomes a contest for the best representation of something.

Representation means display, and this may simply consist in the exhibition of something naturally given, before an audience. The peacock and the turkey merely display their gorgeous plumage to the females, but the essential feature of it lies in the parading of something out of the ordinary and calculated to arouse admiration. If the bird accompanies this exhibition with dance-steps we have a performance, a *stepping out of* common reality into a higher order. We are ignorant of the bird’s sensations while so engaged. We know, however, that in child-life performances of this kind are full of imagination. The child is *making an image* of something different, something more beautiful, or more sublime, or more dangerous than what he usually is. One is a Prince, or one is Daddy or a wicked witch or a tiger. The child is quite literally “beside himself” with delight, transported beyond himself to such an extent that he almost believes he actually is such and such a thing, without, however, wholly losing consciousness of “ordinary reality”. His representation is not so much a *sham-reality* as a realization in appearance: “imagination” in the original sense of the word.

Passing now from children’s games to the sacred performances in archaic culture we find that there is more of a mental element “at play” in the latter, though it is excessively difficult to define. The sacred performance is more than an actualization in appearance only, a sham reality; it is also more than a symbolical actualization—it is a mystical one. In it, something invisible and inactual takes beautiful, actual, holy form. The participants in the rite are convinced that the action actualizes and effects a definite beatification, brings about an order of things higher than that in which they customarily live. All the same this “actualization by representation” still retains the formal characteristics of play in every respect. It is played or performed within a playground that is literally “staked out,” and played moreover as a feast, i.e. in mirth and freedom. A sacred space, a temporarily real world of its own, has been expressly hedged off for it. But with the end of the play its effect is not lost; rather it continues to shed its radiance on the ordinary world outside, a wholesome influence working security, order and prosperity for the whole community until the sacred play-season comes round again.

Examples can be taken from all over the world. According to ancient Chinese lore the purpose of music and the dance is to keep the world in its right course and to force Nature

into benevolence towards man. The year's prosperity will depend on the right performance of sacred contests at the seasonal feasts. If these gatherings do not take place the crops will not ripen.³

The rite is a *dromenon*, which means "something acted," an act, action. That which is enacted, or the stuff of the action, is a *drama*, which again means act, action represented on a stage. Such action may occur as a performance or a contest. The rite, or "ritual act" represents a cosmic happening, an event in the natural process. The word "represents," however, does not cover the exact meaning of the act, at least not in its looser, modern connotation; for here "representation" is really *identification*, the mystic repetition or *re-presentation* of the event. The rite produces the effect which is then not so much *shown figuratively* as *actually reproduced* in the action. The function of the rite, therefore, is far from being merely imitative; it causes the worshippers to participate in the sacred happening itself. As the Greeks would say, "it is *methectic* rather than *mimetic*."⁴ It is "a helping-out of the action."⁵

Anthropology is not primarily interested in how psychology will assess the mental attitude displayed in these phenomena. The psychologist may seek to settle the matter by calling such performances an *identification compensatrice*, a kind of substitute, "a representative act undertaken in view of the impossibility of staging real, purposive action."⁶ Are the performers mocking, or are they mocked? The business of the anthropologist is to understand the significance of these "imaginings" in the mind of the peoples who practise and believe in them.

We touch here on the very core of comparative religion: the nature and essence of ritual and mystery. The whole of the ancient Vedic sacrificial rites rests on the idea that the ceremony—be it sacrifice, contest or performance—by representing a certain desired cosmic event, compels the gods to effect that event in reality. We could well say, by "playing" it. Leaving the religious issues aside we shall only concern ourselves here with the play-element in archaic ritual.

Ritual is thus in the main a matter of shows, representations, dramatic performances, imaginative actualizations of a vicarious nature. At the great seasonal festivals the community celebrates the grand happenings in the life of nature by staging sacred performances, which represent the change of seasons, the rising and setting of the constellations, the growth and ripening of crops, birth, life and death in man and beast. As Leo Frobenius puts it, archaic man *plays* the order of nature as imprinted on his consciousness.⁷ In the remote past, so Frobenius

thinks, man first assimilated the phenomena of vegetation and animal life and then conceived an idea of time and space, of months and seasons, of the course of the sun and moon. And now he plays this great processional order of existence in a sacred play, in and through which he actualizes anew, or "recreates," the events represented and thus helps to maintain the cosmic order. Frobenius draws even more far-reaching conclusions from this "playing at nature." He deems it the starting-point of all social order and social institutions, too. Through this ritual play, savage society acquires its rude forms of government. The king is the sun, his kingship the image of the sun's course. All his life the king plays "sun" and in the end he suffers the fate of the sun: he must be killed in ritual forms by his own people.

We can leave aside the question of how far this explanation of ritual regicide and the whole underlying conception can be taken as "proved." The question that interests us here is: what are we to think of this concrete projection of primitive nature-consciousness? What are we to make of a mental process that begins with an unexpressed experience of cosmic phenomena and ends in an imaginative rendering of them in play?

Frobenius is right to discard the facile hypothesis which contents itself with hypothesizing an innate "play instinct." The term "instinct," he says, is "a makeshift, an admission of helplessness before the problem of reality."⁸ Equally explicitly and for even better reasons he rejects as a vestige of obsolete thinking the tendency to explain every advance in culture in terms of a "special purpose," a "why" and a "wherefore" thrust down the throat of the culture-creating community. "Tyranny of causality at its worst," "antiquated utilitarianism" he calls such a point of view.⁹

The conception Frobenius has of the mental process in question is roughly as follows. In archaic man the experience of life and nature, still unexpressed, takes the form of a "seizure"—being seized on, thrilled, enraptured. "The creative faculty in a people as in the child or every creative person, springs from this state of being seized." "Man is seized by the revelation of fate." "The reality of the natural rhythm of genesis and extinction has seized hold of his consciousness, and this, inevitably and by reflex action, leads him to represent his emotion in an act." So that according to him we are dealing with a necessary mental process of transformation. The thrill, the "being seized" by the phenomena of life and nature is condensed by reflex action, as it were, to poetic expression and art. It is difficult to describe the process of creative imagination in words that are more to the point, though they can hardly be called a true "explanation." The mental road from aesthetic or mystical, or at any rate meta-logical, perception of cosmic order to ritual play remains as dark as before.

While repeatedly using the term "play" for these performances the great anthropologist omits, however, to state what exactly he understands by it. He would even seem to have surreptitiously re-admitted the very thing he so strongly deprecates and which does not altogether fit in with the essential quality of play: the concept of purpose. For, in Frobenius' description of it, play quite explicitly serves to represent a cosmic event and thus bring it about. A quasi-rationalistic element irresistibly creeps in. For Frobenius, play and representation have their *raison d'être* after all, in the expression of something else, namely, the "being seized" by a cosmic event. But the very fact that the dramatization is *played* is, apparently, of secondary importance for him. Theoretically at least, the emotion could have been communicated in some other way. In our view, on the contrary, the whole point is the *playing*. Such ritual play is essentially no different from one of the higher forms of common child-play or indeed animal-play. Now in the case of these two latter forms one could hardly suppose their origin to lie in some cosmic emotion struggling for expression. Child-play possesses the play-form in its veriest essence, and most purely.

We might, perhaps, describe the process leading from "seizure" by nature to ritual performance, in terms that would avoid the above-mentioned inadequacy without, however, claiming to lay bare the inscrutable. Archaic society, we would say, plays as the child or animal plays. Such playing contains at the outset all the elements proper to play: order, tension, movement, change, solemnity, rhythm, rapture. Only in a later phase of society is play associated with the idea of something to be expressed in and by it, namely, what we would call "life" or "nature." Then, what was wordless play assumes poetic form. In the form and function of play, itself an independent entity which is senseless and irrational, man's consciousness that he is embedded in a sacred order of things finds its first, highest, and holiest expression. Gradually the significance of a sacred act permeates the playing. Ritual grafts itself upon it; but the primary thing is and remains play.

We are hovering over spheres of thought barely accessible either to psychology or to philosophy. Such questions as these plumb the depths of our consciousness. Ritual is seriousness at its highest and holiest. Can it nevertheless be play? We began by saying that all play, both of children and of grown-ups, can be performed in the most perfect seriousness. Does this go so far as to imply that play is still bound up with the sacred emotion of the sacramental act? Our conclusions are to some extent impeded by the rigidity of our accepted ideas. We are accustomed to think of play and seriousness as an absolute antithesis. It would seem, however, that this does not go to the heart of the matter.

Let us consider for a moment the following argument. The child plays in complete—we can well say, in sacred—earnest. But it plays and knows that it plays. The sportsman, too, plays with all the fervour of a man enraptured, but he still knows that he is playing. The actor on the stage is wholly absorbed in his playing, but is all the time conscious of “the play.” The same holds good of the violinist, though he may soar to realms beyond this world. The play-character, therefore, may attach to the sublimest forms of action. Can we now extend the line to ritual and say that the priest performing the rites of sacrifice is only playing? At first sight it seems preposterous, for if you grant it for one religion you must grant it for all. Hence our ideas of ritual, magic, liturgy, sacrament and mystery would all fall within the play-concept. In dealing with abstractions we must always guard against overstraining their significance. We would merely be playing with words were we to stretch the play-concept unduly. But, all things considered, I do not think we are falling into that error when we characterize ritual as play. The ritual act has all the formal and essential characteristics of play which we enumerated above, particularly in so far as it transports the participants to another world. This identity of ritual and play was unreservedly recognized by Plato as a given fact. He had no hesitation in comprising the *sacra* in the category of play. “I say that a man must be serious with the serious,” he says [*Laws*, vii, 803]. “God alone is worthy of supreme seriousness, but man is made God’s plaything, and that is the best part of him. Therefore every man and woman should live life accordingly, and play the noblest games and be of another mind from what they are at present.... For they deem war a serious thing, though in war there is neither play nor culture worthy the name (οὐτ’ οὖν παιδία ... οὐτ’ αὖ παιδεία), which are the things we deem most serious. Hence all must live in peace as well as they possibly can. What, then, is the right way of living? Life must be lived as play, playing certain games, making sacrifices, singing and dancing, and then a man will be able to propitiate the gods, and defend himself against his enemies, and win in the contest.”¹⁰

The close connections between mystery and play have been touched on most tellingly by Romano Guardini in his book *The Spirit of the Liturgy* (Ecclesia Orans 1, Freiburg, 1922), particularly the chapter entitled “Die Liturgie als Spiel.” He does not actually cite Plato, but comes as near the above quotation as may be. He ascribes to liturgy more than one of the features we held to be characteristic of play, amongst others the fact that, in its highest examples, liturgy is “zwecklos aber doch sinnvoll”—“pointless but significant.”

The Platonic identification of play and holiness does not defile the latter by calling it play, rather it exalts the concept of play to the highest regions of the spirit. We said at the beginning that play was anterior to culture; in a certain sense it is also superior to it or at least detached from it. In play we may move below the level of the serious, as the child does; but we can also move above it—in the realm of the beautiful and the sacred.

From this point of view we can now define the relationship between ritual and play more closely. We are no longer astonished at the substantial similarity of the two forms, and the question as to how far every ritual act falls within the category of play continues to hold our attention.

We found that one of the most important characteristics of play was its spatial separation from ordinary life. A closed space is marked out for it, either materially or ideally, hedged off from the everyday surroundings. Inside this space the play proceeds, inside it the rules obtain. Now, the marking out of some sacred spot is also the primary characteristic of every sacred act. This requirement of isolation for ritual, including magic and law, is much more than merely spatial and temporal. Nearly all rites of consecration and initiation entail a certain artificial seclusion for the performers and those to be initiated. Whenever it is a question of taking a vow or being received into an Order or confraternity, or of oaths and secret societies, in one way or another there is always such a delimitation of room for play. The magician, the augur, the sacrificer begins his work by circumscribing his sacred space. Sacrament and mystery presuppose a hallowed spot.

Formally speaking, there is no distinction whatever between marking out a space for a sacred purpose and marking it out for purposes of sheer play. The turf, the tennis-court, the chess-board and pavement-hopsotch cannot formally be distinguished from the temple or the magic circle. The striking similarity between sacrificial rites all over the earth shows that such customs must be rooted in a very fundamental, an aboriginal layer of the human mind. As a rule people reduce this over-all congruity of cultural forms to some "reasonable," "logical" cause by explaining the need for isolation and seclusion as an anxiety to protect the consecrated individual from noxious influences—because, in his consecrated state, he is particularly exposed to the malign workings of ghosts, besides being himself a danger to his surroundings. Such an explanation puts intellection and utilitarian purpose at the beginning of the cultural process: the very thing Frobenius warned against. Even if we do not fall back here on the antiquated notion of a priestcraft inventing religion, we are still introducing a

rationalistic element better avoided. If, on the other hand, we accept the essential and original identity of play and ritual we simply recognize the hallowed spot as a play-ground, and the misleading question of the “why and the wherefore” does not arise at all.

If ritual proves to be formally indistinguishable from play the question remains whether this resemblance goes further than the purely formal. It is surprising that anthropology and comparative religion have paid so little attention to the problem of how far such sacred activities as proceed within the forms of play also proceed in the attitude and mood of play. Even Frobenius has not, to my knowledge, asked this question.

Needless to say, the mental attitude in which a community performs and experiences its sacred rites is one of high and holy earnest. But let it be emphasized again that genuine and spontaneous play can also be profoundly serious. The player can abandon himself body and soul to the game, and the consciousness of its being “merely” a game can be thrust into the background. The joy inextricably bound up with playing can turn not only into tension, but into elation. Frivolity and ecstasy are the twin poles between which play moves.

The play-mood is *labile* in its very nature. At any moment “ordinary life” may reassert its rights either by an impact from without, which interrupts the game, or by an offence against the rules, or else from within, by a collapse of the play spirit, a sobering, a disenchantment.

What, then, is the attitude and mood prevailing at holy festivals? The sacred act is “celebrated” on a “holiday”—i.e. it forms part of a general feast on the occasion of a holy day. When the people foregather at the sanctuary they gather together for collective rejoicing. Consecrations, sacrifices, sacred dances and contests, performances, mysteries—all are comprehended within the act of celebrating a festival. The rites may be bloody, the probations of the young men awaiting initiation may be cruel, the masks may be terrifying, but the whole thing has a festal nature. Ordinary life is at a standstill. Banquets, junketings and all kinds of wanton revels are going on all the time the feast lasts. Whether we think of the Ancient Greek festivities or of the African religions to-day we can hardly draw any sharp line between the festival mood in general and the holy frenzy surrounding the central mystery.

Almost simultaneously with the appearance of the Dutch edition of this book the Hungarian scholar Karl Kerényi published a treatise on the nature of the festival which has the closest ties with our theme.¹¹ According to Kerényi, the festival too has that character of primacy and absolute independence which we predicated of play. “Among the psychic realities,” he says, “the feast is a thing in itself, not to be confused with anything else in the world.” Just

as we thought the play-concept somewhat negligently treated by the anthropologist, so in his view is the feast. "The phenomenon of the feast appears to have been completely passed over by the ethnologist." "For all science is concerned it might not exist at all." Neither might play, we would like to add.

In the very nature of things the relationship between feast and play is very close. Both proclaim a standstill to ordinary life. In both mirth and joy dominate, though not necessarily—for the feast too can be serious; both are limited as to time and place; both combine strict rules with genuine freedom. In short, feast and play have their main characteristics in common. The two seem most intimately related in dancing. According to Kerényi, the Cora Indians inhabiting the Pacific coast of Mexico call their sacred feast of the young corn-cobs and the corn-roasting the "play" of their highest god.

Kerényi's ideas about the feast as an autonomous culture-concept amplify and corroborate those on which this book is built. For all that, however, the establishment of a close connection between the spirit of play and ritual does not explain everything. Genuine play possesses besides its formal characteristics and its joyful mood, at least one further very essential feature, namely, the consciousness, however latent, of "only pretending." The question remains how far such a consciousness is compatible with the ritual act performed in devotion.

If we confine ourselves to the sacred rites in archaic culture it is not impossible to adumbrate the degree of seriousness with which they are performed. As far as I know, ethnologists and anthropologists concur in the opinion that the mental attitude in which the great religious feasts of savages are celebrated and witnessed is not one of complete illusion. There is an underlying consciousness of things "not being real." A vivid picture of this attitude is given by Ad. E. Jensen in his book on the circumcision and puberty ceremonies in savage society.¹² The men seem to have no fear of the ghosts that are hovering about everywhere during the feast and appear to everyone at its height. This is small wonder, seeing that these same men have had the staging of the whole ceremony: they have carved and decorated the masks, wear them themselves and after use conceal them from the women. They make the noises heralding the appearance of the ghosts, they trace their footprints in the sand, they blow the flutes that represent the voices of the ancestors, and brandish the bull-roarers. In short, says Jensen, "their position is much like that of parents playing Santa Claus for their children: they know of the mask, but hide it from them." The men tell the women gruesome

tales about the goings-on in the sacred bush. The attitude of the neophytes alternates between ecstasy, feigned madness, flesh-creeping and boyish swagger. Nor, in the last resort, are the women wholly duped. They know perfectly well who is hiding behind this mask or that. All the same they get fearfully excited when a mask comes up to them with minatory gestures, and fly shrieking in all directions. These expressions of terror, says Jensen, are in part quite genuine and spontaneous, and in part only acting up to a part imposed by tradition. It is "the done thing." The women are, as it were, the chorus to the play and they know that they must not be "spoil-sports."

In all this it is impossible to fix accurately the lower limit where holy earnest reduces itself to mere "fun." With us, a father of somewhat childish disposition might get seriously angry if his children caught him in the act of preparing Christmas presents. A Kwakiutl father in British Columbia killed his daughter who surprised him whilst carving things for a tribal ceremony.¹³ The unstable nature of religious feeling among the Loango negroes is described by Pechuel-Loesche in terms similar to those used by Jensen. Their belief in the sanctities is a sort of half-belief, and goes with scoffing and pretended indifference. The really important thing is the mood, he concludes by saying.¹⁴ R. R. Marett, in his chapter on "Primitive Credulity" in *The Threshold of Religion*, develops the idea that a certain element of "make-believe" is operative in all primitive religions. Whether one is sorcerer or sorcerized one is always knower and dupe at once. But one chooses to be the dupe. "The savage is a good actor who can be quite absorbed in his role, like a child at play; and, also like a child, a good spectator who can be frightened to death by the roaring of something he knows perfectly well to be no 'real' lion." The native, says Malinowski, feels and fears his belief rather than formulates it clearly to himself.¹⁵ He uses certain terms and expressions, and these we must collect as documents of belief just as they are, without working them up into a consistent theory. The behaviour of those to whom the savage community attributes "supernatural" powers can often be best expressed by "acting up to the part."¹⁶

Despite this partial consciousness of things "not being real" in magic and supernatural phenomena generally, these authorities still warn against drawing the inference that the whole system of beliefs and practices is only a fraud invented by a group of "unbelievers" with a view to dominating the credulous. It is true that such an interpretation is given not only by many travellers but sometimes even by the traditions of the natives themselves. Yet it cannot be the right one. "The origin of any sacred act can only lie in the credulity of all, and

the spurious maintaining of it in the interests of a special group can only be the final phase of a long line of development." As I see it, psychoanalysis tends to fall back on this antiquated interpretation of circumcision and puberty practices, so rightly rejected by Jensen.¹⁷

From the foregoing it is quite clear, to my mind at least, that where savage ritual is concerned we never lose sight of the play-concept for a single moment. To describe the phenomena we have to use the term "play" over and over again. What is more, the unity and indivisibility of belief and unbelief, the indissoluble connection between sacred earnest and "make-believe" or "fun," are best understood in the concept of play itself. Jensen, though admitting the similarity of the child's world to that of the savage, still tries to distinguish in principle between the mentality of the two. The child, he says, when confronted with the figure of Santa Claus, has to do with a "ready-made concept," in which he "finds his way" with a lucidity and endowment of his own. But "the creative attitude of the savage with regard to the ceremonies here in question is quite another thing. He has to do not with ready-made concepts but with his natural surroundings, which themselves demand interpretation; he grasps their mysterious daemonism and tries to give it in representative form."¹⁸ Here we recognize the views of Frobenius, who was Jensen's teacher. Still, two objections occur. Firstly, when calling the process in the savage mind "quite another thing" from that in the child-mind, he is speaking of the *originators* of the ritual on the one hand and of the child of *to-day* on the other. But we know nothing of these originators. All we can study is a ritualistic community which receives its religious imagery as traditional material just as "ready-made" as the child does, and responds to it similarly. Secondly, even if we ignore this, the process of "interpreting" the natural surroundings, of "grasping" them and "representing" them in a ritual image remains altogether inaccessible to our observation. It is only by fanciful metaphors that Frobenius and Jensen force an approach to it. The most we can say of the function that is operative in the process of image-making or imagination is that it is a poetic function; and we define it best of all by calling it a function of play—the *ludic* function, in fact.

So that the apparently quite simple question of what play really is, leads us deep into the problem of the nature and origin of religious concepts. As we all know, one of the most important basic ideas with which every student of comparative religion has to acquaint himself is the following. When a certain form of religion accepts a sacred identity between two things of a different order, say a human being and an animal, this relationship is not adequately expressed by calling it a "symbolical correspondence" as we conceive this. The identity, the essential oneness of the two goes far deeper than the correspondence between

a substance and its symbolic image. It is a mystic unity. The one has *become* the other. In his magic dance the savage is a kangaroo. We must always be on our guard against the deficiencies and differences of our means of expression. In order to form any idea at all of the mental habits of the savage we are forced to give them in our terminology. Whether we will or not we are always transposing the savage's ideas of religion into the strictly logical modes of our own thought. We express the relationship between him and the animal he "identifies" himself with, as a "being" for him but a "playing" for us. He has taken on the "essence" of the kangaroo, says the savage; he is playing the kangaroo, say we. The savage, however, knows nothing of the conceptual distinctions between "being" and "playing"; he knows nothing of "identity," "image" or "symbol." Hence it remains an open question whether we do not come nearest to the mental attitude of the savage performing a ritual act, by adhering to this primary, universally understandable term "play." In play as we conceive it the distinction between belief and make-believe breaks down. The concept of play merges quite naturally with that of holiness. Any Prelude of Bach, any line of tragedy proves it. By considering the whole sphere of so-called primitive culture as a play-sphere we pave the way to a more direct and more general understanding of its peculiarities than any meticulous psychological or sociological analysis would allow.

Primitive, or let us say, archaic ritual is thus sacred play, indispensable for the well-being of the community, fecund of cosmic insight and social development but always play in the sense Plato gave to it—an action accomplishing itself outside and above the necessities and seriousness of everyday life. In this sphere of sacred play the child and the poet are at home with the savage. His aesthetic sensibility has brought the modern man closer to this sphere than the "enlightened" man of the 18th century ever was. Think of the peculiar charm that the mask as an *objet d'art* has for the modern mind. People nowadays try to feel the essence of savage life. This kind of exoticism may sometimes be a little affected, but it goes a good deal deeper than the 18th century *engouement* for Turks, "Chinamen" and Indians. Modern man is very sensitive to the far-off and the strange. Nothing helps him so much in his understanding of savage society as his feeling for masks and disguise. While ethnology has demonstrated their enormous social importance, they arouse in the educated layman and art-lover an immediate aesthetic emotion compounded of beauty, fright, and mystery. Even for the cultured adult of to-day the mask still retains something of its terrifying power, although no religious emotions are attached to it. The sight of the masked figure, as a purely aesthetic experience, carries us beyond "ordinary life" into a world where something other than daylight reigns; it carries us back to the world of the savage, the child and the poet, which is the world of play.

Even if we can legitimately reduce our ideas on the significance of primitive ritual to an irreducible play-concept, one extremely troublesome question still remains. What if we now ascend from the lower religions to the higher? From the rude and outlandish ritual of the African, American or Australian aborigines our vision shifts to Vedic sacrificial lore, already, in the hymns of the *Rig-Veda*, pregnant with the wisdom of the Upanishads, or to the profoundly mystical identifications of god, man, and beast in Egyptian religion, or to the Orphic and Eleusinian mysteries. In form and practice all these are closely allied to the so-called primitive religions even to bizarre and bloody particulars. But the high degree of wisdom and truth we discern, or think we can discern in them, forbids us to speak of them with that air of superiority which, as a matter of fact, is equally out of place in "primitive" cultures. We must ask whether this formal similarity entitles us to extend the qualification "play" to the consciousness of the holy, the faith embodied in these higher creeds. If we accept the Platonic definition of play there is nothing preposterous or irreverent in doing so. Play consecrated to the Deity, the highest goal of man's endeavour—such was Plato's conception of religion. In following him we in no way abandon the holy mystery, or cease to rate it as the highest attainable expression of that which escapes logical understanding. The ritual act, or an important part of it, will always remain within the play category, but in this seeming subordination the recognition of its holiness is not lost.

Notes

1. For these theories see H. Zondervan, *Het Spel bij Dieren, Kinderen en Volwassen Menschen* (Amsterdam, 1928), and F. J. J. Buytendijk, *Het Spel van Mensch en Dier als openbaring van levensdriften* (Amsterdam, 1932).
2. Nature, kind, being, essence, etc. Trans.
3. M. Granet, *Festivals and Songs of Ancient China; Dances and Legends of Ancient China; Chinese Civilization* (Routledge).
4. Jane Harrison, *Themis: A Study of the Social Origins of Greek Religion* (Cambridge, 1912), p. 125.
5. R. R. Marett, *The Threshold of Religion*, 1912, p. 48.
6. Buytendijk, *Het Spel van Mensch en Dier als openbaring van levensdriften* (Amsterdam, 1932), p. 70–71.
7. *Kulturgeschichte Afrikas, Prolegomena zu einer historischen Gestaltlehre; Schicksalskunde im Sinne des Kulturwerdens* (Leipzig, 1932).
8. *Kulturgeschichte*, pp. 23, 122.
9. *Ibid.* p. 21.
10. Cf. *Laws*, vii, 796, where Plato speaks of the sacred dances of the Kouretes of Crete, calling them ἐνόπλια παίγνια.
11. *Vom Wesen des Festes*, Paideuma, *Mitteilungen zur Kulturkunde* 1, Heft 2 (Dez., 1938), p. 59–74.
12. *Beschneidung und Reifezeremonien bei Naturvölkern* (Stuttgart, 1933).
13. F. Boas, *The Social Organisation and the Secret Societies of the Kwakiutl Indians*, Washington, 1897, p. 435.
14. *Volkskunde von Loango*, Stuttgart, 1907, p. 345.
15. *The Argonauts of the Western Pacific*, London, 1922, p. 339.
16. *Ibid.* p. 240.
17. Jensen, *op. cit.* p. 152.
18. *Op. cit.* p. 149 f.