FRANK ROBE[illegible]ELO

Cultural Anthropology Handbook

A BASIC INTRODUCTION

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CULTURAL ANTHROPOLOGY HANDBOOK

A Basic Introduction

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Preface

To The Instructor

RATIONALE: INTRODUCING ANTHROPOLOGY

In recent years there has been a growing trend among teachers of anthropology to use ethnographic case studies, supplemented by journal articles, in lieu of large texts. Others, who would like to abandon the textbook altogether but do not, argue that a series of readings, no matter how extensive ethnographically, cannot provide an adequate framework for neophytes and may leave the student with the impression that anthropology is indeed a hodgepodge of pots and sherds. Moreover, a series of readings may not supply students with the basics they need to know if they are to continue in anthropology, a foundation on which advanced courses and training can be built. On the other hand, the size and cost of textbooks often preclude the simultaneous use of extensive supplementary readings. This handbook represents my attempt to resolve these difficulties. It is neither a full-scale text nor a series of ethnographic accounts. It is designed, instead, to be used primarily with a series of ethnographic case studies or other modular readings.

I have made this handbook as short as possible; simple in style, tone, and organization (but not oversimplified to the point of distortion); comprehensive (but certainly not exhaustive; see below); and unified (through the explicit concept of sociocultural evolution in Part Two and an implicit, modified functionalism in Part Three). To increase further the unity and coherence of the book, a unique feature has been added: a summary table is provided as Appendix 1. This table lists the salient material from the handbook in one overall design so that the reader can, at a glance, relate the various pieces of information to each other within a single framework. No other introductory book in anthropology, regardless of size, does this. There is also a brief appendix that lists an eight-step self-study program for attain-

ing an initial familiarity with the field: this is Appendix 3, Learning about Anthropology.

OBJECTIVES

This volume is a *handbook;* that is, its objectives are simplicity and breadth. The presentation is in simple language without, I hope, being condescending. It is short yet broad in scope; it attempts to introduce the student to an entire field. It aims to convey a number of complex issues and ideas within cultural anthropology in a brief, clear manner, without becoming bogged down in an excessive number of ethnographic examples and theoretical debates. It presumes no more than to be a coherent elementary presentation, concentrating mainly on fundamentals.

It can serve on its own as a summary of any of the major introductory texts currently in use in cultural anthropology (about two dozen of which were consulted in writing this handbook), and thus of the discipline itself; and it can serve as a succinct compendium of concepts and terms that facilitates understanding of professional monographs and journal articles. But it is emphatically not a glossary—not a simple listing of terms and their definitions—though students who use this handbook will find that, by and large, they can go on to explore the scholarly works of anthropologists without being hindered by terminology.

PRESENTATION

The primary value of this handbook is the straightforward summary it provides of major topics, terms, and concepts in cultural anthropology. (For some subjects, such as marriage and family, this is not an easy task, since anthropologists do not even agree on terminology. I have tried, however, not to take sides and to present each subject in such a way that it will be acceptable to most anthropologists.) To this end, I have been at pains not to indulge in lengthy theoretical discourses and to resist the temptation to cite an ethnographic example for every assertion (though brief ethnographic sketches are included in Chapters 4 through 8). Either of these can be handled more elaborately by the instructor in class or through collateral readings.

If I were to get involved in these pages in extended theoretical discussions, I would defeat my own purposes. This would no longer be a handbook; it would be a textbook. Theory simply cannot be adequately and *fairly* handled within the limits set for this book. Theory deserves its own volume. The only way to treat theory briefly in a handbook such as this would be to take sides, to choose one interpretive framework and relegate all others to ancillary status; but this would result in a perspective much too narrow to serve as an adequate introductory guide to a field as diversified as cultural anthropology. Hence, I restrict my mention of theory to that

which is necessary to order my exposition. For instance, I mention in the text such issues as postpartum sex taboos, couvade, fear of menstrual blood, and initiation rites; but I refrain from discussing the various interpretations of these phenomena. I do, however, provide the appropriate references. Also, I do not discuss the history of anthropology (a topic also suited for a handbook of its own), for history means chiefly theories, their advocates and opponents. Thus unilinear versus multilinear evolution, functionalism, historicism, and so on, are avoided. Similarly, even though I use an evolutionary framework for ordering my presentation in Part Two (as I use an institutional overview in Part Three), I do not discuss the history of the concept, its broad theoretical implications, or highly moot related issues such as causal influences in transitions between evolutionary levels. Again, these are topics for the instructor to handle in class or through the assignment of appropriate readings.

But, on the other hand, the handbook is not only a summary, for it is also unified in presentation. One may read about rites of passage, for instance, on page 80 of a standard text but not encounter a discussion of rites of intensification (if they are mentioned at all) until page 250. I have attempted throughout the handbook to avoid this fragmentation. I use two devices. One is contrasting pairs: rites of passage–rites of intensification; shaman–priest; animism–animatism, etc. Such pairs are treated together instead of being scattered haphazardly throughout the book. The other device is classificatory schemes. For example, focusing on a subject like political organization, I try to discuss variations in such a way that the many types relate to, and build on, each other. (Unhappily, it is not an uncommon practice for authors to scatter such information through several chapters, without making explicit connections. For instance, one of the most popular recent texts—popular at least with instructors—fragments political organization into two different chapters separated by three intervening chapters on other subjects.)

USES: SUPPLEMENT AND STIMULANT TO CLASSROOM ACTIVITY

This handbook is intended to be both short enough and broad enough to allow the instructor latitude to cover, either in class or through additional readings, those particular topics he or she is fond of or thinks especially important. The handbook does not—cannot—cover them all. It is a bare-bones, core presentation of the basic essentials of cultural anthropology. By design, it must cover a great deal of information in a few pages to provide students with what they need in order to understand the monographs and journal articles assigned by the instructor. Its aim is thus to facilitate a course of learning, to serve as a teaching aid, to supplement and inform in-class activity.

My inclusion of ethnographic sketches may serve as a case in point. At the end of each of the chapters describing adaptive strategies (hunting-gathering, horticulture, herding, etc.), a very brief description of an appropriate social group is provided. These "sketches" are purposely not well integrated with the preceding general "model." They are merely examples, and there is value in that alone. The comparison of the example group with the model is an appropriate exercise for the instructor and students to perform *in the classroom.* Such an exercise has a twofold pedagogical function: it forces the students to examine critically not only the sketch but also my model to judge how useful they are. Building on this exercise, the instructor may then wish to choose one of the ethnographies listed in Table II (at the end of the front matter), assign it to students, and have them write a paper comparing that ethnographic description of a particular society with my corresponding general model of that "type" of society. (It is for this reason that I chose to do sketches of obscure societies or those described in ethnographic monographs not likely to be assigned in an introductory course.) This ought to help students to develop a healthy skepticism toward generalization (and generality), since no particular society will be found to correspond closely, point for point, with the "model." The exercise can also encourage students to use their analytic faculties by asking them to account for or "explain" divergences between the particular case and the model.

For example, the Tasaday, who are the subject of the first ethnographic sketch (Chapter 4), are primarily gatherers in a tropical environment and may be fruitfully compared with an Arctic group, such as the Netsilik Eskimo, who rely largely on hunting for their livelihood (Balikci 1970), or with other forest-dwellers, such as the Mbuti Pygmies, for whom hunting is a major activity (Turnbull 1961). Contrasts and similarities among the various societies that are lumped together as "hunter-gatherers" are then more readily apprehended. Or one might assign an ethnography, such as Newman's book on the Gururumba of New Guinea (1965), to provide a comparison with the Dugum Dani, also a horticultural group in New Guinea, described in Chapter 5. Peasant societies (such as those described in Beals 1962 and 1974) might be contrasted with the ethnographic sketch of New England Puritans supplied in Chapter 6; or one might choose to focus on similarities by assigning an ethnography on, for instance, the Amish (Hostetler and Huntington 1971). In another short ethnography, *Tonalá* (1966), Diaz describes the social system of a Mexican town located on the outskirts of the city of Guadalajara. Though Tonaltecans are most likely to be classified as agricultural peasants and artisans, nevertheless many of the features Diaz notes for this society (sex-role differentiation, economic activities, the structure of domestic authority, attitudes toward politics) correspond to those found among the West Enders, Italian-Americans living in Boston who are described in Chapter 8. Hence, *Tonalá* provides informative parallel reading. Unfortunately, anthropologically useful general treatments

of industrial society are hard to come by. It has been left primarily to sociologists and historians to generalize about such societies. One of the most comprehensive treatments of modern societies—though in many respects unsatisfactory from an anthropological perspective—is by Harvey (1975). Another is by Schneider (1969). And, in *Human Societies,* an anthropologically oriented sociology text, Lenski and Lenski (1974) provide extensive coverage of industrialism. Theirs is perhaps the most comprehensive and yet balanced textbook treatment available. A selection of the works mentioned above should be used as a counterpoint to my ethnographic sketches.

My unorthodox use of footnotes also exemplifies the practical intentions of this handbook. Footnotes are addressed to *both* instructors *and* students. In addition to the normal function of supplying supplementary information and references without interrupting the flow of in-text narrative, footnotes offer comments on useful in-class techniques appropriate to the subject under discussion in the text, suggest related topics which the instructor might pursue in class or which students might wish to read about on their own, and point out issues of theoretical concern. (That footnotes are not addressed solely to one part of the audience but to both sets of readers should produce consternation in neither the serious student nor the competent instructor. The nice thing about footnotes—and the strongest argument for their inclusion, since they occupy little space—is that they can be ignored by those who choose to do so.) Moreover, I attempt to keep the tone of the footnotes informal, almost conversational, because I think this facilitates their use and thus adds to the utility of the book as a whole. I judge it preferable to offer such footnotes in combination with this preface in place of a separate instructor's manual. I can see no real value in a device that excludes the student. I give away no "trade secrets" in my footnoted remarks.

There is also a deliberate pattern in the use of italics and boldface print. Italics are used for a term when it is being defined or when enumerating secondary or descriptive attributes of a subject under discussion. Defining characteristics and special or primary features, when first mentioned, are printed in boldface type. The aim is to emphasize key bits of information by having them stand out visually on the printed page.

To add further to the utility of this handbook, a glossary is included, (it begins on page 234). My objective was not to invent definitions that satisfied *me,* but rather to reflect current usages in anthropology. And some terms, for which it was not considered necessary to provide definitions within the body of the book, are nevertheless defined in the glossary. The resulting glossary is more detailed than any I have seen in an anthropology text.

In sum, I have tried to write the kind of concise book that I as a student would have liked for reference when reading monographs, articles,

or writing papers—the kind of book my own students have repeatedly asked for. I have tested the book by using its contents as the substance of lectures in several (about a dozen) introductory courses, and it has so far proved successful. I hope that, because of its simplicity, brevity, and breadth, this handbook will be useful to students at all levels as a sort of quick-reference, hip-pocket guide to the field of cultural anthropology.

OMISSIONS AND JUSTIFICATIONS

Not included in this handbook are three areas that have become almost traditional topics in introductory treatments of cultural anthropology: social change; culture and personality; and art, music, and folklore. Their absence, and the departure from tradition it represents, therefore requires some explanation.

I have omitted social change because any single-chapter treatment in a handbook such as this would surpass acceptable limits of superficiality, even for an introductory volume (besides, the entire handbook may be said to be concerned, if only implicitly, with the subject). Moreover, there is such a lack of agreement concerning theory, methods, appropriate data, and even an accurate definition of social change, that I felt the student would be better served if this area was omitted as a separate topic in the handbook and instead left in the hands of the instructor. Anthropology has done far better in documenting social change than in explaining it. (This is a major shortcoming it shares with the other social and behavioral sciences.)*

Similar reasons led me to omit a treatment of the field of culture and personality (or psychological anthropology). There is really no accepted body of "fundamentals" to summarize (either in anthropology or in the psychology of personality). Terminology is often contradictory (how many researchers will agree on what a "value" is or what a "personality trait" is?). The field is in a state of flux, to say the least, with both methodology and theory under attack (cf. LeVine 1973). A summary would consist of a catalog of ethnographic research and methods in this area (such as Barnouw 1973), thus defeating the purpose of this handbook.

Moreover, there is an even more cogent basis for omitting these two areas as separate topics. Neither culture and personality nor social change represents a sphere of belief and behavior or a societal type, as the chapter

*In a review of Bee's (1974) book on sociocultural change, Heath (1975:212) says, "Few social scientists would be willing to say that the subject of cultural change is no longer important, but I, for one, am convinced that little new has been said in this connection in the past decade or so, and it is far from the focal position it held in anthropological thinking at mid-century. At that time, Felix Keesing wrote, 'Studies of culture in its time-dimension aspects are as old as cultural anthropology itself. Yet, paradoxically, this field of theory and method is currently weak and not well integrated. . . .' It may seem strange to readers who have not systematically followed the relevant literature, as Bee apparently has done, to find that Keesing's statement applies equally today."

divisions within Parts Two and Three of this handbook do. They are not ways of organizing social relations or sociocultural institutions themselves but are cross-cutting, wide-ranging subjects with their own orientations toward the study of human social process. In fact, they may be conceived as theoretical and methodological approaches to the study of society. In other words, one uses the basic concepts of cultural anthropology as tools to aid in the study of culture and personality and social change. The major objective of the handbook is to provide these basics; how they are combined in application to particular problems is left to the classroom. Coverage of these topics requires the introduction of theory or a series of ethnographic cases—both of which, it should by now be clear, controvert the aims of this handbook.

A treatment of art (which *does* represent a fairly well-defined sphere of belief and behavior comparable to others discussed in this handbook) was rejected because this field, too, is in general descriptive—reports of who did what, when, and how. I do not mean to denigrate the importance of documentation. We of course need such data on which to build an anthropology of art. But until the field has something conceptually more substantial to offer about the relation of art and sociocultural systems, its inclusion in a handbook such as this seems hardly warranted.

CORRESPONDING MATERIALS: TEXTS, ETHNOGRAPHIES, READERS

As was stated above, this handbook is meant to function principally in conjunction with other materials. To facilitate this use, Tables I and II on pages xviii and xix are provided. Table I correlates the chapters of this handbook with corresponding sections in large textbooks. Table II suggests several pertinent ethnographies available in paperback, as well as some widely used anthologies of introductory readings.

Frank Robert Vivelo

Table I Chapters in Other Introductory Texts Corresponding to Chapters in This Handbook

Other texts:	Chapters in this handbook: 1	2	3	4	5	6	7	8	9	10	11	12	13	14
Barnouw 1975	1	2-5	6	7	7	7	7	7	13, 14	8	15, 16	11, 12	9, 10, 12	17, 18
Beals & Hoijer 1971	1,4	4		7	8	8	8	9	11	10	13	11	11, 12	14
Bock 1969	1	2	7,9	9	9	9	9	9	3,4, 7	4,7	4,5, 11	4,5, 10	4,5, 10	11
Bohannan 1963	1	2,3	13	13	13	13	13	13	10, 11	14, 15	16, 17	4,9	5-7	18-20
Collins 1975	Intro	13, 14	15	15	15	15	15	15	19	16	20-22	17, 18	17	23
Hammond 1971	1	1, 17	2	2	2	2	2	2	8,9	4,5	10, 11	7	6	12, 13
Harris 1975b	1	8	12	12	12	12	12	12	19, 26	14	13, 17, 18	16	15	23, 24
Haviland 1975	1	1,4	1,6	6	6	6	6	6	9	10	11, 12	8	7	13
Hoebel 1972	1	2	12	12	12	12	12	12	18, 19, 24, 25	17	26, 27	22, 23	20, 21	29, 30
Keesing & Keesing 1971	1	2,4	5,7	5,7	5,7	5,7	5,7	5,7, 11	10	12	13, 14	8	9	15
Kottak 1974	1	2	2,8	8	8,9	8,9	8	10, 21	10	18	10, 11, 17	14, 16	14, 15	19
Otterbein 1972	1	1	2	2	2	2	2	2	3,5	2	4	3	3	5
Pearson 1974	Intro	13	2, 22	23, 25	24, 29, 30	29, 31	26, 27	32	18	17	14, 16	15	15	19, 20
Richards 1972	8	8	1	1	2	2	2	2,3	5	3	4	6	6	7
Schusky 1975	1,2	1	7	8	8	8	8	8	6, 11	7	5,6	4	4	10
Spradley & McCurdy 1975	2,3	1	9	9	9	9	9	9	4,6, 7,8	10	11, 12	5	5	13
Stewart 1973	1,2	1,2	3, 17	5	6	8	7		9	(5-9)	12, 13	11	10	14, 15
Swartz & Jordan 1976	1	2		9, 10	10	10	10		3	12	13	14	14	16
Taylor 1973	1,5	2	3,7	8	8	8	8		12, 18	9	13	11	10	15

Table II Collateral Readings

SUGGESTED ETHNOGRAPHIES

Hunter-Gatherers

Balikci (1970), *The Netsilik Eskimo*
Chance (1966), *The Eskimo of North Alaska*
Downs (1966), *The Two Worlds of the Washo*
Hart & Pilling (1960), *The Tiwi of North Australia*
Ohnuki-Tierney (1974), *The Ainu of the Northwest Coast of Sakhalin*
Turnbull (1961), *The Forest People*
Vanstone (1974), *Athapascan Adaptations*

Horticulturists

Chagnon (1968), *Yanomamo*
Dentan (1968), *The Semai*
Dozier (1965), *Hano*
Harner (1972), *The Jivaro*
Holmes (1974), *Samoan Village*
Meggers (1971), *Amazonia*
Middleton (1965), *The Lugbara of Uganda*
Newman (1965), *Knowing the Gururumba*
Verrill & Verrill (1967), *America's Ancient Civilizations*
von Hagen (1960), *World of the Maya*
von Hagen (1961a), *The Aztec*
von Hagen (1961b), *Realm of the Incas*

Agriculturists

Beals (1962), *Gopalpur*
Beals (1974), *Village Life in Southern India*
Geertz (1971), *Agricultural Involution*
Hsu (1965), *Ancient China in Transition*
Lewis (1960), *Tepoztlan*
Smith (1959), *The Agrarian Origins of Modern Japan*

Pastoralists

Barth (1961), *Nomads of South Persia*
Cole (1975), *Nomads of the Nomads*
Ekvall (1968), *Fields on the Hoof*
Klima (1970), *The Barabaig*

Industrialists

Bennett (1971), *Northern Plainsmen*
Gans (1965), *The Urban Villagers*
Garretson (1976), *American Culture*
Keiser (1969), *The Vice Lords*
Nakane (1970), *Japanese Society*
Norbeck (1965), *Changing Japan*
Spradley & Mann (1975), *The Cocktail Waitress*

NOTE: In addition, two useful volumes of ethnographic sketches are:
Service (1971), *Profiles in Ethnology.*
Oswalt (1972), *Other Peoples, Other Customs.*

SUGGESTED ANTHOLOGIES OF INTRODUCTORY READINGS

Bernard (1975), *The Human Way*
Cohen (1971), *Man in Adaptation: The Institutional Framework*
Cohen (1974), *Man in Adaptation: The Cultural Present*
Gould (1973), *Man's Many Ways*
Hammond (1975), *Cultural and Social Anthropology*
Hughes (1976), *Custom-Made*
Hunter & Whitten (1975), *Anthropology*
Poggie, Pelto, & Pelto (1976), *The Evolution of Human Adaptations*
Spain (1975), *The Human Experience*
Spradley & McCurdy (1974), *Conformity and Conflict*

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