Focusing on the crucial contributions of women researchers, Andrew Bank demonstrates that the modern school of social anthropology in South Africa was uniquely female-dominated. The book traces the personal and intellectual histories of six remarkable women through the use of a rich cocktail of new archival sources, including family photographs, private and professional correspondence, field-notes and field diaries, published and other public writings, and even love letters. The book also sheds new light on the close connections between their personal lives, their academic work and their anti-segregationist and anti-apartheid politics. It will be welcomed by anthropologists, historians and students in African Studies interested in the development of social anthropology in twentieth-century Africa, as well as by students and researchers in the field of Women and Gender Studies.

Andrew Bank is a professor in the History Department at the University of the Western Cape, South Africa. He was commissioning editor of the journal *Kronos: Southern African Histories* from 2001 to 2015 and is a member of the editorial board of the *South African Historical Journal*. He is also the co-editor of *Inside African Anthropology: Monica Wilson and Her Interpreters* (Cambridge University Press, 2013). His previous monographs are on slavery in Cape Town (1991) and the Bleek-Lloyd Collection of Bushman folklore (2006).
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Pioneers of the Field

*South Africa’s Women Anthropologists*

Andrew Bank

*University of the Western Cape*

International African Institute, London

*and*

Cambridge University Press
To my wife Anja
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All books are thoroughly collaborative products, a collective biography probably more than most. Sustaining long-term research projects involves patience, curiosity and determination, but also a great deal of emotional and psychological support. For this I owe a major debt to my wife Anja Macher. She not only created the conditions that have allowed for steady creative engagement over a long period, but joined me on archival trips to Los Angeles, Johannesburg and a fieldtrip to Swaziland, and patiently listened to pages and pages of text readings, simply and dispassionately identifying them either as ‘lively’ or ‘boring’.

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In her remarkable self-reflective sounding on the biographical constructions of Sylvia Plath, Janet Malcolm identified living descendants as the biographer’s sworn enemy. ‘They are [she declares] like the hostile tribes an explorer encounters and must ruthlessly subdue to claim his territory.’ Fortunately, my own experience of relations with relatives has been far more benign; in fact, positively charmed. Eileen’s granddaughter and daughter-in-law, Emily-Ann and Dulcie Krige, have selflessly copy-edited and meticulously corrected not only the chapter on their beloved forebear, but the entire manuscript in final draft forms picking out scores of errors in each chapter. This is quite apart from their sharing of deeply private papers on Eileen, including love letters between her and Jack, and Emily-Ann’s expert guidance through her grandmother’s extensive archive based on her own 144 page index! Jenny and Mary Kuper have shared memories, family photographs and patiently read and reread sundry draft chapters on Hilda. Their disarming honesty about Hilda as a surprisingly doting wife and dedicated mother has profoundly reshaped my appreciation of her life and work. I have likewise been deeply moved by Dame Ruth Runciman’s openness in sharing often painful details about her mother Ellen Hellmann’s difficult life, and have been touched by her gratitude for my efforts to tell an alternative and more appreciative story about Ellen. Diana W. Higgs allowed me to use photographs from the Winifred Hoernle Papers. Francis and Tim Wilson gave permission for reproduction of visuals from the Wilson Collection.

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