

Some women translators of the past

written by [Marie Lebert](#) with the help of Wikipedia



Eleanor Marx (1855-1898). Source: Wikimedia Commons.

After being anonymous or hidden behind a male pseudonym, women translators began to sign their translations with their real names in the 16th century. Here are the short biographies of 58 women translators (most of them were also writers) from the 16th to the 20th century. Many of them were trailblazers for women's rights, and fought for gender equality and education for all women.

[Literary Ladies Guide](#)

October 2024



Alphabetical list

Catharina Ahlgren (1734-1800)
Anna Akhmatova (1889-1966)
Francesca Alexander (1837-1917)
Elizabeth Ann Ashurst Bardonneau (1813-1850)
Sarah Austin (1793-1867)
Florence Ayscough (1878-1942)
Constance Bache (1846-1903)
Anne Bacon (1527-1610)
Giuseppa Barbapiccola (1702-1740)
Aphra Behn (1640-1689)
Mary Louise Booth (1831-1889)
Charlotte H. Bruner (1917-1999)
Dorothy Bussy (1865-1960)
Zenobia Camprubí (1887-1956)
Elizabeth Carter (1717-1806)
Marie de Cotteblanche (1520-1584)
Anne Dacier (1654-1720)
Simin Daneshvar (1921-2012)
Lucy Duff-Gordon (1821-1869)
Ann Dunnigan (1910-1997)
Rosemary Edmonds (1905-1998)
George Eliot (1819-1880)
Nora Gal (1912-1991)
Constance Garnett (1861-1946)
Lea Goldberg (1911-1970)
Charlotte Guest (1812-1895)
Matilda Hays (1820-1897)
Mary Howitt (1799-1888)
Anna Hume (1600-1650)
Lucy Hutchinson (1620-1681)
Olga Ivinskaya (1912-1995)
Helen Tracy Lowe-Porter (1876-1963)
Jane Lumley (1537-1587)
Eleanor Marx (1855-1898)
Laura Marx (1845-1911)
Ellen Francis Mason (1846-1930)
Yei Theodora Ozaki (1871-1932)
Claudine Picardet (1745-1820)

Fernanda Pivano (1917-2009)
Katherine Prescott Wormeley (1830-1908)
Anna Radlova (1891-1949)
Rita Rait-Kovaleva (1898-1989)
Therese Albertine Luise Robinson (1797-1870)
Margaret Roper (1505-1544)
Clémence Royer (1830-1902)
Barbara Sanguszko (1718-1791)
Dorothy L. Sayers (1893-1957)
Mary Sidney (1561-1621)
Julia Evelina Smith (1792-1886)
Alix Strachey (1892-1973)
Maria Howard Sturgis (1846-1890)
Louise Swanton Belloc (1796-1881)
Anna Swanwick (1813-1899)
Dorothea Tieck (1799-1841)
Elsa Triolet (1896-1970)
Margaret Tyler (1540-1590)
Barbara Wright (1915-2009)
Aniela Zagórska (1881-1943)

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Margaret Roper (1505–1544), translator of Christian humanist Erasmus' *Precatio Dominica* into English

Margaret Roper was an English scholar, and a translator from Latin to English and from Greek to Latin. The eldest daughter of Sir Thomas More, an English Christian humanist, she was educated in the humanist tradition like all her siblings. Her father made clear his desire to educate his daughters as much as his sons. He also emphasised translations as the best way to teach language. Margaret was proficient in Greek and Latin, prose and verse, philosophy and history, and had a thorough knowledge of music, arithmetic and other sciences. Her relationship to her father is often seen as an example of filial loyalty, including during his imprisonment in the Tower of London before his beheading in 1535 for his refusal to swear allegiance to Henry VIII of England as head of the English Church.

Margaret Roper was the first non-royal woman to be noted for the publication of a translation. She translated Dutch Christian humanist Erasmus' *Precatio Dominica* from Latin to English under the title *A Devout Treatise upon the Paternoster*. Erasmus was a close friend of her father, stayed at their house, was impressed by her skills and dedicated one of his *Commentaries* to her. She also translated Greek historian Eusebius' *Ecclesiastical History* from Greek to Latin. Her translations were seen as a contribution to the contemporary debate between Catholics and Protestants. In addition, she wrote Latin epistles and speeches, Greek verses, English letters and an original treatise entitled *The Four Last Things*. All her writings were lost.



Marie de Cotteblanche (1520-1584), translator of Spanish author Pedro Mexía's *Coloquios y diálogos* into French

Marie de Cotteblanche was a French scholar, and a translator from Spanish to French. Born in a noble family, she was the daughter of Guy de Cotteblanche, a lawyer for the Parliament of Paris, and his wife Catherine Hesseline. She studied languages, philosophy, science and mathematics. She learned Italian with her protector Marguerite de Saluces. French poet François de Belleforest dedicated his poem *La chasse d'amour* (The Love Hunt) to her family in 1560. Marie de Cotteblanche's only known translation is the translation of a popular text, *Coloquios y diálogos*, written by Spanish author Pedro Mexía in 1547. The translation was printed in 1566 by Frédéric Morel under the title *Trois dialogues de M. Pierre Messie, touchant la nature du soleil, de la terre et de toutes les choses qui se font et apparaissent en l'air* (Three dialogues of Mr Pierre Messie, concerning the nature of the sun, of the earth and of all the things that are created and appear in the air). The dedicatory letter was addressed to Marguerite de Saluces. The translation became as popular as the original text, and was reprinted many times in the 16th and 17th centuries.



Anne Bacon (1527-1610), translator of Latin religious works into English

Anne Bacon was an English scholar, and a translator from Latin to English. Born in Essex, England, she was the daughter of Anthony Cooke, the tutor of King Henry VIII's only son Edward (who later became King Edward VI of England). Anthony Cooke made sure that all his children — four sons and five daughters — received a humanist education and learned several languages (Latin, Italian, French, Greek, Hebrew). Anne Bacon first translated the *Ochines Sermons*, a series of sermons by Italian evangelist Bernardino Ochino, who became a Protestant reformer. She translated *Apologie of the Anglican Church*, written in Latin in 1564 by John Jewel, Bishop of Salisbury, to clarify the differences between Anglicanism and Roman Catholicism. Her translation was considered a significant step in the intellectual justification of Protestantism in England, and helped to support the religious policies implemented by Queen Elizabeth I of England. A deeply religious woman and a Puritan advocate, Anne Bacon wrote many letters conveying her passion for religion. Her later letters were often addressed to her two sons, diplomat Anthony Bacon and philosopher Francis Bacon, with advice on their spiritual welfare and their religious lives.



Jane Lumley (1537–1587), first translator of Greek tragedian Euripides's play *Iphigeneia at Aulis* into English

Jane Lumley was an English scholar, and a translator from Latin and Greek to English. Her father Henry Fitzalan was an English nobleman who gave a good education to Jane and her sister Mary and who was also known for his library, later named the Lumley Library. Jane married John Lumley, an English nobleman who was himself a scholar, a translator and a book collector, and who supported the literary activities of his wife and the reputation she earned as a scholar in her own right. She translated selected orations by Greek rhetorician Isocrates into English. She also translated Greek tragedian Euripides's play *Iphigeneia at Aulis* from Erasmus' Latin translation and also possibly from the original Greek text. Her translation was the first known translation of a classical play into English, and the first work authored in English by a woman. Her manuscripts were preserved in her father's library and, after his death, in her husband's library before passing into crown control in 1609.



Margaret Tyler (1540-1590), translator of Spanish author Diego Ortúñez de Calahorra's romance into English

Margaret Tyler was a translator from Spanish to English, and maybe one of the first women to translate a romance. The dedicatory letter introducing her translation was addressed to Lord Thomas Howard. She was probably a servant to the Howard family, a Catholic aristocratic family. The source of her knowledge of Spanish is unknown. Spanish was valued by English merchants because of their economic ties with Spain, and some merchants' daughters and servants may have learned the language. She translated Spanish author Diego Ortúñez de Calahorra's romance *Espejo de príncipes y caballeros* under the title *The Mirrour of Princely Deeds and Knighthood*. Her translation closely followed the original text, with only minor changes, and with clarity preferred to the flowing elegance of the original. Printed in 1578, her translation became a best-seller, despite some criticisms because its masculine and secular topic was considered inappropriate for a woman. Women translators were supposed to translate religious literature, in line with the fact that female education should promote piety. In her *Letter to the reader*, Margaret Tyler protested against these restrictions, insisted on the seriousness and importance of literary work by women, and proposed that both women and men should be treated as equal rational beings. The second volume of Ortúñez de Calahorra's Spanish romance was later translated by Welsh author Robert Parry, probably because Margaret Tyler was reaching the end of her life.



Mary Sidney (1561–1621), translator of the biblical Psalms into English

Mary Sidney was an English poet, and a translator from Latin and Italian to English. Born in Bewdley in the county of Worcestershire, England, she received a humanist education that included Latin, French, Italian and music. She led the Wilton Circle, a salon-type literary group of English poets named after Wilton House, her family country house where they regularly met. Her main translation was a lyrical metrical translation of the biblical Psalms. Psalms 1 to 43 were translated by her brother Philip Sidney, who was also a poet and scholar. After his death on a military campaign in 1586, she translated Psalms 45 to 150 in an array of verse forms. Her work was based on the *Geneva Bible* (1560), the primary Bible of English Protestantism, as well as commentaries by Protestant theologians. Known as *Sidney Psalms* or *Sidney Plaster*, the English edition of the 150 Psalms was extensively distributed in manuscript – with still 17 manuscripts extant today – before being printed after her death.

Mary Sidney also translated two works by French authors of her time: Robert Garnier's play *Marc-Antoine* (under the title *Antonius*) and Philippe de Mornay's treatise *A Discourse of Life and Death* (*Excellent discours de la vie et de la mort*), published with *Antonius* in 1592. *Antonius* was a likely source for Shakespeare's play *Antony and Cleopatra* (1607). Shakespeare was a friend of the family and may have given the premiere of his play *As You Like It* at Wilton House. She also translated Italian poet Petrarch's *The Triumph of Death*, one of the six triumphs of his series *Triumphs*, and her translation was circulated in manuscript. She was instrumental in publishing her brother's pastoral romance *Arcadia* (1593) and his treatise *An Apology for Poetry* (1595) after his death.



Anna Hume (1600-1650), translator of Italian poet Petrarch's poems *Trionfi* into English

Anna Hume was a Scottish writer, and a translator from Latin to English. She was the daughter of historian and poet David Hume of Horscroft, a major political figure in Scotland. She translated her father's Latin poems, and Italian poet Petrarch's *Trionfi* under the title *The Triumphs of Love, Chastitie, Death: Translated Out of Petrarch by Mrs. Anna Hume*. Petrarch's poems "tell of love's triumph over the poet (Petrarch falls in love with Laura), superseded by the triumph of chastity over lust (in that Laura does not yield to Petrarch's love), which is followed by the triumph of death over Laura (as Laura dies and reminds both author and reader of death's power)" (Wikipedia). Anna Hume's translation was printed in 1644 by Evan Tyler in Edinburgh. A translation authored by a woman was very unusual at that time, even if she belonged to a prominent family, but it was well received, and praised as faithful and spirited. Anna Hume later supervised the posthumous publication of her father's last work *History of the Houses of Douglas and Angus*, published in 1644 by Evan Tyler as a 440-page quarto volume. Controversy surrounded its publication as Scottish nobleman William Douglas was dissatisfied with her work.



Lucy Hutchinson (1620-1681), translator of Roman philosopher Lucretius' *De rerum natura* into English

Lucy Hutchinson was an English poet, and a translator from Latin to English. She translated Roman philosopher Lucretius' *On the Nature of Things (De rerum natura)*, a didactic poem exploring Epicurean philosophy to explain the natural world. Lucretius' ideas were at odds with her Puritan faith, and she emphasised their sinfulness in the dedication introducing her translation. Her translation was never published during her lifetime. Her heirs sold the manuscript to the British Library in 1853. Her translation was only published in 1996 under the editorship of professor Hugh de Quehen. Lucy Hutchinson's own works included *Elegies*, a set of poems which stayed unpublished, and *Order and Disorder*, a verse rendition of the *Book of Genesis*, and possibly the first epic poem written by an English woman, with only five cantos published during her lifetime. Both works were discovered much later by professor David Norbrook, and published respectively in 1997 and 2001. Lucy Hutchinson wrote *On the Principles of the Christian Religion*, a comprehensive personal statement on the Puritan theology of her time, and *Memoirs of the Life of Colonel Hutchinson*, a biography of her husband with insights on a good Puritan life. Intended for her family only, these memoirs were printed by a descendant in 1806, and cleared away false impressions about the narrowness and austerity of educated Puritans.



Aphra Behn (1640-1689), translator of French literary works into English

Aphra Behn was an English playwright, and a translator from French to English and from English to French. After working as a spy in Antwerp (now in Belgium) for King Charles II, she returned to London for a brief stay in a debtors' prison. She began writing for the stage under the pseudonym Astrea. She wrote and staged 19 plays, and contributed to many more. She became a major playwright in England, second only to Poet Laureate John Dryden, who was a friend of hers. After writing a prologue and an epilogue that brought her some legal trouble during the Exclusion Crisis, she decided to devote herself to prose genres and to translations.

Her last translations were the translation (from French to English) of French astronomer Bernard le Bovier de Fontenelle's *A Discovery of New Worlds* (*Entretiens sur la pluralité des mondes*) in 1688, and the translation (from English to French) of English poet Abraham Cowley's *Six Books of Plants* (*Six livres de plantes*) in 1689. Plagued by failing health, poverty and debt, Aphra Behn died in April 1689. She was buried in the east cloister of Westminster Abbey instead of being buried in the Poets' Corner inside the church like her friend John Dryden. The inscription on her tombstone reads: "Here lies a proof that wit can never be defence enough against mortality."

She was the first woman to earn her living from writing and translating. As such, she broke cultural barriers, and became a literary role model for later generations of women writers and translators. In her extended essay *A Room of One's Own* (1929), English feminist author Virginia Woolf wrote that "All women together ought to let flowers fall upon the tomb of Aphra Behn, for it was she who earned them the right to speak their minds."



Anne Dacier (1654-1720), first translator of Greek epic poet Homer's *Iliad* and *Odyssey* into French

Anne Dacier was a French scholar, and a translator from Latin and Greek to French. Raised in a Protestant family in Saumur, a town in western France, she was taught Latin and Greek by her father Tanneguy Le Fèvre. After her father's death in 1672, she moved to Paris and worked with French editor Pierre-Daniel Huet, a friend of her father who was in charge of a series of annotated editions of Latin classics named the Delphin Classics (or *Ad usum Delphini* in Latin). Her second husband was French scholar André Dacier, who was also an editor and translator of the Delphin Classics. They married in 1683 and converted to Catholicism in 1685. Anne Dacier edited works by Roman poet Publius Annius Florus (in 1674), and by Roman historians Sextus Aurelius Victor (in 1681) and Eutropius (in 1683). She translated into French several works by Greek poets Anacreon and Sappho (in 1681), and by Roman playwrights Plautus (in 1683), Aristophanes (in 1684) and Terence (in 1688).

Her main translations were the prose translations of Greek epic poet Homer's *Iliad* (*Iliade*, 1699) and *Odyssey* (*Odyssée*, 1708), which introduced Homer to the French literary world. Her translations were praised by her contemporaries, including English poet Alexander Pope, who translated Homer's epic poems from French to English. The English editions were published in 1715-20 for the *Iliad* and in 1725-26 for the *Odyssey*. Anne Dacier wrote an essay on Pope's translation of the *Odyssey*, which gained her some fame in England as well.

Another French translation of the *Iliad* was Antoine Houdar de la Motte's abridged verse edition (1714), based on Anne Dacier's prose edition, with the addition of a text stating the reasons why Homer failed to satisfy his critical taste. The two French translators of Homer began a long literary controversy about the epic poet's talent and style, with the participation of many French scholars, including Jean Terrasson and Claude Buffier. Anne Dacier and Houdar de la Motte later met at a supper they were both invited to. They finally both agreed on the fact that Homer was a literary genius, and drank together to the health of the great epic poet.



Giuseppa Barbapiccola (1702-1740), translator of French philosopher Descartes' *Principles of Philosophy* into Italian

Giuseppa Barbapiccola was an Italian philosopher, and a translator from Latin and French to Italian. Her uncle was Tommaso Maria Alfani, a Dominican preacher in Naples, and a correspondent and friend of Italian philosopher Giambattista Vico. Giuseppa Barbapiccola was an advocate for the education of women. Published in 1722, her main translation was the translation of French philosopher René Descartes' *Principles of Philosophy* (*Les principes de la philosophie*). Her goal for translating the *Principles of Philosophy* was not only to convey Descartes' philosophy to an Italian audience, but also to inspire women to educate and empower themselves. She demonstrated that Descartes praised the female intellect, and her translation gave her the opportunity to express her own ideas. In the preface, she wrote that "Women should not be excluded from the study of the sciences, since their spirits are more elevated and they are not inferior to men in terms of the greatest virtues." She defended the right for women to learn, and was eager to persuade women to educate themselves. She asserted that their inherent nature, being the weaker sex, was not the cause of their ignorance. The cause for their ignorance was no education or bad education. Her claim was that women always had the ability and capacity to learn. To this end, her translation included a history of women's learning and a history of philosophy.



Elizabeth Carter (1717-1806), first translator of Greek philosopher Epictetus' *Discourses* into English

Elizabeth Carter (often known as Eliza Carter, her pen name) was an English poet, and a translator from Greek to English. She learned Latin and Greek with her father Nicolas Carter alongside her brothers. She learned French and Italian by herself. She was a member of the Blue Stockings Society, a social and educational women's movement founded by English social reformer Elizabeth Montagu to emphasise literary discussion and mutual cooperation between women. She befriended English writer and translator Samuel Johnson, and edited some issues of his periodical *The Rambler* in 1750-52. She produced the first English translation of the *Discourses of Epictetus*, a 2nd-century series of informal lectures by Stoic philosopher Epictetus. Originally meant for his students, these lectures were written down by his disciple Arrian to show the way to achieve mental freedom and happiness. She submitted her translation sheet by sheet from 1749 to 1752 to her friend Thomas Secker, who was the Bishop of Oxford. At his suggestion, she added the *Enchiridion* and *Fragments* to her translation, as well as an introduction and notes. A short manual of Stoic ethical advice, the *Enchiridion* is a compilation of practical precepts derived from the *Discourses of Epictetus*. Subscriptions obtained by Thomas Secker and other influential friends allowed her translation to be published in 1758 under the title *All the Works of Epictetus, Which are Now Extant*. Republished twice, her work was praised by her contemporaries, including Samuel Johnson and Queen Victoria. She was formally presented to the Queen in 1791 as the translator of Epictetus. In her extended essay *A Room of One's Own* (1929), English feminist author Virginia Woolf saw her as a feminist precursor, urging "Homage to the robust shade of Eliza Carter – the valiant old woman who [during her youth] tied a bell to her bedstead in order that she might wake early and learn Greek."



Barbara Sanguszko (1718-1791), translator of French contemporary works into Polish

Barbara Sanguszko was a Polish poet, and a translator from French to Polish. She was a noblewoman known for her piety and her philanthropy. She restored many Catholic churches and convents, and laid the foundations of new religious houses. She hosted a literary salon modelled after the French literary salons of that time. Among her guests were Stanisław August Poniatowski, the future King of Poland, and Polish poet Ignacy Krasicki. Barbara Sanguszko translated into Polish two religious tracts by Louise de La Vallière, a former French royal mistress turned Carmelite nun, with the translations published in 1743. She wrote a guide for mothers whose daughters were about to be married, based on her own experience, with a first edition published in 1756 in Warsaw and several revised editions. She wrote poems on a variety of themes, published with an introduction by Ignacy Krasicki. She translated Italian cardinal Giovanni Bona's series of reflections on religious and moral themes, as well as her personal physician Francis Curtius' manual of medicine in 1760. She translated French author Philippe-Louis Gérard's epistolary novel *The Count of Valmont, or the Loss of Reason* (*Le Comte de Valmont, ou les égarements de la raison*), with a translation published in two volumes in 1788.



Catharina Ahlgren (1734-1800), translator of German poetry collections into Swedish

Catharina Ahlgren was a Swedish poet, and a translator from English, French and German to Swedish. She was a translator of poetry, for example German poet Christoph Martin Wieland's *The Trial of Abraham's Faith* (*Die Prüfung Abrahams*). She dedicated her first poem (written in French) to Ulrika of Prussia, Queen of Sweden, for the queen's birthday in 1764. She was one of the first female journalists in Sweden. She wrote essays on the role of women in society and on gender equality for two Swedish periodicals, *Then Swänska Argus* (*Den Svenska Argus* in modern Swedish) and *Samtal emellan Argi Skugga och en obekant Fruentimbers Skugga*. Likely through her second marriage, Catharina Ahlgren acquired a printing press and became a publisher. She published works by Swedish poet Hedvig Charlotta Nordenflycht, a feminist author who was her close friend and correspondent. Catharina Ahlgren emigrated to Finland in 1782, and also played a pioneer role in her new country by launching the periodical *Om konsten att rätt behaga* (Of the art to please properly).



Claudine Picardet (1735-1820), first translator of scientific literature into French

Claudine Picardet was a French chemist, and a translator from several languages (Swedish, English, German, Italian, Latin) into French. Born in Dijon, a town in eastern France, she lost her first husband in 1796, and remarried in 1798 with French scientist Louis-Bernard Guyton de Morveau. As the only woman in the Dijon Academy, and the only scientist who was proficient in five foreign languages, Claudine Picardet undertook translations into French of the scientific literature of her time in chemistry. She translated three books and dozens of scientific papers originally written in Swedish (works by Carl Wilhelm Scheele and Torbern Bergman), in English (works by John Hill, Richard Kirwan and William Fordyce), in German (works by Johann Christian Wiegleb, Johann Friedrich Westrumb, Johann Carl Friedrich Meyer and Martin Heinrich Klaproth), and in Italian (works by Marsilio Landriani). Her translations contributed to the scientific knowledge gathered during the Chemical Revolution, a movement led by French chemist Antoine Lavoisier, often called the Father of modern chemistry. Claudine Picardet also hosted renowned scientific and literary salons in Dijon and in Paris, where she moved later on, and actively participated in the collection of meteorological data.



Julia Evelina Smith (1792-1886), translator of the Bible from its original languages into English

Julia Evelina Smith was an American feminist, and a translator from Latin, Greek and Hebrew to English. Her family, the Smiths of Glastonbury, lived in Connecticut. The women in her family were all active in championing women's education, women's suffrage and abolitionism. Julia Evelina Smith was well educated, with a working knowledge of Latin, Greek and Hebrew. After reading the Bible in its original languages, she decided to undertake her own translation of the Bible into English, with an emphasis on literalism. She was the first woman to translate the Bible from its original languages into English. She completed her translation in 1855, after eight years of work. Her translation was published in 1876, before the publication of *The English Revised Version of the King James Bible* (1881-94), regarded as the official authorised version of the Bible in England. Julia Evelina Smith's family was inducted into the Connecticut Women's Hall of Fame in 1994.



Sarah Austin (1793-1867), translator of contemporary German and French works into English

Sarah Austin was an English writer, and a translator of German and French to English. As a child, she studied Latin, French, German and Italian. She married legal philosopher John Austin in 1819. The couple moved from London to Bonn, Germany, in 1827, largely living on Sarah Austin's earnings as a translator and writer. Her translations from German to English included German poet Johannes Daniel Falk and German physician Friedrich von Müller's *Characteristics of Goethe from the German of Falk, von Müller, [etc.] with notes, original and translated, illustrative of German literature* (1833), German philosopher Friedrich Wilhelm Carové's *The Story without an End* (1834), and German historian Leopold von Ranke's *History of the Popes* (1840). One of her translations from French to English was the *Report on the State of Public Instruction in Prussia* (1834), written by French philosopher Victor Cousin for the Count de Montalivet, then French Minister of Public Instruction. In the preface to the translation, Sarah Austin personally pleaded for the cause of public education. She also argued for the need to create a national system of education in England in a pamphlet published in the *Foreign Quarterly Review* in 1839. Her other translations included books by German prince Hermann and by French historian François Guizot.

Sarah Austin always stood for her intellectual rights as a translator, writing that "It has been my invariable practice, as soon as I have engaged to translate a work, to write to the author to it, announcing my intention, and adding that if he has any correction, omission, or addition to make, he might depend on my paying attention to his suggestions." (in "Austin, Sarah", *Dictionary of National Bibliography*, 1885). She corresponded extensively with fellow writers. She published her own survey of German institutions and manners under the title *Germany from 1760 to 1814, or Sketches of German Life, from the Decay of the Empire to the Expulsion of the French* (1854). She produced new editions of her husband John Austin's works after his death, and she edited her daughter Lucy Gordon's *Letters from Egypt* (1865) and *Last Letters from Egypt* (1875). Her daughter was also a writer, and a translator from German and French to English.



Louise Swanton Belloc (1796-1881), translator of contemporary literary works into French

Louise Swanton Belloc was a French writer, and a translator from English to French. Born in La Rochelle, a town in southwestern France, she received an education with a focus on English language and culture before introducing English–language literary works to a French audience later on. She advocated for women’s education and contributed to the creation of the first circulating libraries. Her first translation was the translation of Irish poet and novelist Adelaide O’Keeffe’s *Patriarchal Times; or, the Land of Canaan: a Figurate History*, a retelling of the first five books of the Bible published in 1818. She wrote articles for the French journal *Revue encyclopédique* under the supervision of its founder and editor Marc-Antoine Jullien. She wrote several books in French, for example a life of Lord Byron and a series of books for children. She befriended many literary figures, including French authors Victor Hugo, Emile Souvestre and Alphonse de Lamartine, English author Charles Dickens, Anglo-Irish author Maria Edgeworth, and American author Harriet Beecher Stowe. She translated Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, a book depicting the terrible living conditions of enslaved African-Americans. She also translated Scottish author Elizabeth Gaskell’s novel *Cranford*, Irish author Oliver Goldsmith’s novel *The Vicar of Wakefield*, Irish poet Thomas Moore’s *Irish Melodies*, and works by her friends Charles Dickens and Maria Edgeworth and by Scottish author Walter Scott.



Therese Albertine Luise Robinson (1797-1870), translator of contemporary literary works into German

Therese Albertine Luise Robinson was a German-American writer, and a translator from English and Serbian to German. Born in Halle, Germany, she translated Scottish author Walter Scott's novels *Old Mortality* and *The Black Dwarf* in 1822 under the pseudonym Ernst Berthold. She published a series of literary criticisms without signing them. She was reluctant to use her own name to publish her poetry and short stories, so she invented the pen name Talvj, formed with the initials of her birth name (Therese Albertine Louise von Jacob), to sign her collection of short stories *Psyche* (1825) and other works. She learned Serbian after reading German philologist Jacob Grimm's translations and comments on Serbian folk songs. She translated Serbian folk songs herself with Goethe's support and encouragement. Published in 1826, her translation *Volkslieder der Serben* (Folk songs of the Serbs) was praised by Goethe and the German literary world.

She married American theologian Edward Robinson in 1828, and moved with him to Massachusetts, United States, in 1830. She assisted her husband in introducing and publishing German theological works in America. She studied Native American languages, and wrote a handbook. She translated American linguist John Pickering's seminal article *On Indian languages of North America* (published in *Encyclopedia Americana*, 1830-31) under the title *Über die Indianischen Sprachen Amerikas* (1834). In his article, Pickering advocated for a phonetic transcription of Native American words, in order to remedy inconsistent schemes adopted by scholars from different nationalities. Therese Albertine Luise Robinson wrote a history of Slavic languages with her husband (1834, 2nd edition in 1850). The poems she translated into German were first published anonymously in an essay on popular poetry in the *German nations* dated 1836, and later published as a book in 1840. Her poems were also included in *The Poets and Poetry of Europe* (1845), an anthology of translated poems edited by American poet Henry Wadsworth Longfellow.



Mary Howitt (1799-1888), translator of Swedish author Fredrika Bremer's novels into English

Mary Howitt was an English poet, and a translator from German, Swedish and Danish to English. Born in a Quaker family living in Gloucestershire, England, she began writing verses at an early age, long before writing her famous poem *The Spider and The Fly* (1828). She married fellow Quaker writer William Howitt in 1821, and began a lifelong career of writings and travels with him, except during his Australian journey in 1851-54 when he tried to make a fortune there. The first of their joint productions was *The Forest Minstrels and Other Poems* (1821), followed by *The Desolation of Eyam and Other Poems* (1827) and many other publications, for example *Abbeys and Castles of Great Britain* (1862). They befriended English literary figures such as novelists Charles Dickens and Elizabeth Gaskell, and poets Elizabeth Barrett Browning, William Wordsworth and Dorothy Wordsworth.

Mary Howitt got acquainted with Scandinavian literature in 1840 when living in Heidelberg, Germany, and she learned Swedish and Danish along the way. She translated Swedish author Fredrika Bremer's novels, and her 18-volume translation (1842-63) helped to introduce Fredrika Bremer to English readers, including her ideas as a feminist reformer. Mary Howitt also translated Danish author Hans Christian Andersen's fairy tales, for example *Only a Fiddler* (1845), *The Improvisators* (1845), *Wonderful Stories for Children* (1846), and *The True Story of Every Life* (1847). She translated German physician Joseph Ennemoser's *History of Magic* (1854) for his ideas to reach an English audience. She received a Silver Medal from the Literary Academy of Stockholm for conveying Scandinavian literature through translation.



Dorothea Tieck (1799-1841), translator of William Shakespeare's plays into German

Dorothea Tieck was a German scholar, and a translator from English and Spanish to German. Her father Ludwig Tieck was a poet, fiction writer, translator and critic, and one of the founding fathers of German Romanticism. From an early age she collaborated with her father and his Romantic literary circle, including fellow German writers and translators August Wilhelm Schlegel (often known as August Schlegel) and Wolf Heinrich Graf von Baudissin. She helped her father edit August Schlegel's translations of William Shakespeare's plays, and contributed to some translations with Wolf Heinrich Graf von Baudissin later on. The highly praised German editions turned Shakespeare's plays into German classics. Dorothea Tieck's noted translation of Shakespeare's *Macbeth* was republished several times. She also helped her father translate Spanish novelist Cervantes' masterpiece *Don Quixote* into German.



Charlotte Guest (1812-1895), translator of the *Mabinogion*, the earliest Welsh prose stories, into English

Charlotte Guest was an English linguist, and a translator from Middle Welsh to English. Born in an aristocratic family, she studied Latin, Greek, French and Italian with her brother's tutor, and Arabic, Hebrew and Persian by herself. Her first husband was Welsh engineer and entrepreneur John Josiah Guest, director of the Dowlais Iron Company, who built pioneering schools for his workers' children and died in 1852. Her second husband was classical scholar Charles Schreiber. After learning Welsh and meeting with Welsh literary scholars such as historian Thomas Price and writer Ioan Tegid, she translated several medieval songs and poems with their support and encouragement.

She began translating the *Mabinogion* in 1837 from the manuscript transcription made by Ioan Tegid when he was a young scholar at Oxford University. The *Mabinogion* are the earliest Welsh prose stories, compiled in the 12th and 13th centuries from earlier oral traditions. Charlotte Guest's 7-volume translation was published in 1838-45. A new 3-volume edition was published in 1849 by the Tonn Press in Wales and by Longmans in London. Both editions were bilingual, with the Welsh transcription and the English translation. These editions included many scholarly footnotes and were lavishly produced, with full illustrations and gold-tooled leather covers. A one-volume edition was published in 1877 with the English translation only, and became the standard edition.



Elizabeth Ann Ashurst Bardonneau (1813-1850), first translator of French novelist George Sand's works into English

Elizabeth Ann Ashurst was an English scholar, and a translator from French to English. She belonged to a family of radical activists, who supported causes ranging from women's suffrage to Italian unification (*Risorgimento*). She attended the World Anti-Slavery Convention in London in 1840 with her father and her sister Matilda Ashurst, but was not permitted to speak at the conference because women were not regarded as full delegates. She befriended Italian nationalist Giuseppe Mazzini, and exchanged correspondence with him from 1844 until her death. She read some novels by French author George Sand, and was impressed by her free-love and independent lifestyle, still highly unusual at that time, as well as the political and social issues tackled in her books. She and her friend Matilda Hays became the first translators of George Sand's novels into English, and translated *Spiridion* (*Spiridion*), *Letters of a Traveller* (*Lettres d'un voyageur*), *The Master Mosaic-Workers* (*Les maîtres mosaïstes*), and *André* (*André*). Except for *Spiridion* (1842), their translations were published in 1847. Elizabeth Ann Ashurst married French artist Jean Bardonneau after meeting him in Paris in 1847, and died in childbirth in 1850.



Anna Swanwick (1813-1899), translator of German playwrights Goethe and Schiller's works into English

Anna Swanwick was an English writer, and a translator from German and Greek to English. Born in Liverpool, England, she moved to Berlin, Germany, in 1839 in order to study German, Greek and Hebrew. When she returned to England in 1843, she translated some dramas by German playwrights Johann Wolfgang von Goethe and Friedrich Schiller, and published them as *Selections from the Dramas of Goethe and Schiller* (1843), with Goethe's *Torquato Tasso* (*Torquato Tasso*) and *Iphigenia in Tauris* (*Iphigenie auf Tauris*), and Schiller's *The Maid of Orleans* (*Die Jungfrau von Orleans*). She added blank-verse translations of Goethe's *Faust* and *Egmont* in a new edition of Goethe's dramas (1850, 2nd edition in 1878). Her translation of Goethe's *Faust* was highly praised, and republished several times. She also produced a blank-verse translation of Greek tragedian Aeschylus' *Trilogy* (1865), followed by a translation of all his plays (1873). She was interested in many social issues of her day, especially education of women and education of the working classes. She helped extend the King's College lectures to women. She also advocated the study of English literature in universities, and gave private lectures to young working men and women.



George Eliot (1819-1880), translator of German theological works into English

George Eliot (the pen name of Mary Ann Evans) was an English novelist, and a translator from German and Latin to English. She was one of the leading authors of the Victorian era, named after Queen Victoria's reign from 1837 to 1901. She wrote novels, short stories, poetry and essays. Her seven novels were *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Romola* (1862-63), *Felix Holt, the Radical* (1866), *Middlemarch* (1871-72) and *Daniel Deronda* (1876). But her first literary works were translations, which by her own account influenced her work as a fiction writer.

Her first translation was the translation of German theologian David Strauss' *Das Leben Jesu kritisch bearbeitet* (German edition published in 1835-36) into English. She translated the second volume of the fourth German edition (German edition published in 1840). (The first volume was translated by Elizabeth "Rufa" Brabant who, like her, was a member of the Rosehill Circle, a group debating radical views about religion.) The full translation was published in 1846 in three volumes as *The Life of Jesus, Critically Examined*. By arguing that the miracles in the New Testament were mythical additions with little basis in fact, the book had already caused a sensation and a scandal in Germany, and her translation had a similar effect in England.

Her second translation was the translation of German philosopher Ludwig Feuerbach's *Das Wesen des Christentums* (German edition first published in 1841) under the title *The Essence of Christianity* (1854), with new English editions in 1881 and 1893. Her third translation was the translation of Dutch-born philosopher Baruch Spinoza's *Ethics*, a philosophical treatise written in Latin in 1661-75. Completed in 1856 under the title *The Ethics of Benedict de Spinoza*, her translation was not published in her lifetime. It was first published in 1981 by Thomas Deegan, before being published again in 2018 by the George Eliot Archive and republished in 2020 by Princeton University Press.



Matilda Hays (1820-1897), first translator of French novelist George Sand's works into English

Matilda Hays was an English feminist writer, and a translator from French to English. A journalist and novelist, she was also the first translator of French novelist George Sand's works into English with her friend Elizabeth Ann Ashurst. George Sand's free-love and independent lifestyle was still highly unusual at that time, as well as the political and social issues tackled in her books. Matilda Hays and Elizabeth Ashurst translated George Sand's *Spiridion* (*Spiridion*), *Letters of a Traveller* (*Lettres d'un voyageur*), *The Master Mosaic-Workers* (*Les maîtres mosaïstes*) and *André* (*André*). Matilda Hays translated *The Last Aldini* (*La dernière Aldini*) alone, before meeting Elisabeth Ashurst, and translated *Fadette* (*La petite Fadette*) alone after Elizabeth Ashurst's death in childbirth. Except for *Spiridion* (1842) and for *Fadette* (1851), the translations were published in 1847.

Like George Sand, Matilda Hays was determined to use her writing to improve the condition of women. She wrote in her novel *Helen Stanley* (1846) that women couldn't secure their financial and social future until "They teach their daughters to respect themselves to work for their daily bread, rather than prostitute their persons and hearts in marriages." She co-founded the monthly *English Woman's Journal* in 1858, and was its co-editor until 1864.



Lucy Duff-Gordon (1821-1869), translator of contemporary German works into English

Lucy Duff-Gordon was an English writer (under the name Lucy Gordon), and a translator from German and French to English. Her father was legal philosopher John Austin, and her mother was writer and translator Sarah Austin. Lucy Duff-Gordon grew up in London surrounded by the literary figures of her time, who were her parents' friends. She travelled to Paris and Germany with her parents for extended periods, and learned French and German along the way. She married English civil servant Alexander Duff-Gordon in 1840.

She was a translator before becoming a writer. She translated German historian Barthold Niebuhr's *Studies of Ancient Grecian Mythology* (translation published in 1839), German priest Wilhelm Meinhold's *Mary Schweidler, the Amber Witch* (1844), French author Clemens Lamping's *The French in Algiers* (1845), German legal scholar Paul Johann Anselm Ritter von Feuerbach's *Narrative of Remarkable Criminal Trials* (1846), and (with her husband) German historian Leopold von Ranke's *Memoirs of the House of Brandenburg* (1847).

Lucy Duff-Gordon left England in 1862 after contracting tuberculosis, and settled permanently in Egypt. In her letters to her husband, her mother and other family members, she gave vivid descriptions of domestic manners and customs, with many observations on Egyptian culture and religion. Her letters were edited by her mother Sarah Austin, and published as *Letters from Egypt* (1865) and *Last Letters from Egypt* (1875), which became best-sellers. One of her daughters, Janet Ross, also settled in Egypt after marrying English banker Henry Ross, and became a historian and biographer, including the biographer of her own family in *Three Generations of English Women* (1893).



Clémence Royer (1830-1902), translator of English naturalist Charles Darwin's *On the Origin of Species* into French

Clémence Royer was a self-taught French scholar, and a translator from English to French. She is best known for translating English naturalist Charles Darwin's book *On the Origin of Species*. The English edition was first published in 1859. His concept of evolutionary adaptation through natural selection attracted widespread interest, and Darwin was anxious to see his book published in French. In the translation's first edition (*L'origine des espèces*, 1862), based on the third English edition, Clémence Royer went beyond her role as a translator, with a 60-page preface expressing her own views and detailed explanatory footnotes. Her preface promoted her own concept of progressive evolution, which had more in common with French naturalist Jean-Baptiste Lamarck's ideas than with Darwin's ideas. After reading her translation, Darwin criticised her lack of knowledge in natural history, and was unhappy with her preface and footnotes. He requested changes in the translation's second edition (1866) to correct some errors and inaccuracies. The translation's third edition (1873) was produced without Darwin's consent, with a second preface that also made Darwin unhappy, and with no mention of the additions to the fourth and fifth English editions. The translation only included an appendix stating the additions to the sixth English edition (1872). The three French editions (1862, 1866, 1873) were published by Guillaumin. The translation's fourth edition (1882) was published by Flammarion the year of Darwin's death, and stayed popular until 1932. Her controversial translation brought fame to Clémence Royer, who extensively wrote and lectured on philosophy, feminism and science, including on Darwinism.



Katherine Prescott Wormeley (1830-1908), translator of French novelist Honoré de Balzac's works into English

Katherine Prescott Wormeley was an American nurse, and a translator from French to American English. Born in England as the daughter of a naval officer, she emigrated to the United States at a young age. She became a nurse in the U.S. Sanitary Commission during the American Civil War, and wrote about it in her book *The U.S. Sanitary Commission* (1863). She later published the letters she wrote from the Commission's headquarters in *Letters from Headquarters during the Peninsular Campaign: The Other Side of War* (1888). She was also a translator of French literary classics into English. She translated all Honoré de Balzac's novels (translations published in 40 volumes in 1883-97) for American readers. She then translated Molière's plays (translations published in 6 volumes in 1892), Duke de Saint-Simon's *Memoirs*, and novels by Alexandre Dumas and Alphonse Daudet. She wrote a *Life of Balzac*, published in 1892.



Mary Louise Booth (1831-1889), translator of French contemporary anti-slavery books into English

Mary Louise Booth was an American writer, and a translator from French to English. Born in Millville (now Yaphank) in the State of New York, she was of French descent on her mother's side. After moving to New York City at age 18, she wrote many pieces for newspapers and magazines, and translated around 40 books. Her first translation was *The Marble-Worker's Manual* (1856), followed by *The Clock and Watch Maker's Manual*. She translated works by French authors Joseph Méry and Edmond François Valentin About, and by French philosopher Victor Cousin. She assisted American translator Orlando Williams Wight in producing a series of translations of French classics. She wrote a *History of the City of New York* (1859) which became a best-seller.

At the beginning of the American Civil War in 1861, Mary Louise Booth translated French anti-slavery advocate Agénor de Gasparin's *Uprising of a Great People* (*Un grand peuple qui se relève*, just published in France) in a very short time by working twenty hours a day for one week. The English edition was published in a fortnight by American publisher Scribner's. She then translated other books by anti-slavery advocates, including Agénor de Gasparin's *America before Europe* (*L'Amérique devant l'Europe*) in 1861, Augustin Cochin's *Results of Emancipation and Results of Slavery* (*L'abolition de l'esclavage*, two volumes) in 1862, and Édouard de Laboulaye's *Paris in America* (*Paris en Amérique*) in 1865. She received praise and encouragement from president Abraham Lincoln, senator Charles Sumner and other statesmen. Sumner wrote her a letter stating that her translations had been of more value to the cause "than the Numidian cavalry to Hannibal".

She also translated other French books, including statesman and author Agénor de Gasparin's religious works (written with his wife), jurist and author Édouard de Laboulaye's *Fairy Book* (*Contes bleus*), educator Jean Macé's *Fairy Tales* (*Contes du Petit-Château*), historian Henri Martin's *History of France* (*Histoire de France*), and philosopher Blaise Pascal's *Provincial Letters* (*Lettres provinciales*). She became the editor-in-chief of the American magazine *Harper's Bazaar*, from its start in 1867 until her death. Under her leadership, the magazine steadily increased its circulation and influence. After struggling financially for decades as a writer and translator, she finally earned a larger salary than any woman in America.



Francesca Alexander (1837-1917), translator of Italian folk songs into English

Francesca Alexander was an American writer and illustrator, and a translator from Italian to English. Born in Boston, Massachusetts, United States, she moved to Florence, Tuscany, Italy, at age 16 with her family. She began collecting folk songs, tales and customs in Tuscany. She translated Tuscan songs and stories, and added her own drawings. In 1882 she met English writer John Ruskin, who became a close friend and correspondent until his death in 1900. John Ruskin purchased her three manuscripts and published them as *The Story of Ida* (1883), *Roadside Songs of Tuscany* (1884-85) and *Christ's Folk in the Apennines* (1887-89). She published by herself *Tuscan Songs* (1897) and *The Hidden Servants and Other Very Old Stories Told Over* (1900). She was blind and in poor health in her final years. Her archives now belong to the Boston Athenaeum, one of the oldest independent libraries in the United States.



Laura Marx (1845-1911), translator of German philosopher Karl Marx's works into French

Laura Marx (also known by her married name Laura Lafargue) was a German social activist, and a translator from German to French. Born in Brussels, Belgium, she was the second daughter of German philosopher Karl Marx. The family moved to France, and then to Prussia, before settling in London in 1849. She married French revolutionary socialist Paul Lafargue in 1868. They spent decades doing political work together, translating Karl Marx's works into French, and spreading Marxism in France and Spain, while being financially supported by German philosopher Friedrich Engels, Karl Marx's closest friend and collaborator. Laura Marx's main translations into French were *The Communist Manifesto* (*Manifeste du parti communiste*, 1897) by Karl Marx and Friedrich Engels, *Revolution and Counter-Revolution in Germany* (*Révolution et contre-révolution en Allemagne*, 1900) by Karl Marx, *Religion, philosophie, socialisme* (translated with Paul Lafargue, 1901) by Friedrich Engels, and *A Contribution to the Critique of Political Economy* (*Contribution à la critique de l'économie politique*, 1909) by Karl Marx. Her sister Eleanor Marx translated their father's works into English, including part of *Capital* (*Das Kapital*), the foundational text of Marxism. She also edited English translations of Marx's lectures for them to be published into books. Laura Marx died in 1911 in a suicide pact with her husband. She was 66, and he was 69.



Constance Bache (1846–1903), translator of German-language musical literary work into English

Constance Bache was an English classical pianist and teacher, and a translator from German to English. Born in Edgbaston, a suburb of Birmingham, England, she was the sister of Francis Edward Bache, an organist and composer, and Walter Bache, a pianist and conductor. She studied music with her brother Walter and with organist James Stimpson in Birmingham, and then at the Munich Conservatory in Germany and privately with German composer and pianist Karl Klindworth and with Dutch pianist and teacher Frits Hartvigson. After an injury to her right hand, she mostly gave up public performances as a classical pianist. She moved to London in 1883 to work as a teacher and a translator of librettos and other pieces by German-language composers, for example Franz Liszt, Wolfgang Amadeus Mozart, Robert Schumann, Frédéric Chopin, Engelbert Humperdinck, Johann Christian Lobe and Hans von Bülow. She also translated Franz Liszt's *Letters* and some scenes of Goethe's tragic play *Faust*, and gave lectures on modern Russian composers.



Ellen Francis Mason (1846-1930), translator of Greek philosopher Plato's dialogues into English

Ellen Francis Mason was an American writer, and a translator from Greek to English. She was also a civic leader and philanthropist living in Boston, Massachusetts, United States, and a trustee of Radcliffe College, a women's liberal arts college near Harvard University. She is best known for her annotated translations of Greek philosopher Plato's dialogues, which were published anonymously by American publisher Charles Scribner's Sons from 1879 to 1891. Her first book *Socrates* (1891) included translations of Plato's Socratic dialogues *Apology*, *Crito* and parts of *Phaedo*, with an introduction by William Watson Goodwin, professor of Greek at Harvard University. Three other books followed: *A Day in Athens With Socrates* (1883), with translations of Plato's Socratic dialogues *Protagoras* and *Republic*; *Talks with Socrates About Life* (1886), with translations of Plato's Socratic dialogues *Gorgias* and *Republic*; and *Talks with Athenian Youths* (1891), with translations of Plato's Socratic dialogues *Charmides*, *Lysis*, *Laches*, *Euthydemus* and *Theaetetus*. Although her name didn't appear on her translations, her identity was known to some librarians in Boston by 1880. Welsh-Canadian fiction author Jo Walton wrote that Ellen Francis Mason's life "is like a type-example of how difficult it was for women to lead a life of the mind" (note in her novel *The Just City*, Tor Books, 2015).



Maria Howard Sturgis (1846–1890), translator of Spanish-language folktales into English

Maria Howard Sturgis (also known as Maria Trinidad Howard Sturgis Middlemore) was an American writer based in England, and a translator from Spanish to English. She learned Spanish, French, Italian and German, and spoke these languages fluently. Her main work was the collection of Spanish-language folktales from northern Spain and their translation into English. Her translations were first published in American journals before being published in her first book *Round a Posada Fire: Spanish Legends* (W. Satchell, 1881). In the preface, she explained that her intention was to introduce her readers to an overlooked element of Spanish culture: "There is hardly a more superstitious creature on the face of the globe than the Spaniard. He delights in everything ghostly and supernatural." Her second book *Spanish Legendary Tales* (Chatto and Windus, 1885) included 30 folktales about ghosts, witches, religious miracles and werewolves. She wrote in the preface that "Friends have remarked to me on the weird and tragic air of many of these tales. The answer is simply that such, as a fact, is the general character of the Spanish legend."



Eleanor Marx (1855-1898), translator of German philosopher Karl Marx's works into English

Eleanor Marx was an English socialist activist, and a translator from German, French and Norwegian to English. Born in England and known to her family as Tussy, she was the youngest daughter of German philosopher Karl Marx. As a child, Eleanor Marx often played in Karl Marx's study while he was writing *Capital (Das Kapital)*, the foundational text of Marxism. According to her biographer Rachel Holmes, "Tussy's childhood intimacy with Marx whilst he wrote the first volume of 'Capital' provided her with a thorough grounding in British economic, political and social history. Tussy and 'Capital' grew together" (in *Eleanor Marx: A Life*, Bloomsbury, 2014). She became her father's secretary at age 16, and accompanied him to socialist conferences around the world. She translated some parts of *Capital* from German to English. She also edited the translations of Marx's lectures *Value, Price and Profit (Lohn, Preis und Profit)* and *Wage Labour and Capital (Lohnarbeit und Kapital)* for them to be published into books.

After her father's death in 1883, she published his unfinished manuscripts and the English edition of *Capital* (1887). She met with French revolutionary socialist Prosper-Olivier Lissagaray, who had fled to London after participating in the Paris Commune, a revolutionary socialist government that briefly ruled Paris in 1871. She translated Lissagaray's *History of the Paris Commune of 1871 (L'histoire de la Commune de 1871)*. The English edition was published in 1876. She also translated literary works, for example French novelist Gustave Flaubert's *Madame Bovary* in 1886. She expressly learned Norwegian to translate Norwegian author Henrik Ibsen's plays into English, for example *An Enemy of the People (En Folkefiende)* published in 1888, and *The Lady from the Sea (Fruen fra havet)* published in 1890. She took her own life at age 43 after discovering that her partner, English Marxist Edward Aveling, had secretly married a young actress the previous year.



Constance Garnett (1861–1946), translator of Russian literary works into English

Constance Garnett (born Constance Black) was a literary translator from Russian to English. Born in Brighton, England, she moved to London in 1883 and married Edward Garnett in 1889. She met with Russian revolutionary exiles Feliks Volkhovsky and Sergius Stepniak in 1891, learned Russian with them, and began to translate major Russian literary works in order to introduce English readers to Russian literature. Her first published translations were Ivan Goncharov's first novel *A Common Story* (also known as *The Same Old Story*) and Leo Tolstoy's anarchist philosophical treatise *The Kingdom of God is Within You*, both published in 1894. She met Tolstoy the same year during her first trip to Russia. Her last translation was *Three Plays* by Ivan Turgenev, published in 1934. All together she authored translations of 71 volumes of Russian literature, with works by Anton Chekhov, Fyodor Dostoevsky, Ivan Turgenev, Leo Tolstoy, Nikolai Gogol, Ivan Goncharov, Alexander Ostrovsky and Alexander Herzen. Many plays and short stories by Anton Chekhov and most novels and short stories by Fyodor Dostoevsky were first translated into English by her. Many of her translations are still in print today, with most of them in the public domain.



Dorothy Bussy (1865-1960), translator of French author André Gide's works into English

Dorothy Bussy (born Dorothy Strachey) was an English novelist, and a translator from French to English. She was a member of the Bloomsbury Group, a group of writers and artists living in Bloomsbury, a district of London, whose founding members were writers Virginia Woolf, John Maynard Keynes, Edward Morgan Forster and Lytton Strachey (brother of Dorothy Bussy). In 1903 she married French painter Simon Bussy, a student of Gustave Moreau and a friend of Henri Matisse. Simon Bussy later painted the portraits of French writers André Gide, Roger Martin du Gard and Paul Valéry when they joined the Bloomsbury Group. Simon and Dorothy Bussy moved to Roquebrune, a town in southeastern France, and their house became a meeting place for both English and French writers and artists.

Dorothy Bussy wrote her only novel *Olivia* in 1933. After being refused by Gallimard, it was published 15 years later in French (1949) by Stock and in English (1950) by Hogarth Press, a publishing house founded by Leonard and Virginia Woolf. The English version was dedicated "to the dear memory of Virginia W." The novel depicts the passion of a young English female student for one of her French female teachers. The literary association Publishing Triangle ranked the novel in the Top 100 Lesbian and Gay Novels (at rank 35) in 1999. She also wrote *Fifty Nursery Rhymes* (Gallimard, 1951), a collection of short English texts for French students. She was a close friend of French author André Gide, whom she met in 1918 and with whom she corresponded for more than 30 years. She became the official translator of Gide's works into English, starting with his novel *The School for Wives* (*L'école des femmes*), published in English in 1929 before the French edition. Their correspondence was published in 1983 in *Selected Letters of André Gide and Dorothy Bussy*. A three-volume French edition was published by Gallimard in 1979-88. The original letters were donated to the British Library.



Yei Theodora Ozaki (1871–1932), translator of Japanese short stories and fairy tales into English

Yei Theodora Ozaki was an English-Japanese writer, and a translator from Japanese to English. She was born in London to a Japanese father, one of the first Japanese men to study in a western country, and an English mother. After their parents' divorce in 1881, Yei and her two sisters Masako and Kimie lived with their maternal grandparents. Her grandfather encouraged Yei to write in English, which became her second language alongside Japanese. She and Kimie later moved to Japan in 1887 to live in Tokyo with their father.

Hasegawa Takejirō was an innovative Japanese publisher specialising in books in European languages on Japanese subjects. He began publishing a series of books named *Japanese Fairy Tale Series* in 1885. Encouraged by the success of these books, Yei Theodora Ozaki began to translate Japanese fairy tales into English. Some were accepted for publication by English magazines such as *The Wide World Magazine*, *The Girl's Realm of London* and its sister magazine *The Lady's Realm* from 1900 to 1902. Her first book *The Japanese Fairy Book* (Kelly & Walsh, 1903) was reprinted in 1904, 1906 and 1908. She also reworded her collection of Japanese fairy tales in everyday language for children, ensuring their popularity in English-speaking countries with the publication of two new books: *Buddha's Crystal and Other Fairy Stories* (Kelly & Walsh, 1908) and *Warriors of Old Japan and Other Stories* (Constable, 1909). Her book *Romances of Old Japan* (1919) was published simultaneously in London and New York. Her books were reprinted several times after her death.



Helen Tracy Lowe-Porter (1876–1963), first translator of German author Thomas Mann's works into English

Helen Tracy Lowe-Porter was an American writer, and a translator from German to English. She is best known for translating most works by German author Thomas Mann for their first publication in English. American publisher Alfred A. Knopf granted her the exclusive rights to translate Thomas Mann's works in 1925. Her translations were published between 1924 and 1951. She translated for example his novels *Buddenbrooks* (*Buddenbrooks*), *The Magic Mountain* (*Der Zauberberg*), *The Beloved Returns* (*Lotte in Weimar*), *Doctor Faustus* (*Doktor Faustus*) and *The Holy Singer* (*Der Erwälte*), his four-novel series *Joseph and his Brothers* (*Joseph und seine Brüder*), his novellas *Death in Venice* (*Der Tod in Venedig*), *Mario and the Magician* (*Mario und der Zauberer*) and *The Transposed Heads* (*Die vertauschten Köpfe*), his essay *A Sketch of my Life* (*Lebensabriß*) as well as a series of essays entitled *Essays of Three Decades* and 24 stories entitled *Stories of Three Decades*. She wrote a major essay *On Translating Thomas Mann*, where she discussed translating Thomas Mann and expressed her thoughts on the art of translation in general. She also wrote an original play, *Abdication*, published by Alfred A. Knopf in 1948.



Florence Ayscough (1878-1942), translator of Chinese poetry collections into English

Florence Ayscough was an American sinologist, and a translator from Chinese to English. Born in Shanghai, China, to a Canadian father and an American mother, she moved to the United States at age 9. She attended the Shaw School in Brookline, a town near Boston, Massachusetts. One of the students was Amy Lowell, a future poet she befriended for life and collaborated with. Returning to China at age 20, she studied Chinese art, literature and sociology. She taught Chinese art and literature, and gave lectures in London, Paris, Berlin and New York. She became a lecturer at the University of Chicago in 1938, and introduced Chinese artists to the American public, for example painter and poet Xu Gu.

Ancient Chinese poems translated by Florence Ayscough and put in verse by Amy Lowell were published in *Fir-Flower Tablets: Poems Translated from the Chinese* (1921), including poems by 8th-century poet Li Bai. *The Autobiography of a Chinese Poet* (1932) and *Travels of a Chinese Poet* (1934) included translations of poems by 8th-century poet Du Fu. Florence Ayscough also wrote *A Chinese Mirror* (1925), an analysis of the Chinese government and society, and *Chinese Women Yesterday and To-day* (1937). After Florence Ayscough's death, her husband Harley Farnsworth MacNair compiled her correspondence with her friend Amy Lowell, and published a biography of his wife under the title *The Incomparable Lady* (1946). Her collection of 1,292 Chinese books were donated to the Library of Congress.



Aniela Zagórska (1881-1943), translator of Polish-British novelist Joseph Conrad's works into Polish

Aniela Zagórska was a Polish scholar, and a translator from English to Polish. She translated most novels written by her uncle Joseph Conrad, a Polish-British novelist who wrote in English, from 1923 to 1939. At the beginning of World War I in 1914, Conrad returned to his native Poland for the first time since 1874. He and his family took refuge in Zakopane, a mountain resort town in southern Poland. They lived in a pension run by Aniela Zagórska's mother, who introduced Conrad to fellow Polish writers and artists who had also taken refuge in Zakopane. Aniela Zagórska kept him company, provided him with books, and became his translator. In Conrad's view, translation, like other arts, involved choice, and choice implied interpretation. When Aniela Zagórska began translating his books, Conrad would advise her: "Don't trouble to be too scrupulous. I may tell you that in my opinion it is better to interpret than to translate. It is, then, a question of finding the equivalent expressions. And there, my dear, I beg you to let yourself be guided more by your temperament than by a strict conscience" (cited in Zdzisław Najder, *Joseph Conrad: A Life*, 2007).



Zenobia Camprubí (1887-1956), first translator of Bengali author Rabindranath Tagore's works into Spanish

Zenobia Camprubí was a Spanish writer, and a translator from English to Spanish. Born in Malgrat de Mar, Spain, of a Puerto Rican mother and a Spanish father, she met Spanish poet Juan Ramón Jiménez in 1913, and married him in 1916. She moved to the United States, studied English literature at Columbia University, and lived in Cuba during the Spanish Civil War. She became a professor of Spanish literature at the University of Maryland, and spent her later years in Puerto Rico. She was also known for always promoting women in society wherever she lived, at a time when women were often left behind.

She became the first translator of Bengali author Rabindranath Tagore into Spanish, and translated 22 works by Tagore. She first translated his collection of poems *The Crescent Moon* (*La luna nueva*, 1914) before translating his collections of poems *The Gardener* (*El jardinero*), *Fruit Gathering* (*La cosecha*), *Song Offerings* (*La ofrenda lírica*) and *Stray Birds* (*Los pájaros perdidos*). Each collection included a prologue-poem by her husband Juan Ramón Jiménez. She translated Tagore's short stories *The Hungry Stones* (*Las piedras hambrientas*) and *The Elder Sister* (*La hermana mayor*), and his plays *The Post Office* (*El cartero del rey*), *The Ascetic* (*El asceta*), *King and Queen* (*El rey y la reina*), *Malini* (*Malini*), and *The Cycle of Spring* (*Ciclo de primavera*). Tagore's play *El cartero del rey* (*The Post Office*) translated by Zenobia Camprubí was performed in Spain in April 1920. In addition to some writings in her early life, Zenobia Camprubí wrote several books, including *Juan Ramón y yo* (1954), a biography of her husband and herself, and *Diario*, her three-volume diary on her life in Cuba (1937-39), in the United States (1939-50) and in Puerto Rico (1951-56).



Anna Akhmatova (1889-1966), translator of poetry collections into Russian

Anna Akhmatova was a Russian poet, and a translator from English, French and Italian to Russian. She wrote short lyric poems as well as intricate structured cycles. Her style was characterised by its economy and emotional restraint. *Requiem*, her elegy about the suffering of people during the Great Purge (or Great Terror), was written over three decades, between 1935 and 1961. She translated into Russian works by French author Victor Hugo, by Bengali author Rabindranath Tagore and by Italian author Giacomo Leopardi. She pursued academic work on Russian writers Alexander Pushkin and Fyodor Dostoevsky. She also worked as a critic and essayist. She praised fellow poet and translator Mikhail Lozinsky for his translations of Shakespeare's plays into Russian, despite them being less popular than contemporary translations by fellow writers and translators Boris Pasternak and Samuil Marshak. She wrote in her book *My Half Century* that, "In the difficult and noble art of translation, Lozinsky was for the twentieth century what Zhukovsky was for the nineteenth." Some critics thought that Lozinsky's translations were "obscure, heavy and unintelligible" because they did not try to modernise Shakespeare's style by stripping it of obscure details and puns. But, to her eyes, Lozinsky brilliantly achieved his aim of "conveying the age of Shakespeare's language and the complexity about which even the English complain."



Anna Radlova (1891-1949), translator of William Shakespeare's plays into Russian

Anna Radlova was a Russian writer, and a translator from English to Russian. Born in Saint Petersburg, Russia, she married producer and director Sergei Radlov in 1914. A member of the Petersburg School of Poetry, she wrote three volumes of poetry published in 1918, 1920 and 1922, and a play published in 1923. Her work was championed by fellow Russian poet Mikhail Kuzmin. She translated Shakespeare's plays into Russian, and her husband produced and directed them. During World War II, they both ended up in Germany and were arrested in 1945 after being accused of treason. She died in a Russian gulag in 1949, and was rehabilitated in 1957. Her original work was not republished in Russian until 1997, except for a short collection of poems published in 1991.



Alix Strachey (1892-1973), translator of Austrian psychoanalyst Sigmund Freud's complete works into English

Alix Strachey (born Alix Sargant Florence) was an American-born English psychoanalyst, and a translator from German to English. Born in New Jersey, United States, she moved to England at a young age. In 1915 she went to live with her brother Philip Sargant Florence in Bloomsbury, a district of London. She became a member of the Bloomsbury Group, a group of English writers and artists which included Lytton Strachey (literary critic) and his siblings James Strachey (editor) and Dorothy Bussy (born Strachey, novelist). In 1920 she married James Strachey, who was deputy editor of the weekly magazine *The Spectator*. They moved to Vienna, Austria, to study psychoanalysis with its founder, Austrian neurologist Sigmund Freud. At his request they also translated some of Freud's articles with the help of psychoanalysts Ernest Jones (who became Freud's official biographer) and Joan Riviere.

James and Alix Strachey then translated all the works of Freud (written from 1886 to 1939) from 1953 to 1966 in collaboration with Anna Freud, Freud's youngest daughter, and with the help of English musicologist and translator Alan Tyson. The 24-volume translation was published by Hogarth Press (London) in 1953-74 under the title *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, also known to scholars as *The Standard Edition (SE)*, with James Strachey as its editor. With its introductions to Freud's various works and its extensive bibliographical and historical footnotes, it became the reference edition of Freud's works in English, as well as a reference work for translations into other languages.

Alix Strachey also translated other books on her own: *Inhibitions, Symptoms and Anxiety* by Sigmund Freud, *Selected Papers on Psycho-Analysis* by German psychoanalyst Karl Abraham, *The Psycho-Analysis of Children* by Austrian-British psychoanalyst Melanie Klein, and some works by Austrian-American psychoanalyst Otto Fenichel. As a writer, she published *A New German-English Psychoanalytical Vocabulary* (1943), *The Unconscious Motives of War* (1956) and *The Psychology of Nationhood* (1960).



Dorothy L. Sayers (1893-1957), translator of Italian poet Dante Alighieri's *Divine Comedy* into English

Dorothy L. Sayers was an English crime writer, and a translator from French to English. Born in Oxford, England, she studied classical and modern languages at an early age, including Latin and French. She was one of the first women to graduate from Oxford University, with a Bachelor of Arts in 1915 and a Master of Arts in medieval literature in 1920. She went to France as a teaching assistant in 1917-20, and read the whole detective series *Arsène Lupin* by French novelist Maurice Leblanc. Back in England, she wrote a series of mystery novels featuring English aristocrat and amateur sleuth Lord Peter Wimsey. The first novel was *Whose Body?* (1923). Published until 1942, the mystery series brought fame and fortune to her author. She also wrote short stories, plays, literary reviews and essays. From 1949 until her death, she was the president of the Detection Club, an association of British mystery writers.

From 1940 she devoted herself to medieval literature, her other passion. She had already translated *Tristan*, a version of the legend of Tristan and Iseult written by 12th-century Norman poet Thomas of England. Her translation was published by Benn in 1929 under the title *Tristan in Brittany*. She translated *The Song of Roland* (*La chanson de Roland*), published by Penguin in 1957. Her translation of Italian poet Dante's *Divine Comedy* (*Divina Commedia*) preserved the original Italian rhyme scheme and included detailed notes at the end of each song. It was published in three parts by Penguin Books in the Penguin Classics: *Hell* in 1949, *Purgatory* in 1955 and *Heaven* in 1962. Unfinished when she died, *Heaven* was completed by fellow writer and translator Barbara Reynolds. Dorothy L. Sayers also wrote three essays about Dante.



Elsa Triolet (1896-1970), translator of contemporary literary works into French and Russian

Elsa Triolet was a Russian-French writer, and a literary translator from French to Russian and from Russian to French. Born Ella Yuryevna Kagan in Moscow into a Russian Jewish family, she learned German and French alongside her older sister Lilya. After graduating from the Moscow Institute of Architecture, she joined a group of young poets and artists named the Russian Futurists. She befriended futurist poet Vladimir Mayakovsky in 1911, and translated his poetry into French later on. In 1918, at the beginning of the Russian Civil War, she married French cavalry officer André Triolet and emigrated to France, where she changed her name to Elsa Triolet. Despite divorcing André Triolet in 1921, she kept his family name all her life. Her first books were written in Russian. At the suggestion of Russian author Maxim Gorky, she wrote *In Tahiti* (1925) based on her letters to fellow Russian author Victor Shklovsky, before writing the novels *Wild Strawberry* (1926) and *Camouflage* (1928).

Elsa Triolet met French writer Louis Aragon in 1928, married him in 1939, and lived with him for 42 years, until her death. They both joined the French Communist Party before joining the French Resistance, an organisation that fought the Nazi occupation during World War II. Her first book written in French was *Bonsoir Thérèse* (Good Evening, Theresa) published in 1938, followed by around 20 books in French, including *The White Horse* (*Le cheval blanc*, 1943), *A Fine of 200 Francs* (*Le premier accroc coûte deux cents francs*, 1944), *The Roan Horse, or Humane Intentions* (*Le cheval roux ou les intentions humaines*, 1953) and *Roses à crédit* (Roses on credit) (1959).

Her translations from French to Russian included *Journey to the End of the Night* (*Voyage au bout de la nuit*) by novelist Louis-Ferdinand Céline in 1934, and two novels by her husband Louis Aragon, *Les cloches de Bâle* (The bells of Basel) in 1937 and *Les beaux quartiers* (The beautiful neighbourhoods) in 1938. Alongside her translation of futurist poet Vladimir Mayakovsky's selected works, published under the title *Vers et proses, choisis et traduits par Elsa Triolet* in 1963, her translations from Russian to French included the short story *The Portrait* (*Le portrait*, 1952) by novelist Nikolai Gogol, several works by playwright Anton Chekhov (in 1954 and 1962), and a collection of poetry by poet Marina Tsvetaeva (in 1968).



Rita Rait-Kovaleva (1898-1989), translator of contemporary literary works into Russian

Rita Rait-Kovaleva was a Soviet writer, and a literary translator from English and German to Russian. Born in a Jewish family in Kherson Oblast, a province in Ukraine, she graduated in 1924 from the Medical Faculty of Moscow University. She worked in medical institutions before teaching English at the Military and Technology Academy in Leningrad (now Saint Petersburg). She became a member of the Union of Writers of the USSR (Union of Soviet Socialist Republics) in 1938. She wrote books about Scottish poet Robert Burns and about Russian authors Anna Akhmatova, Vladimir Mayakovsky, Velimir Khlebnikov and Boris Pasternak. She translated works by American authors Kurt Vonnegut and J. D. Salinger into Russian. Her popular translation of Salinger's novel *The Catcher in the Rye* was first published in the November 1960 issue of the monthly literary magazine *Internatsionalnaya Literatura*. She also translated works by German authors Franz Kafka and Heinrich Böll.



Rosemary Edmonds (1905-1998), translator of Russian author Leo Tolstoy's works into English

Rosemary Edmonds (born Rosemary Dickie) was a literary translator from Russian to English. Born in London, she grew up in England and studied Russian, French and Italian at universities in England, France and Italy. After being a translator for the French army during World War II, she was commissioned by British publisher Penguin Books to translate Russian author Leo Tolstoy's works into English. Her translation of his novel *Anna Karenina* (entitled *Anna Karenin*) was published in 1954, and her two-volume translation of Tolstoy's masterpiece *War and Peace* was published in 1957. She then translated other works by Tolstoy, including *Childhood, Boyhood, Youth* (1964), *Resurrection* (1966) and *The Kreutzer Sonata and Other Stories* (1985). All these translations are still in print today. She also translated works by Russian authors Alexander Pushkin (*The Queen of Spades and Other Stories*) and Ivan Turgenev (*Fathers and Sons*, 1965). Later on she translated texts by Sophrony, a Russian monk belonging to the Russian Orthodox Church. After learning Old Slavonic, she translated the *Orthodox Liturgy*, published by Oxford University Press in 1982.



Ann Dunnigan (1910-1997), translator of Russian literary works into English

Ann Dunnigan was an American actress who became a literary translator from Russian to English later in life, with a passion for Russian writer Anton Chekhov. After spending her early life in San Francisco, California, she attended a private liberal college in Elmhurst, Illinois, before moving to New York where she performed in two Broadway plays and a number of Off-Broadway productions. She gave her final public performance during the 1982 New York Shakespeare Festival. Her interest in Anton Chekhov, a Russian playwright and short-story writer, led her to study Russian in order to translate his works into American English. She translated 26 short stories and novellas, published by publisher New American Library in two volumes as *Anton Chekhov: Selected Stories* (1960) and *Ward Six and Other Stories* (1965). She also translated five plays (*Ivanov*, *The Seagull*, *Uncle Vanya*, *Three Sisters*, *The Cherry Orchard*), published by New American Library as *Chekhov: The Major Plays* (1964), and later performed onstage in their American English version. In the late 1960s and early 1970s, she produced translations of some works by Fyodor Dostoevsky, Leo Tolstoy and his son Ilya Tolstoy. Her translation of Leo Tolstoy's masterpiece *War and Peace* (New American Library, 1968) was the first American English edition of the book. She also translated Tolstoy's *Fables and Fairy Tales* (New American Library, 1972) and Dostoevsky's unfinished novel *Netochka Nezvanova* (Prentice Hall, 1972).



Leah Goldberg (1911–1970), translator of European literary works into Hebrew

Leah Goldberg was a Hebrew-language poet, and a literary translator from several languages (Russian, Lithuanian, German, Italian, French, English) to Hebrew. Born to a Jewish family in Kaunas, Lithuania, she studied at the universities of Berlin and Bonn in Germany and became fluent in various European languages. She learned Hebrew at a very young age and later wrote all her poetry, plays, novels and children's books in Hebrew. She migrated to Israel in 1935 and settled first in Tel Aviv and then in Jerusalem with her mother. Her first novel *And This is The Light* was published in 1946 in its Hebrew edition. She became a literature lecturer (and then professor) at the Hebrew University of Jerusalem in 1954, and was appointed head of the Department of Comparative Literature in 1963. Her writings are now considered classics of Israeli literature, including her books for children, for example *A Flat for Rent* and *Miracles and Wonders*. She translated numerous European literary works into Hebrew, for example Russian author Leo Tolstoy's masterpiece *War and Peace*, as well as works by Russian playwright Anton Chekhov and poet Anna Akhmatova, Austrian poet Rainer Maria Rilke, German novelist Thomas Mann, English playwright William Shakespeare and Italian poet Francis Petrarch. She also translated children's books and reference works. She received the Israel Prize for literature in 1970. She was one of the four Israeli poets to appear on Israel's new currency in 2011.



Nora Gal (1912-1991), translator of contemporary literary works into Russian

Nora Gal was a Soviet literary critic, and a literary translator from English and French to Russian. Born in Odessa, Ukraine, she moved to Moscow with her family. She studied at the Lenin Pedagogical Institute, and wrote a thesis on French poet Arthur Rimbaud. She published articles about French authors Guy de Maupassant and Alfred de Musset, and English poet Lord Byron. She married literary critic Boris Kuzmin and edited his selected works. After World War II, she translated works by French authors Jules Renard and Alexandre Dumas, and by English author H.G. Wells. In the 1950s, she translated French author Antoine de Saint-Exupéry's novella *The Little Prince* (*Le petit prince*), some novels by American author J.D. Salinger, and American author Nelle Harper Lee's novel *To Kill a Mockingbird*. She also translated French author Albert Camus' novel *The Stranger* (*L'étranger*), English author Richard Aldington's novel *Death of a Hero*, and some works by American authors Thomas Wolfe and Katherine Anne Porter. She translated science fiction novels by American authors Isaac Asimov, Roger Zelazny and Ursula K. Le Guin, and by British author Arthur C. Clarke. She wrote the manual *Words Living and Words Dead* (1972) with numerous examples of good and bad translations. "She challenged conventions and advocated lively word choice and sentence structure over passive, cluttered, and official tone, simplicity and flow over the accepted heavy, cold, and technical style; if it makes more sense but sounds rustic, then so be it" (Wikipedia).



Olga Ivinskaya (1912-1995), translator of contemporary poetry collections into Russian

Olga Ivinskaya was a Soviet poet, and a literary translator from several languages (including Bengali and Czech) into Russian. Born in Tambov in central Russia, she moved to Moscow with her family in 1915. After graduating from the Editorial Workers Institute in Moscow in 1936, she worked as an editor for some literary magazines. She married twice, first in 1936 to Ivan Emilianov, who hanged himself in 1939, and secondly in 1941 to Alexander Vinogradov, who was killed during World War II. While in charge of the new authors department at the editorial office of the literary magazine *Novy Mir*, she met Russian poet and novelist Boris Pasternak in October 1946. An admirer of Pasternak since her adolescence, she became his secretary in 1948, and was his friend and lover during the last 13 years of his life (1947-60). She collaborated closely with Pasternak on translating poetry from foreign languages into Russian, for example works by Bengali poet Rabindranath Tagore and works by Czech poet Vítězslav Nezval.

Olga Ivinskaya was the inspiration for the character of Lara in Pasternak's novel *Doctor Zhivago* (1957). As the novel couldn't be published in the Soviet Union because of Pasternak's refusal to glorify communist values, she conducted all negotiations on Pasternak's behalf for the novel to be published by Feltrinelli in Italy in 1957. She was imprisoned twice because of her relationship with Pasternak, first from 1949 to 1953 as a way to put pressure on Pasternak, and then from 1961 to 1964 after Pasternak's death. She was one of the nine "prisoners of conscience" featured in the book *Persecution 1961* by British lawyer Peter Benenson, who founded the human rights group Amnesty International the same year. Her memoirs were published in Paris in Russian, and translated into English under the title *A Captive of Time: My Years with Pasternak* (1978). She was rehabilitated under Gorbachev in 1988. Her daughter, Irina Emelianova, who emigrated to France in 1985, wrote a book about her mother's life with Pasternak under the title *Légendes de la rue Potapov* (Tales of Potapov Street), published by Fayard in 2000.



Barbara Wright (1915–2009), translator of works by French surrealist authors into English

Barbara Wright was an English piano accompanist before becoming a literary translator from French to English. She specialised in the translation of poetic prose and drama with a focus on French surrealist and existential writing while also forging relationships with the authors she translated. Her first major translation was symbolist author Alfred Jarry's play *Ubu Roi*, published by Gaberbocchus Press in 1951. She worked closely with, and befriended, French authors Raymond Queneau, Robert Pinget, Nathalie Sarraute and many others. After completing translations of two short stories by Queneau, the author proposed that she translate his *Exercices de style*, a collection of 99 retellings of the same story, each in a different style. The work had been deemed untranslatable due to Queneau's reliance on unique French writing styles and language. Endorsed by the author himself, the result was a success with her text becoming the basis for translations into other languages. The British Society of Authors recognised it in 2008 as one of the best translations in recent times. In 1953 she was elected a member of the College of Pataphysics, a society of surrealist, existentialist and symbolist authors, and became one of its prominent members. She was also a two-time recipient of the Scott Moncrieff Prize, an annual literary prize for French to English translation. In addition to her translations, she authored literary criticism and was a regular contributor to the *Times Literary Supplement* as a reviewer. She also wrote various plays, libretti, artists' manifestos, composers' programme notes, introductions, forewords and postscripts.



Charlotte H. Bruner (1917-1999), translator of French-language African women writers into English

Charlotte H. Bruner was an American scholar, and a literary translator from French to English. Born in Urbana, Illinois, she received a Bachelor of Art from the University of Illinois (1938), and a Master of Art from Columbia University (1939). She was a professor of French at the Iowa State College for more than three decades (1954-87). She wrote extensively about French-language African women writers, and translated their works for them to reach a wider audience. She was a pioneer in African studies and in world literature at a time when American universities mainly taught European literature. In the early 1970s, she spent one year in Africa with her husband David Kincaid Bruner to interview African women writers. On their return they aired their interviews in the series *Talking Sticks*. She then co-hosted *First Person Feminine* (1980-86), a weekly series in which she read and discussed international women's literature. She was one of the editors of *The Feminist Companion to Literature in English* (1990). She edited two volumes of short stories by African women, *The Heinemann Book of African Women's Writings* (1993) and *Unwinding Threads* (1994). She was inducted into the Iowa Women's Hall of Fame in 1997.



Fernanda Pivano (1917-2009), translator of American novelist Ernest Hemingway's works into Italian

Fernanda Pivano was an Italian writer, and a literary translator from English to Italian. Her thesis on American novelist Herman Melville's *Moby Dick* (1941) earned her a prize from the Centre for American Studies in Rome. She was also a journalist and musical critic. She first translated American poet Edgar Lee Masters' collection of poems *Spoon River Anthology* (*Antologia di Spoon River*, 1943) after her mentor, Italian writer and translator Cesare Pavese, offered her the American version. Fernanda Pivano was quoted as saying: "I was just a kid when I read *Spoon River* for the first time: Cesare Pavese brought it to me, one morning when I had asked him what was the difference between American and English literature." She met Ernest Hemingway in 1948, resulting in an intense collaboration and friendship. Her translation of his novel *A Farewell to Arms* was published by Mondadori in 1949. She went to the United States for the first time in 1956. Her numerous translations introduced American writers to an Italian audience, "from the great icons of the Roaring Twenties (F. Scott Fitzgerald, Dorothy Parker, and William Faulkner) through the writers of the 1960s (Allen Ginsberg, Jack Kerouac, William S. Burroughs, Gregory Corso, and Lawrence Ferlinghetti) to a new generation of young writers (Jay McInerney, Bret Easton Ellis, David Foster Wallace, Chuck Palahniuk, and Jonathan Safran Foer)" (Wikipedia). She also translated novels by African American author Richard Wright after meeting him in Paris.



Simin Daneshvar (1921-2012), translator of contemporary literary works into Persian

Simin Daneshvar was an Iranian novelist, and a literary translator from English and Russian to Persian. Born in Shiraz, Iran, she attended a bilingual English-Persian school, and wrote articles in Persian and in English for various media outlets to support herself after her father's death. She earned a doctorate from the University of Tehran in 1949 with her dissertation *Beauty as Treated in Persian Literature*. She married Iranian philosopher Jalal Al-e-Ahmad in 1950, and lived with him until his death in 1969. (She published his biography in 1981.) She travelled to the United States in 1952 as a Fulbright Fellow at Stanford University, California. When she returned to Iran, she joined the University of Tehran, but was never named professor despite being an excellent teacher. She took up translation work into Persian to support her family on top of her salary as a teacher. She translated works by Russian authors Anton Chekhov (*The Cherry Orchard*) and Maxim Gorki (*Enemies*), by American author Nathaniel Hawthorne (*The Scarlet Letter*), by Austrian author Arthur Schnitzler (*Beatrice*), by Armenian-American author William Saroyan (*The Human Comedy*), and by South African author Alan Paton (*Cry, the Beloved Country*).

Simin Daneshvar wrote collections of short stories, including *Quenched Fire* (1948) and *Daneshvar's Playhouse* (1989). Her short stories reflected the lives of Iranian women, with social issues like child theft, adultery, marriage, childbirth, sickness, death, treason, profiteering, illiteracy, ignorance, poverty and loneliness. She drew her inspiration from the people around her. In her own words, "Simple people have much to offer. They must be able to give freely and with peace of mind. We, too, in return, must give to them to the best of our abilities. We must, with all our heart, try to help them acquire what they truly deserve" (in the afterword of *Daneshvar's Playhouse*). She became the chairwoman of the Iranian Writers Union in 1968. Her novel *Savushun* (1969) was the first Persian novel written by a female writer, and became a best-seller.
