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| **About you** | **[Salutation]** | Cathryn | [Middle name] | Setz |
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| St. Anne’s College, University of Oxford | | | |

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| **Your article** |
| Jolas, Maria (1893 – 1987) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Maria Jolas was the silent editorial partner in and founder of *transition*, the American expatriate magazine published in Paris, The Hague, and New York between 1927-1938, together with her husband, Eugene Jolas. Though she effectively ran the operation, offering guidance, acumen, translation, and contacts, she frequently played down her involvement in subsequent interviews. Born Maria McDonald in Louisville, Kentucky, Maria Jolas moved to Paris after her marriage in 1926. Within a year the couple set up the magazine, with official co-editorship from Elliot Paul and others later in its run. Jolas deliberately left her name off the masthead, however. As well as producing some of the magazine’s best translations of many works, including those of Philippe Soupault, Léon-Paul Fargue, Robert Desnos, Fernand Léger, Le Corbusier, André Breton, Georges Ribesmont-Dessaignes and many others, Jolas also produced important stand-alone translations of Nathalie Sarraute, Gaston Bachelard, Simone Weil, and others. Jolas was also heavily involved in the collaborative typing and proofing work done by friends and associates of James Joyce during the composition of his *Finnegans Wake*, serialised in many of *transition*’s issues as ‘Work in Progress’. |
| Maria Jolas was the silent editorial partner in and founder of *transition*, the American expatriate magazine published in Paris, The Hague, and New York between 1927-1938, together with her husband, Eugene Jolas. Though she effectively ran the operation, offering guidance, acumen, translation, and contacts, she frequently played down her involvement in subsequent interviews. Born Maria McDonald in Louisville, Kentucky, Maria Jolas moved to Paris after her marriage in 1926. Within a year the couple set up the magazine, with official co-editorship from Elliot Paul and others later in its run. Jolas deliberately left her name off the masthead, however. As well as producing some of the magazine’s best translations of many works, including those of Philippe Soupault, Léon-Paul Fargue, Robert Desnos, Fernand Léger, Le Corbusier, André Breton, Georges Ribesmont-Dessaignes and many others, Jolas also produced important stand-alone translations of Nathalie Sarraute, Gaston Bachelard, Simone Weil, and others. Jolas was also heavily involved in the collaborative typing and proofing work done by friends and associates of James Joyce during the composition of his *Finnegans Wake*, serialised in many of *transition*’s issues as ‘Work in Progress’. In an unpublished interview with Hugh Kenner, Jolas notes that the ‘Carry me home, Taddy’ passage at the close of that novel was partly based on a childhood memory she and Joyce shared over dinner.Between 1932 and 1938 Jolas founded and ran L’Ecole Bilingue in Neuilly, before leaving France for the US prior to the Second World War, and co-opening the celebrated Cantine La Marseillaise in New York in 1943. Returning to France in 1946 Jolas became public relations officer for American Aid for France. Jolas is most famous for peace protest work: during the 1960s she was highly active in the European anti-war movement in response to the US Vietnam War. Jolas was close with a significant number of writers, artists, and intellectuals, including Samuel Beckett, Noam Chomsky, David Gascoigne, and many others. As Richard Ellmann notes in the 1959 Preface to his biography of Joyce, Maria Jolas offered vital assistance in his seminal research, including reading the Paris chapters and suggesting improvements. |
| Further reading:  (Dillon)  (Ellmann)  (Jolas)  (Kain)  (Kenner) |