

In a similar vein is the question of literary agents. Unlike other countries, literary agents did not become a staple of the publishing industry in Latin America until the mid-twentieth century. One of the most well-known and successful literary agents in Argentina during this time, who worked extensively with Ocampo and Editorial Sur, was Lawrence Smith.<sup>57</sup> These individuals would benefit financially from selling translation rights to publishing firms like Editorial Sur. In particular, according to Smith himself, "It is inadvisable to sell translation rights outright except in special cases. They should be paid for by a sum in advance on royalties, or per edition published."<sup>58</sup> Extant archival documents reveal that Smith followed his own advice quite closely. More specifically, he helped facilitate Ocampo's acquisition, and ultimate publication, of works by William Faulkner, Christopher Isherwood, George Orwell, H. G. Wells, and T. E. Lawrence for Editorial Sur.<sup>59</sup> What is more, these same documents clearly stated the required royalty payment of 5% of the sale price of any and all books. While these same upfront costs and royalty payments might not have factored into every work that Ocampo published with Editorial Sur, they help account for why the works of certain authors—namely those with heftier price tags for the publisher—were marketed more heavily than others. That is to say, Ocampo most likely would not have wanted to lose exorbitant sums of money just to publish the work of internationally acclaimed authors or of her close friends for that matter.

Regardless of the specific rationale for every teaser chapter that appeared in *Sur* prior to the release of its full-length book with Editorial Sur, what all of these examples show is that Ocampo had a well-developed plan to popularize the works of international writers not just in her literary journal, but also through her publishing house. That is to say, taking a closer look at the teaser chapters that appeared throughout Ocampo's literary journal reveals her shrewd instincts for identifying national and international authors whose literary works would interest her readers and, as a result, sell well in their full-length book form. Moreover, many of the titles that she selected to publish with Editorial Sur were the first authorized Spanish translations of best sellers by well-known authors, such as Albert Camus or Virginia Woolf, which resulted in large sales as is evident by the fact that the first editions of these works were very often sold out within the first few months of their publication. Even though Ocampo funneled a great deal of her own money and resources into *Sur* and Editorial Sur, she continued to publish both the journal and books for nearly half a century, an impressive feat made possible by her constant attention to the financial details of her literary enterprise as well as her own personal mission to present readers with exemplary works of international fiction and nonfiction.

57. Aside from Lawrence Smith, the only other two major literary agents in the Spanish-speaking world during the twentieth century were Carmen Balcels and International Editors.

58. Lawrence Smith, "Translation Sales Down South," *Publishers' Weekly*, September 13, 1941, 909.

59. The extant correspondence between Ocampo and Smith, currently housed at Villa Ocampo in Argentina, mentions the following titles: William Faulkner's *Light in August*; Christopher Isherwood's *Goodbye to Berlin*; George Orwell's *Critical Essays*; H. G. Wells' *The Fate of Homo Sapiens*; and *The Letters of T. E. Lawrence*.