

y Orlando) y James Joyce (*Desterrados*).¹¹ Ocampo's decision to include in *Sur* various promotional materials like teaser chapters from forthcoming Editorial Sur titles signals a logical approach to introducing Latin American readers to international authors and to selling her editions of their works.

The range of writers Ocampo published was itself evidence that she was not attempting to promote a narrow party line. Broadly speaking, throughout her literary journal she strived to maintain a neutral stance that was "outside politics," especially in light of the censorship measures that Perón instituted during his dictatorship.¹² This neutral position could itself be viewed as political, but throughout a variety of journal issues Ocampo explicitly reiterated her hostility to partisan bias. For instance, in the same introduction to the quadruple issue of *Sur*, Ocampo discusses the monstrous qualities of propaganda: "En este siglo la Propaganda devora al hombre como un nuevo dios que ni siquiera trata de disimular que es un monstruo. Vivimos, dice C. Day Lewis, en un 'pandemonio de slogans, de himnos nacionales, de titulares, de altoparlantes, de manifestos, de coimas, de chismes desatinados e ideales altamente explosivos.'"¹³ She continues her diatribe by stating that *Sur* is against any type of political propaganda and, instead, simply wishes to provide its readers with examples of outstanding literature: "En atmósferas de pandemonio ni poetas, ni artistas verdaderos pueden respirar. No ha sido, ni será la atmósfera de nuestra revista. Y por eso este número especial de SUR no es un número de propaganda. . . . Sólo se propone dar a conocer algunos nuevos valores."¹⁴

Editorial Sur published forty-three books between the years 1936 and 1971 that have teaser chapters in *Sur* (table 1).¹⁵ These pre-publication texts found throughout the pages of Ocampo's literary journal *Sur* were not reserved for one specific genre or type of literature, but rather reflected virtually every genre published by Editorial Sur during its decades-long run. More specifically, there were excerpts of poetry, theater, novels, essays, short stories, and even memoirs in *Sur* that were later included in full-length books published by Editorial Sur.¹⁶

11. "In 1933, before the frenzy of Argentine publishing, SUR published the first translations of Aldous Huxley (*Point Counter Point*), D. H. Lawrence (*Kangaroo*), Virginia Woolf (*A Room of One's Own* and *Orlando*), and James Joyce (*Exiles*)."

12. John King, "Towards a Reading of the Argentine Literary Magazine *Sur*," *Latin American Research Review* 16, no. 2 (1981): 64.

13. "In this century, Propaganda devours man like a new God who does not even try to hide the fact that he is a monster. We live, as C. Day Lewis says, in a 'pandemonium of slogans, national anthems, headlines, loudspeakers, manifestos, bribes, misguided rumors, and highly explosive ideals.'" Victoria Ocampo, "Introducción," *Sur* 153 (1947): 11.

14. "In atmospheres of pandemonium, neither poets nor true artists can breathe. This has not been nor will it be the atmosphere of our journal. And for that reason, this special issue of *SUR* is not an issue of propaganda. . . . It only aims to make a few new (literary) values known." Ocampo, "Introducción," 11.

15. Editorial Sur published a total of 345 books during this time span, which means that 12.5% of their titles were excerpted as teaser chapters in *Sur*. That said, this percentage might actually be slightly higher given that at least one of the titles with teaser chapters in *Sur* was re-published under a new title: Albert Camus, *Bodas* [1957]; Albert Camus, *El verano / Bodas* [1970].

16. The following is the specific breakdown of each of the genres represented in these teaser chapters: Novel (37%), Essay (26%), Memoir (14%), Short Stories (9%), Poetry (9%), and Theater (5%).