

on the part of the Librarie Gallimard of the suitability of the book for its era."³⁴ Lottman goes on to describe the incredible financial success of Camus's novel: "By the fall [of 1947] it had sold nearly 100,000 copies and Camus was joking to Michel and Janine Gallimard that henceforth he'd have to pick up everybody's restaurant checks."³⁵ These publishing successes of *La Peste* were not just reserved for its first edition in the original French, but also spilled over to the first edition of its Spanish translation with Editorial Sur.

Editorial Sur's first edition of *La peste* appeared in July of 1948 and was promoted quite extensively by the literary journal *Sur*. Immediately following its initial publication, *Sur* advertised the novel in virtually every issue, describing the work as "la novela más famosa aparecida en Francia en los últimos veinte años. El gran éxito de la post-guerra" [the most famous novel published in France in the last twenty years. The great success of the postwar].³⁶ What is more, these same advertisements informed readers that this first edition of *La peste* was "agotada" [sold out] within a year of its publication date, but that it would be reissued in a second edition. This new edition came out in December 1949 and not only was heavily advertised in *Sur*, just like the first edition, but also had a noticeable price increase from nine Argentine pesos to twelve. The popularity and extensive sales of *La peste* were further attested in its publication eight more times from 1951 to 1961.³⁷ Coupled with these publications and sales tactics was the review of *La peste* by Rosa Chacel, who also happened to be the translator of the work for Editorial Sur. Throughout her lengthy article on this novel and her work in translating it into Spanish, she praised Camus for his literary accomplishments: "Ante todo, este libro es un ejemplar gloriosamente logrado de arte dirigido" [Above all, this book is a gloriously accomplished model of guided art].³⁸ When viewed together, all of these marketing materials for *La peste*—from a pre-publication teaser chapter to its numerous advertisements and reviews—highlight Ocampo's aim to promote the works of foreign authors through both the journal articles and books that she published.

Related to capitalizing on international bestsellers is Ocampo's knack for identifying widely anticipated books. Take, for instance, T. E. Lawrence's *The Mint* (1955). *Publishers' Weekly* advertised the first edition of this work in their July 31, 1954 issue: "DOUBLEDAY will bring out in February a limited edition of 1,000 copies of 'The Mint,' a little-known work by T. E. Lawrence. . . . In his will, Lawrence stipulated that the book should not be published, however,

34. Herbert R. Lottman, *Albert Camus: A Biography* (New York: Doubleday, 1979), 426.

35. Lottman, *Albert Camus*, 427.

36. *Sur* 166 (1948): n.p.

37. There were several subsequent Spanish-language editions that appeared shortly after Editorial Sur's first authorized Spanish translation of *La peste* in 1948. Virtually all of these new editions name Rosa Chacel as the translator (with the exception of those produced by Aguilar), which indicates that these "new" editions appear to be reprintings of Chacel's original translation of *La Peste* for Editorial Sur. Some of the firms that published their own editions of *La Peste* include Ediciones Azteca (1956), Taurus (1957), Ediciones Cid (1958; 1960), Aguilar (1960; 1961; 1971; 1973; 1979), Editorial Sudamericana (1973; 1974), and Edhasa (1977; 1981; 1983). For a full list of these later editions and their respective publishers, as well as a brief discussion of censorship surrounding this novel and its dissemination in Spain, see Fondebrider.

38. Rosa Chacel, "Breve exegesis de 'La peste,'" *Sur* 169 (1948): 67.