

journal and consider why certain titles might have been promoted more than others. In this way, I show how Ocampo's decision to establish this publishing house was not merely to finance her literary journal, but rather a part of her business plan and overarching mission to introduce international writers to Latin American readers.

FROM SERIAL PUBLICATION TO TEASER CHAPTER

Serial publications—or serialized publications—appear frequently throughout the nineteenth century.⁵ “Serialization,” in the words of Catherine Delafield, “was the process by which many nineteenth-century novels were published prior to their appearance in discrete volume form.”⁶ Certain nineteenth-century authors even began to construct chapters of a particular style and length to fit within the parameters of a serial publication. In England, Charles Dickens expertly used this method for the publication of many of his novels and is perhaps its best-known practitioner. In America, according to Michael Lund, “the sheer number of significant authors and works first appearing in part from 1850 to 1900 suggest that a central mode of the American literary tradition was the serial form, the continuing story.”⁷ The serial publication format also was popular in France (*feuilleton*) and Spain (*folletín*) during the nineteenth century,⁸ and examples cropped up in Russia as well with the works of Dostoyevsky and Tolstoy. Instances of serial publications, such as Edith Wharton's *The House of Mirth* (*Scribner's Magazine*, 1905), James Joyce's *A Portrait of the Artist as a Young Man* (*Egoist*, 1914–15), and Ernest Hemingway's *A Farewell to Arms* (*Scribner's Magazine*, 1929) continued to appear in later decades, but in the early part of the twentieth

5. While serial publications were most prominent in the nineteenth century, they have much earlier origins: “Serial fiction was not a Victorian invention. As R. M. Wiles has shown, already by the second quarter of the eighteenth century ‘number books, independently issued in weekly or month parts, wrapped in blue paper covers, had become a common commodity in the publishing business’ (*Serial*, 75). . . . By 1750 works thus published in fascicles already totaled several hundred and were occasionally issued in editions of as many as two or three thousand copies. Among them were both original and reprinted works, translated texts as well as those in the vernacular, and, among a wide variety of other genres, a number of examples of prose fiction, including Cervantes, Defoe, and imitations of Richardson such as *Pamela in High Life*.” Graham Law, *Serializing Fiction in the Victorian Press* (London: Palgrave, 2000), 3.

6. Catherine Delafield, *Serialization and the Novel in Mid-Victorian Magazines* (New York: Routledge, 2015), 1.

7. Michael Lund, *America's Continuing Story: An Introduction to Serial Fiction, 1850–1900* (Detroit, MI: Wayne State University Press, 1993), 21–22.

8. Alexandre Dumas's *The Count of Monte Cristo* (1844–45) and Gustave Flaubert's *Madame Bovary* (1856) originally appeared as serial publications in magazines in France. Many of the works of Benito Pérez Galdós also appeared in serial format in Spain. See Wright for more details on the development of the serial novel throughout Spain and Mexico.