

In essence, these teaser chapters showcased the breadth and depth of material that this publishing firm produced. What is more, the authors who penned these diverse works hailed from around the globe (England, France, Argentina, Italy, Chile, Russia, Spain, the United States,<sup>17</sup> Ireland, and Germany). However, the names of virtually all the authors of these sample chapters would have been known to readers, especially for the educated and elite consumers of *Sur*. For instance, a few of the authors whose sampled works appeared in these issues included James Joyce, Virginia Woolf, Aldous Huxley, George Orwell, Gabriela Mistral, Albert Camus, and T. E. Lawrence, as well as Victoria Ocampo herself. When viewed in tandem with the numerous ads that filled the opening and closing pages of each issue of the literary journal *Sur*, these teaser chapters reveal one potential way in which Ocampo might have marketed select works as a part of her more general mission to promote certain authors for her Latin American readers.<sup>18</sup>

While Ocampo's literary journal tended to include only one pre-publication chapter from each of these books, there were instances in which several chapters—or even entire works—appeared in *Sur* prior to the book publication with Editorial Sur. Consider, for instance, the following titles that had at least two chapters published in *Sur* prior to their releases as single-volume works with Editorial Sur: André Gide's *Perséphone* (1936), Eduardo Mallea's *La ciudad junto al río inmóvil* (1936), Virginia Woolf's *Un cuarto propio* (1936), Aldous Huxley's *Con los esclavos en la noria* (1937), Victoria Ocampo's *Virginia Woolf, Orlando y Cía* (1938), and Silvina Ocampo's *Autobiografía de Irene* (1948).<sup>19</sup> Multiple poems from Gabriela Mistral's *Tala* (1938) as well as Eduardo González Lanuza's *La degollación de los inocentes* (1938) and *Transitable cristal* (1943) also appeared in the pages of *Sur* prior to their official release with Editorial Sur. It is telling that early on multiple teaser chapters from Editorial Sur books—if not the entire works—appeared in *Sur*. In essence, these early pre-publication chapters highlight the residual influence of serial publications. The only two books that were published in an entirely serialized format in *Sur* prior to their release with Editorial Sur were Woolf's *Un cuarto propio* and Gide's *Perséphone*.<sup>20</sup> These two works are the second and third Editorial Sur works that were pre-published in *Sur*, respectively, which further stresses the

17. The only American writer, Christopher Isherwood, was born in the United Kingdom in 1904, but he became a United States citizen in 1946 and lived in California until his death in 1986.

18. Alongside the promotional materials for Editorial Sur editions and articles in forthcoming issues of *Sur*, the majority of advertisements found in the opening and closing pages of Ocampo's literary journal throughout the 1930s and 1940s were for printers, bookstores, or other publishing houses in Buenos Aires.

19. Ocampo included three chapters from T. E. Lawrence's *Siete pilares de la sabiduría* in *Sur* (120 [October 1944]), but these appeared the month after the entire book was released with Editorial Sur (September 1944).

20. I note in another work that this Spanish-language translation of Gide's work with Editorial Sur was most likely "a type of reverse marketing to attract potential [buyers] by giving them access to a (successful) sample of the type of material that they publish" since, in addition to appearing in *Sur* in its entirety, it was distributed free of charge in book form (Nora Benedict, *Borges and the Literary Marketplace: How Editorial Practices Shaped Cosmopolitan Reading*. [New Haven: Yale University Press, 2021], 276).