

necessary. Take, for instance, James Joyce's only surviving play, *Exiles*, which was translated and published by Editorial Sur in 1937 as *Desterrados*. Unlike *Ulysses* or even *The Portrait of the Artist as a Young Man*, Joyce's *Exiles* is considered by many to be his least successful play and was hardly ever performed.⁴⁷ When analyzing these examples, one might be tempted to argue that Ocampo had an eye toward the most accessible works—in terms of both the level of difficulty of the works themselves and the ease of access to the rights for translation and publication—for her publishing firm. However, this is not the case since Editorial Sur published some of the first and only authorized Spanish translations of works of key twentieth-century writers, such as Virginia Woolf, William Faulkner, Graham Greene, Norman Mailer, Samuel Beckett, Albert Camus, and Aldous Huxley.⁴⁸ And many of these authors' translated and published works with Editorial Sur were their most notable, which is certainly what we saw with Aldous Huxley and Albert Camus.

Another instance in which Editorial Sur heavily marketed a lesser-known work from a well-known author is with Graham Greene's *Un caso acabado* (1961). Ocampo developed a close relationship with Greene after they first met in 1938 and remained in his inner circle throughout her life.⁴⁹ Apart from his stays at her homes in Argentina, he dedicated his novel *The Honorary Consul* to her and she, in turn, published a total of sixteen of his books with Editorial Sur.⁵⁰ While a number of Greene's novels reached the status of best-sellers, most notably *The Heart of the Matter* (1948), which Editorial Sur translated and published in 1949, *Un caso acabado* did not receive anywhere near the same amount of interest as his other works.⁵¹ However, Ocampo promoted Greene's *Un caso acabado* with a teaser chapter in the January 1961 issue of *Sur*, a full five months prior to its book-length publication with Editorial Sur.⁵² Even though this work was not as successful as his previous novels, it is possible that Ocampo relied on the cultural capital

47. Cor Hermans, *Interbellum Literature. Writing in a Season of Nihilism* (Leiden: Brill, 2017), 289.

48. Alongside these translated works, Editorial Sur published two of Jorge Luis Borges's most important collections of short stories: *El jardín de senderos que se bifurcan* (1941) and *Ficciones* (1944).

49. Wise and Hill note that Greene considered her "as one of his four best friends" (*The Works of Graham Greene. Volume 2. A Guide to the Graham Greene Archives* [London: Bloomsbury, 2015], 189).

50. The dedication to *The Honorary Consul* reads: "For Victoria Ocampo, with love and in memory of the many happy weeks I have passed at San Isidro and Mar del Plata."

51. "The *Heart of the Matter* was enormously popular, selling more than 300,000 copies in Britain. It was also a main selection of the Book-of-the-Month Club in America. Though Greene considered the book his most serious work to date, it brought him more money than all his previous entertainments combined" (Michael Sheldon, "Greene, (Henry) Graham," *Oxford Dictionary of National Biography*, January 8, 2015, n.p.).

52. Héctor J. Puglia's review of *Un caso acabado* (*Sur* 275 [1963]: 104–106) also marketed the novel from its very opening line: "Una nueva obra de Graham Greene es siempre una oportunidad para renovar el placer que produce la maestría de uno de los mejores narradores de la novelística actual" [A new work by Graham Greene is always an opportunity to rekindle the pleasure that the mastery of one of the best narrators of current collections of novels produces] (104). That said, Puglia concedes that the novel is "menos rica en matices y de contrucción menos rigurosa que las mejores obras de Greene" [less rich in nuances and constructed less rigorously than Greene's best works] (Puglia, "Un caso acabado," 106).