

tion of Huxley's novel with Editorial Sur, it conveyed the unique opportunity that readers had to acquire "una obra de gran importancia" [a work of great importance].<sup>24</sup> The editors of *Sur* also stressed that this was the "primera traducción [española] que aparece, pues el público no conoce aún más que la edición inglesa" [first Spanish translation to appear since the public does not know anything other than the English edition].<sup>25</sup> This particular tactic of emphasizing the fact that no other Spanish-language version of a given work exists is one that Editorial Sur employed frequently throughout the 1930s with great success.<sup>26</sup> Similar to Huxley's teaser chapters, the pre-publication chapter from Connolly's *La tumba sin sosiego* was prefaced by a lengthy two-page parenthetical note by Ricardo Baeza, the novel's translator. Aside from providing a brief biography of Connolly and details on his other works, Baeza mentions that the complete translation of his most recent novel (*La tumba sin sosiego*) "publicará en breve la Editorial Sur" [will be published soon by Editorial Sur] (95). These two examples point to Ocampo's meticulous attention to the promotion and marketing of her books.

For most of these titles, the pre-publication chapters appeared in *Sur* at least one to two months before their release as books by Editorial Sur. In this way, readers were made aware of forthcoming titles and given a preview of coming attractions with the hopes of building anticipation for the entire book. This marketing strategy makes sense given that over half of these works were the first authorized translations of foreign works available to readers in Latin America, which also aligned with Ocampo's overarching mission and, given their unique status in the Spanish-language book industry, made their availability more desirable. That said, there are a few outliers (nine in total) whose teaser chapters appeared in *Sur* in the same month as their full-length book publication. The vast majority of titles that fall into this camp of simultaneous publication are those by authors whose works appeared in Spanish and, as a result, did not require translation, namely Conrado Nalé Roxlo, Gabriela Mistral, José Bianco, Juan Goyanarte, H. A. Murena, and Victoria Ocampo.<sup>27</sup> The only exceptions are Alexandre Arnoux's *La cifra*, which was published as a book with Editorial Sur in November 1955 and then excerpted in the January/February 1956 issue of *Sur* (238: 87–90), and T. E. Lawrence's *Siete pilares de la sabiduría*, which was published as a book with Editorial Sur in September 1944 and then excerpted in the October 1944 issue of *Sur* (120: 35–54). Given Ocampo's interest in promot-

24. "Un capítulo de *Eyeless in Gaza*," *Sur* 29 (1937): 47.

25. "Un capítulo de *Eyeless in Gaza*," 48.

26. The colophons for many international works produced by Editorial Sur during these years highlight the status of these books as the first Spanish-language translation *authorized by the author* (e.g., Aldous Huxley, *Contrapunto* [1933], *Con los esclavos en la noria* [1937]; D. H. Lawrence, *Canguro* [1933], *La virgen y el gitano* [1934]; André Malraux, *La condición humana* [1936]; Virginia Woolf, *Un cuarto propio* [1936], *Orlando* [1937], *Al faro* [1938]; James Joyce, *Desterrados* [1937]; etc.). The advertising flyers inserted in *Sur* to announce forthcoming works from Editorial Sur praised the novelty of their Spanish-language translations. Take, for instance, the flyer for Joyce's *Desterrados* that boldly states that "DESTERRADOS no ha sido traducido aún a ningún otro idioma; es por lo tanto una primicia más de SUR" [EXILES has not been translated into any other language; it is therefore another first for SUR].

27. Aside from these authors, the works of León Chestov, Ramón Fernández, and Joseph Jean Lanza del Vasto also appeared with simultaneous publications in *Sur* and Editorial Sur.