

of his name, which she had already popularized through previous Editorial Sur translations of his best-selling works, to help promote and sell *Un caso acabado*.

Finally, there is the question of author's rights. Other writers and intellectuals involved in the Argentine publishing industry have noted the difficulty and extremely high cost of acquiring authors' rights, which might account for why Ocampo focused on promoting the works of authors for whom she had already secured the translation rights.⁵³ Not only that, most of the Spanish-language editions that she produced were the first and only authorized translations of these works, which made them all the more valuable. That is to say, Ocampo identified a number of the best international literary works earlier on in her career as a publisher and then proceeded to corner the market by acquiring the translation and publication rights for these titles. One of the ways in which Ocampo might have been able to skirt the issue of paying large sums of money to acquire authors' rights was through her impressive networks of contacts. Her close friendships with Virginia Woolf, Igor Stravinsky, and Rabindranath Tagore are well known and these connections undoubtedly provided her with a great deal more publishing freedom and access than most Latin American editors of the time. In fact, her teaser publications of T. S. Eliot's *Sobre la poesía y los poetas* and Cyril Connolly's *La tumba sin sosiego*, both of which appeared in 1947 in the special quadruple issue of *Sur* dedicated to English literature, illustrated her impressive literary connections. In her introductory note to the entire issue, Ocampo alludes to her networks by stating that "la lista de agradecimientos, en lo que respecta a mis relaciones personales con Inglaterra, sería tan larga que no intentaré agotarla en este prólogo" [the list of acknowledgements, with regard to my personal relations with England, would be so long that I won't attempt to exhaust it in this prologue].⁵⁴ However, she still mentions several individuals by name who helped her fill the pages of the issues at hand. In particular, she notes her conversations with Connolly "sobre este número y sus *hints* me han sido preciosos" [about this issue and that his *hints* have been very valuable].⁵⁵ She also discusses Eliot's foundational role in deciding on writers to include and the overall shape of the four-issue publication: "Yo quería saber lo que los ingleses pensaban de su propia literatura contemporánea y no cansaba de interrogarlos. . . . Así fué el propio T. S. Eliot quien eligió entre sus obras *¿Qué es un clásico?* para este número de SUR" [I wanted to know what the English thought of their own contemporary literature and I didn't tire of asking them. . . . Thus, it was T. S. Eliot himself who chose *What is a Classic?* from among his works for this issue of SUR].⁵⁶

53. Adolfo Bioy Casares recalled similar snags when working with Jorge Luis Borges on their "Séptimo Círculo" [Seventh Circle] collection with Emecé Editores in the 1940s: "el trabajo en la editorial nos asomó a los problemas de los derechos de autor, que hasta entonces habíamos ignorado. . . . Nos enteramos así de que algunas novelas que deseábamos incluir en El Séptimo Círculo no estaban libres" [our work in the publishing house showed us the problems of copyright that we had ignored up to that point. . . . We realized that some novels that we wanted to include in the Seventh Circle series were not free] (Adolfo Bioy Casares, *Memorias: Infancia, adolescencia, y cómo se hace un escritor* [Barcelona: Tusquets, 1994], 101).

54. Ocampo, "Introducción," 9.

55. Ocampo, "Introducción," 8.

56. Ocampo, "Introducción," 8. The version of Eliot's "*¿Qué es un clásico?*" that appeared in *Sur* is notably different from the final published version in his *Sobre la poesía y los poetas*.