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Introduction

‘The Lyf So Short, the Craft So Long to Lerne’ James Francis Whiston (1945–2017)*

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James Whiston began his undergraduate studies at Trinity College, Dublin in 1965, where Edward (Ted) Riley was Head of Spanish; though, as it happened, the Department was then temporarily in the charge of Anthony (Tony) Watson from Birkbeck College, who replaced Ted in 1965–1966 during the latter’s secondment to Dartmouth College. So began James’ long, professional and affectionate connection with Trinity College. In what was then called the School of Modern Languages, the number of students choosing to specialize in Spanish was still very small; so every class given and received could function as lecture and tutorial combined, a hybrid and flexible form of teaching which greatly appealed to communicative students of James’ calibre. Elected to a Foundation Scholarship in his Second Year, James studied English (more accurately, English literature) together with Spanish for three years; he found it was the literary aspects of Spanish, too, to which he was most drawn. This combination gave an interesting balance of subjects which to this day is still on offer at Trinity. For the fourth, and final, year a choice had to be made to major in one of the two subjects; and the major subject had to be decided upon in the first term of the third year. James finished his second year with a First in English and a 2:1 in Spanish, so that the logical step might have been to major in English, but he decided instead to opt for his ‘weaker’ subject, mainly because of the

* The authors are most grateful to Victor Dixon, Eamonn Rodgers and Don Cruickshank for facts, clarifications and memories which have influenced this Introduction. They have also benefited from listening, down the years, to James’ own recollections of his career; and they have taken information from some of his unpublished papers.

much smaller size of classes in the Spanish Department. Fewer students majoring in Spanish meant that all of them received more individual attention in class. Moreover, the pastoral care they were given was second to none, because Ted Riley, then a bachelor, lived in college, in close proximity to what went on within the campus; so he could offer students a great deal of support outside the classroom. The attention which Riley gave his students was legendary. He would go to each member of the third-year honor (without the 'u') cohort of students, asking them in turn whether they intended to major in Spanish in their final year. If they said either 'no' or 'don't know', his response would be: 'come and see me in my rooms'; this was to talk things through, and more often than not they were talked into continuing with Spanish. At Trinity in 1965, the entire 'honor' intake of first-year Spanish students consisted of James and seven others. By the end of that first year, one student, a keen rugby player, had moved over to General Studies, and another, Roger Boase, now a distinguished Hispanist, had departed for Cambridge, leaving just six in the group. At the end of the third year, one student dropped Spanish and went on to major in the other subject. Thus, in James' final 'honor' year (1968–1969), he was one of only five students in Spanish—a number of honours finalists almost unthinkable, because 'impractical' and 'uneconomic', in the universities of this twenty-first century. The circumstances of that final year, in which every class was, in effect, a seminar, worked perfectly for James. It came as no surprise to his teachers that, having already achieved a First in English in his third year, James graduated in 1969 with a Double First Class Honours degree overall, and was awarded the University Gold Medal in Modern Languages.

Ted Riley was an exemplary mentor for any aspiring academic. It was Ted who brought Joaquín Casaldüero to lecture at Trinity and introduced James to the great Spanish scholar. Thanks to Riley's support and Casaldüero's good opinion, James was given the opportunity to pursue postgraduate study in the University of California at San Diego. He could have taken up a Teaching Fellowship at the University of California, Santa Barbara, instead; but he preferred to spend the year 1969–1970 at San Diego, having been awarded the equivalent of a Fulbright Fellowship/Research Assistantship attached to Casaldüero's professorial post there. In the event, Casaldüero only rarely required his assistance with preparing research papers and the like; so James could dedicate himself almost wholly to developing his own research interests. Since there were no teaching responsibilities attached to his post, James' contact with the rest of the Humanities faculty in UCSD was scant. None the less, there was an institution which came to his aid. Scarcely known in Europe at the time, but already well established in the US, that institution was: TGIF—'Thank God It's Friday'. Thanks to the custom and practice of using Friday as 'free' or 'me' time, James' friendships and contacts outside Spanish had

the opportunity to flourish down the hill from the UCSD campus at the Scripps Institute of Oceanography. Trips to Tijuana, Mexico City, San Francisco and a White Christmas in Oregon in 1969 were among the many happy excursions and occasions he enjoyed while based in San Diego. Several of the relationships initiated there continued for decades, and indeed to the end of his life.

In 1970 James returned to TCD where he worked on his doctoral researches, writing his thesis on the late nineteenth-century Spanish novelist and masterpiece that were to become his life-time research interests. In 1975 he was awarded his PhD for 'A Critical Study of Pérez Galdós's *Fortunata y Jacinta*'.

The very year in which James returned to TCD marked the departure of Ted Riley to take up the Chair of Spanish at Edinburgh which A. A. (Alec) Parker had vacated. Ted took with him to Edinburgh his wife-to-be, the young Hispanist Judith (Judy) Bull; so their move in 1970 created two vacancies in Spanish at TCD. The junior vacancy was advertised in 1971, and James was deservedly chosen for that post. There, he joined Hispanists who included Eamonn Rogers, Kenneth Adams and, from 1974, Victor Dixon, who moved in that year from Manchester to TCD, to take up the Chair of Spanish and Portuguese. Eamonn, who had supervised James' doctoral thesis, was to move to a chair at Strathclyde University in 1990; but Victor and Ken remained James' colleagues at TCD for decades, and were his friends for life. In an email written a few weeks after his death, Victor remembered James as 'a fine scholar, an excellent long-serving colleague and a dear friend'.¹ Ciaran Cosgrove and Susana Bayó Belenguer came into the Department later on in James' career, but still in good time to derive much benefit and pleasure from working with him. James was to continue as a member of the full-time academic staff in Trinity for nearly forty years, until his retirement in 2009.

James had hoped that the *Bulletin's* Editors would allow an anecdote to be inserted into the Introduction at this juncture, despite its being chronologically somewhat out of place. This was the story that he liked to recount about Ted Riley's last visit to Dublin, accompanied by Judy, in February 1998. James' affection and esteem for his former university teacher are a matter of record. He once wrote: 'E. C. Riley [es] el cervantista primordial de su generación—bien podríamos calificarle como el cervantista de más prestigio de todos los tiempos'.² The *Bulletin's* Editors, like the writers of this memoir, all admirers of Riley's fine scholarship, could not refuse James' request.

1 See Victor Dixon's email to Ann Mackenzie, dated 2 April 2017.

2 Quoted from a reference James wrote in support of Dr Ian Gibson (a former student of Ted Riley's at TCD). This reference, dated 4 de febrero de 2006, of which there is a copy among James' papers, proposed Ian Gibson as a candidate for the prestigious Premio Príncipe de Asturias.

Riley was scheduled to give a lecture on *Don Quijote* in University College Dublin on the Friday afternoon, and his evening was to be wholly taken up with the dinner due to be hosted by UCD. James therefore suggested meeting Ted and Judy on the Saturday morning for coffee in Bewley's Café on Grafton Street, after which there was just time for a visit to the National Gallery of Ireland, before catching their flight back to Edinburgh. Nearly thirty years had passed since Ted and Judy's move from Trinity to Edinburgh, and in the interim the Gallery had acquired a magnificent Vermeer, the *Lady Writing a Letter with Her Maid*, unexpectedly donated by a South African mining millionaire, Sir Alfred Beit. After their leisurely coffee at Bewley's, they strolled over to the Gallery where they went up the stairs to the Vermeer room, only to be faced with the ominous red velvet rope barring their entry. On enquiry, they were told that, due to staff shortages, the room was closed, and would remain so until later in the afternoon, to allow the staff to take their lunch breaks. James tried his best to persuade the security guard on duty to admit them; he even pretended that Ted had come over especially from Edinburgh to see the Vermeer, but everything he said was to no avail. As they walked despondently away, however, they heard the voice of the security man calling after them: 'Come over here', and he lifted the rope and let them in, so that their eyes could feast at leisure on the beautiful symmetry and rich colouring of the Dutch masterpiece.

Throughout his career at Trinity, James served both the Department and the College with dedication, and brought great credit to both by building up an enviable international reputation as a specialist in nineteenth- and early twentieth-century Spanish literature and culture. An inspiring teacher of undergraduates, he was also a tactful and successful supervisor of postgraduates. They quite regularly appeared at his door, eager to undertake researches under his guidance, sometimes on Juan Valera, and, naturally, on Galdós, whether studied exclusively or in comparison with other great European novelists. James made a point of integrating his ongoing researches into his teaching, especially his postgraduate seminars; for he firmly believed, to quote his very words, that 'the transfer of best research to teaching is the essence of higher education'. Several of his research students went on to lectureships in other universities and colleges.

James never shirked departmental or College administrative duties. He did several stints, including one five-year term (1995–2000), as Head of Department; and he even did a three-year 'sentence' (1984–1987) as Chairman of the School of Modern Languages and Literatures. His close association with the College is confirmed by the eight years in which he acted as College tutor and the seven years—four as Chairman—that he spent on the College's Chapel Committee, charged with the administration and care of Trinity's beautiful eighteenth-century chapel. He also served on

other College committees over the years. He represented the College on the National Committee for Modern Languages hosted by the Royal Irish Academy. He acted as external assessor for Prizes in Spanish for the National University of Ireland. When in 2005 the Department of Spanish at UCD had its turn to undergo the trials of Quality Assessment and Review, James was one of two external assessors (the other one being Margaret Greer) appointed to do their part in the evaluation process. Hispanists who were members of staff in UCD at the time, still recall with gratitude his support and fair-mindedness. He carried out many more tasks and responsibilities both beyond and within the College. He was Honorary Secretary of the Trinity College Dublin Trust for five years (1976–1981); and he served as Administrative Head of Trinity's Alumni Association for a similar period. For ten years before his marriage to Stephanie, James both lived and worked on the campus; and he utilized that proximity at any time and in every way he could to serve the community of staff and students at Trinity College.

James was promoted from Junior Lecturer to Lecturer (1974), then to Senior Lecturer (1985). In 1989, he greatly enjoyed the Hilary Term lecturing and researching at the University of Seville. In due course (1998), he became Associate Professor. He was never made a full professor. After Victor Dixon retired in 1999, the College chose not to advertise the established Chair (founded 1926) to open competition. Had it done so, then James would almost certainly have been the successful, because the strongest, candidate.³ Those of us knowledgeable of James' worth, might find it surprising that James was not awarded a 'personal' chair. But, twenty, even fifteen years ago, internal promotions to chairs in UK universities, especially within quite small departments in the Humanities, were rarely conceded. In 2001 when it awarded him a higher doctorate (LittD), TCD publicly acknowledged the contribution James had made, through his numerous published works, to human learning. As one of a number of external assessors consulted, Ann Mackenzie recalls with satisfaction that she played some part in the decision taken by Trinity to confer on James this distinction, 'awarded only to candidates who have made an outstanding contribution to research in, and development of, their chosen subject', and 'who, in the view of the assessors, ha[ve] distinguished him/herself by original research in letters'.⁴ In 1991 he had been elected a Fellow of the College, another distinction which meant a great deal to

3 It is worth noting that twenty years after Victor Dixon retired, and ten years after James' retirement, TCD finally moved to advertise its Chair of Spanish. The person appointed is expected to take up her/his post from 1 September 2019, or as soon as possible thereafter. For the first time in the history of the chair, TCD is seeking to appoint a specialist in Latin American Studies.

4 Quoted from the TCD regulations governing the award of the higher doctorate of LittD.

James. Such a fellowship is awarded for life; so even after retirement his professional association with TCD was enabled to continue. Perhaps the only honour that he valued even more highly than his TCD fellowship was his election to the Royal Irish Academy, which came the year after his retirement, in 2010.

This august all-Ireland body dates back to 1785 and for an academic living in Ireland the prospect of combining the roles of academic and academician is held in very high esteem. In the autumn of 2009, a phone call from Victor Dixon, on behalf of himself and Don Cruickshank, saying that they wished to propose him for membership of the Royal Irish Academy came as a complete surprise to James. His proposers did their homework and made the strong case for James' membership with efficiency and aplomb, as did, it is clear, the external assessors consulted; for in March of 2010, James was elected to membership of the RIA. Until then, Hispanists had been sparsely represented among the members of the Academy. Don Cruickshank and Victor Dixon had themselves been elected its Fellows only a few years beforehand, in 2004 and 2007 respectively. James was the first graduate in Spanish from TCD to be elected to the RIA since Walter Starkie, back in 1930!⁵ Two years after James' election, the now three Hispanist members of the RIA combined to propose Ian Gibson as an Honorary Member (because he lived abroad), and Ian was elected in 2013; in 2014 they were joined by Terence O'Reilly.

The two principal topics and areas of research in which James specialized were: first and foremost, Galdós and the late nineteenth-century novel in Spain; and, second, Antonio Machado and his writings, viewed within the cultural, social and political context of the Spanish Civil War. In both these fields, his ground-breaking researches were productive of major monographs, critical editions and numerous articles published by front-ranked academic presses and journals.

For decades Galdós was unjustly neglected by scholars, who were evidently daunted, if not by the massive quantity of his works, by the fact that he was an inveterate reviser of his novels. Galdós Studies were given the boost they needed in the mid 1960s, with the founding of the *Anales Galdosianos*; and in the 1960s and 1970s a few pioneering scholars—notably Robert J. Weber and Walter Pattison in the USA and James Whiston in Europe—began seriously to study Galdós' manuscripts. James was arguably the first scholar seriously to research in depth the thousands

5 Walter Starkie had been professor and head of department at Trinity College, Dublin between 1926 and 1947. He was also, as it happens, one of the founding members of the *Bulletin's* Editorial Committee on which he served from 1949 until his death in 1976. James had a special interest in Starkie. See James Whiston, 'Starkie, Walter Fitzwilliam (1894–1976), Hispanic Scholar and Travel Writer', in *Oxford Dictionary of National Biography* (Oxford: Oxford U. P., 2011), <<https://doi.org/10.1093/ref:odnb/75075>> (accessed 2 November 2018).

of significant revisions and improvements the novelist was accustomed to make on the proofs he received back from the printers. These changes not only reshaped the former versions of his novels stylistically and technically, but extensively altered their themes, characters and even, in some cases, their conclusions. It is thanks to the researches carried out by James and scholars like him into his creative and re-creative processes, that Galdós came to be widely appreciated as the world-class novelist that he undoubtedly is, comparable with Dickens, Flaubert and Tolstoy.

Textual and critical researches on Galdós have become the preferred field of investigation for many scholars, active not only in Spain (Las Palmas and Madrid), but in the USA, Canada, Great Britain, Ireland and elsewhere. Plentiful evidence of their productivity is to be found published in *Anales Galdosianos*, where James' first critical article, scrutinizing Galdós' use of language, appeared.⁶ At least half a dozen other articles by him came out down the decades, in that same journal, including: a study of materialism in *Fortunata y Jacinta*; an analysis of *Un voluntario realista*, one of the writer's most thought-provoking historical novels; a comparison of *Lo prohibido* and Shakespeare's *Macbeth*; and an examination of the different versions of *Tristana*.⁷ Besides being a valued contributor, James also served for twenty-five years (1991–2016) as a member of the international Editorial Board of *Anales Galdosianos*.

An early research visit to the Archives in the Casa-Museo Galdós in Las Palmas had stimulated his long-term interest in Galdós' manuscripts, and led on to further studies conducted in the Biblioteca Nacional in Madrid; there important manuscripts are also located, for a large number of the novelist's manuscripts had been removed from Las Palmas by the Franco regime in the 1960s. In due course his researches took him to Harvard University, where the manuscript of *Fortunata y Jacinta* is housed. Not only the manuscripts but the galley proofs, too, with their wide margins, allowed the novelist ample room to exercise and extend his imaginative powers through thousands of authorial amendments. James took scrupulously into account all of the author's corrections and revisions, discovering in manuscripts and on proofs alike, ample evidence of a creative process indefatigably at work which often produced, to begin with, an 'alpha' version of the novel concerned, and then, after some significant rewriting, a much better 'beta' revision.

6 See James Whiston, 'Language and Situation in Part I of *Fortunata y Jacinta*', *Anales Galdosianos*, VII (1972), 79–92.

7 See 'The Materialism of Life: Religion in *Fortunata y Jacinta*', *Anales Galdosianos*, XIV (1979), 65–81; '*Un voluntario realista*: The First Part of a Reply to Azcárate's *Minuta de un testamento*', *Anales Galdosianos*, XX:2 (1985), 129–40; 'Heroes and Villains in Galdós: *Lo prohibido* and *Macbeth*', *Anales Galdosianos*, XXVII–XXVIII (1992–1993), 77–92; 'The Alpha/Beta Version of the Second Half of *Tristana*', *Anales Galdosianos*, XXXVIII–XXXIX (2003–2004), 127–37.

James began his studies of Galdós in the early 1970s, a period, as he readily acknowledged, when he came under the influence of two fine theorists of the novel: David Lodge, in *Language of Fiction*, and Wayne C. Booth, in *The Rhetoric of Fiction*.⁸ Other important sources of inspiration were William Empson and I. A. Richards. As James himself put it, 'Empson's techniques of verbal analysis, and I. A. Richards' promotion of practical criticism, constituted [his] intellectual *viaticum* on [his] journey through the texts of Galdós'.⁹

His reconstruction of *The Early Stages of Composition of Galdós's 'Lo prohibido'*, issued through a leading publisher (London: Tamesis, 1983), established his reputation, and from the early 1980s onwards James remained at the forefront of literary and textual studies on Galdós and the nineteenth-century Realist novel. In this first full-length work, James conducts a searching study of the novelist's creative methods, and offers new interpretations of one of Galdós' most important novels. 'James Whiston's book', in Germán Gullón's widely-trusted judgment, 'joins Robert Weber's on *Miau* and Walter Pattison's on *Gloria* in giving us a true measure of the workings of Galdós' creative imagination', showing that '[u]nder the façade of "simple" realist discourse lie the artistic labors that achieve a naturalness proper to all great masters of fiction'.¹⁰ In the proper fullness of time, this well-received monograph was followed by two fine editions, with extensive introductory studies, of *Lo prohibido* (Las Palmas: Ediciones del Cabildo Insular de Gran Canaria, 1998; and Madrid: Ediciones Cátedra, 2001), which, taking account of all variants, established the novel's definitive text.

In *Creatividad textual e intertextual en Galdós* (Ottawa: Dovehouse Editions Canada, 1999) may be found influences which its author had absorbed from John Livingston Lowes' ground-breaking elucidation of intertextual problems in Coleridge's 'The Rime of the Ancient Mariner';¹¹ and, as the title promises, the processes conducive to the creation of text and intertext in Galdós are indeed analysed in depth. This book, while concentrating largely on the *Episodios nacionales*, also succeeds in setting

8 See David Lodge, *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel* (London: Routledge & Kegan Paul, 1966); Wayne C. Booth, *The Rhetoric of Fiction* (Chicago: Univ. of Chicago Press, 1961).

9 Among the works by these literary critics James was especially indebted to were: William Empson, *Seven Types of Ambiguity* (London: Chatto & Windus, 1930); and I. A. Richards, *Principles of Literary Criticism* (London: Kegan Paul, Trench, Trubner 1925) and *Practical Criticism: A Study of Literary Judgement* (London: Kegan Paul, Trench, Trubner 1929). Unless otherwise stated, observations attributed to James Whiston here and elsewhere in this Introduction are derived from his own notes and papers.

10 See Germán Gullón, review of James Whiston, *The Early Stages of Composition of Galdós's 'Lo prohibido'*, *Kentucky Romance Quarterly*, 31:2 (1984), 239–40.

11 See John Livingston Lowes, *The Road to Xanadu: A Study in the Ways of the Imagination* (Boston/New York: Houghton, Mifflin/London: Constable, 1927).

the novelist within the cultural environment which vitally influenced his works. In a perceptive review, Rhian Davies has identified the principal merits of *Creatividad textual e intertextual de Galdós*:

The early versions of Galdós's works, namely the manuscripts and galley proofs, continue to attract increasing interest as they provide scholars with the opportunity to elucidate the creative processes at work and eliminate critical confusions. Coupled with this is the interest in the cultural period in which Galdós wrote and the influence which this environment [...] may have had on the writer. James Whiston is one of the pioneers of such research and, unsurprisingly, this study makes extensive use of the surviving early versions of a number of Galdosian works and their sources, revealing that these investigations provide an effective insight into Galdós's creative thoughts and are able not only to cast a new light on his works but also to highlight the meticulousness with which he wrote and clarify how he approached the issue of combining fact/history with fiction.

[...]

[...] Whiston clearly outlines his purposes: his work seeks to explore 'nuestro continuado interés por un aspecto de la creación literaria galdosiana: la misteriosa relación entre el escritor y su entorno, y las consecuencias que esta interacción de sus ideas con el ambiente intelectual, artístico o social que respiraba el novelista tenía en su obra literaria' (p. 9).

Davies rightly draws attention to James' 'constant posing of questions' and the way he encourages us, his readers, actively to 'participate in these question sessions', and so take the discussion further. 'In this sense, the general unravelling and exploration of the possible answers to the questions, before arriving at the most likely possibility, succeed in obtaining [our] maximum conviction.'

Davies concludes:

Whiston succeeds in stressing the importance of 'lo que Galdós leía, o pudo haber leído, o lo que asimilaba del "influjo atmosférico" de su entorno social e intelectual' (p. 13). In this way we are compelled to appreciate 'una condición esencial de la novela realista, que es este proceso de metamorfosis del entorno social o histórico en otra realidad, hecha por el "trabajo digestivo del espíritu" [cf. *Fortunata y Jacinta*]' (p. 13). This work, then, will undoubtedly discourage future researchers from contenting themselves with superficial appearances and serve as an inspiration for further similar studies.¹²

12 For these extracts, see Rhian Davies, review of James Whiston, *Creatividad textual e intertextual en Galdós*, *Modern Language Review*, 98:3 (2003), 743–44.

His first monograph and his two editions of *Lo prohibido* might well have become James' most enduring legacy to Galdós Studies, had he not gone on to produce the book-length study, then the critical edition in 2 volumes of *Fortunata y Jacinta*. In 2000–2001 James researched *in situ* all 4,000 pages of the jewel of Galdosian manuscripts housed in the Houghton Library, Harvard University, thanks to the prestigious Berkeley Research Fellowship which funded a year's leave away from departmental teaching and other responsibilities at TCD. Without that research leave he could not have accomplished *The Practice of Realism: Change and Creativity in the Manuscript of Galdós's 'Fortunata y Jacinta'* (Lewisburg: Bucknell University Press, 2004). Through a scrupulous comparison of the Harvard manuscript and its alterations with the proofs preserved in the Galdós Archives in Las Palmas, which were corrected and revised by Galdós himself, James explains how by dint of many corrections and revises the novelist came creatively to rewrite what evolved virtually into four novels, but forming one immense work of world-class literature. Few Hispanists were better equipped than James Whiston to bring so ambitious an exploration of Galdós creative processes to a successful conclusion.

The importance of *The Practice of Realism* has been confirmed by scholars who reviewed it. Alan Smith considers that 'this clear, deft, and illuminating book [is] ... two books in one, for, in addition to the very informative textual criticism, this book provides passages of excellent literary criticism of the final, published text of the novel'. Smith goes on to describe how

Whiston's book advances both thematically and chronologically, focussing successively on the events as the novel unfolds them at the same time as it studies in depth the fundamental protagonists and groupings of characters of the novel, a nice double design that acknowledges the novel's own rhythms; [...]

[...]

Whiston lays bare the marvelous growth in the figure of the heroine, through Galdós's editing, who in the final form is much less a victim of class struggle than an affirmation of human strength, an assumption of nobility and mythical range (241–45). And is it not of significant import to know, thanks to Whiston, that Fortunata, 'in all the versions of the novel [...] was fated to die' (228)?

[...]

This book is an answer to a serious question: What is the role of textual criticism regarding recent literature? Judging by this work, the response is multiple: past critical judgments can be weighed and, to a degree, corroborated; certain designs may be more easily perceived in the [novel's] final version, and, last but not least, the gaze, sharpened

and trained by the arduous effort of textual scrutiny [...], can apprehend in the final version a very fine degree of resolution.¹³

Brian Dendle, is equally appreciative of James' achievement:

It would be difficult to praise too highly Whiston's present study. An obvious labor of love, it is based on an intricate knowledge of the text in all its versions. Whiston is thoroughly cognizant of previous criticism (which, where appropriate, he duly acknowledges but sometimes rejects as naïve or erroneous). *The Practice of Realism* is scholarship at its finest.

Whiston demonstrates *Fortunata y Jacinta* to be a much more complex work than a previous generation of critics has allowed. He reveals Galdós's attention to detail, intricate social networking [...], and movement away from melodrama to irony, ambiguity, and greater 'interiorization of his characterization' (247). His analyses of individual characters and scenes contain veritable gems of insight [...]. Whiston's subtle and illuminating analyses will delight all readers fascinated by this, the greatest of Galdós's novels.¹⁴

It was largely because of what he achieved in *The Practice of Realism* that James came to be commissioned by the prestigious Madrid-based publishers, Castalia to carry out in two volumes the huge definitive research-edition of *Fortunata y Jacinta*, with full critical commentary and detailed annotations (Madrid: Editorial Castalia, 2010), which has the distinction of providing the first complete text in the work's more than 130-year history. The compositor of the first edition missed out some lines of dialogue; this was an omission not spotted by the novelist in proof, but it was noticed by the scholar during his meticulous scrutiny of the manuscript; James did Galdós the service of restoring the lost lines to their intended place in his masterpiece.

Fortunata y Jacinta has received a great deal of attention from many scholars, but it took James Whiston to trace its complicated textual history, explaining persuasively how the novel evolved from its early drafts through plentiful corrections and major recastings until it became transformed into probably the second most important prose work written in the Spanish language. James showed that, like *Don Quijote*, the novel 'may be read in myriad ways, but one of the [most] attractive interpretations is to view it as representing the development of a consciousness of self-worth on the part of

13 See Alan E. Smith, review of Whiston's *The Practice of Realism: Change and Creativity in the Manuscript of Galdós's 'Fortunata y Jacinta'*, *Symposium* (Summer 2006), 126–28.

14 See Brian J. Dendle, review of Whiston's *The Practice of Realism Romance Quarterly*, 53:1 (Winter 2006), 79–80.

a representative of the marginalized social class, in the figure of Fortunata'.¹⁵

Other scholars owe a huge debt to James' rigorous and penetrating researches on *Fortunata y Jacinta*, which have clarified so much about the narrative techniques and inner preoccupations of its creator. Geoffrey Ribbans has acknowledged the extensive use he made 'of his [James'] articles on what is Galdós's most ambitious novel' and 'invariably found them invaluable as a result of their lucid and cogent arguments', when he came to write his own major study of how Galdós' *Fortunata y Jacinta* evolved.¹⁶ For years to come, James' monograph, his critical edition and a good number of articles on *Fortunata y Jacinta* will be of incalculable benefit to all scholars concerned to understand not only the novels of Galdós but prose fiction as it was composed in Spain and throughout Europe during the long nineteenth century of literary realism.

James published numerous articles on other novels and different aspects of Galdós, which appeared in edited collections and leading journals, and in which he discussed, *inter alia*, how Galdós uses language, represents society, treats religion, criticizes the materialism of life, debates determinism as against freedom, interplays irony and psychology and achieves the transition to and from history into fiction.¹⁷ In an essay on *Trafalgar*, for instance, by examining changes which Galdós made in the manuscript and how he interacted with a historical document, James uncovers and explains the creative processes the master prose-writer engaged to transform his first history-based novel into a memorable example of historical fiction.¹⁸

James' love of Shakespeare, which had deepened during his undergraduate studies of English literature at TCD, provided the impetus in 1992–1993 for an article comparing 'Heroes and Villains in Galdós: *Lo prohibido* and *Macbeth*'.¹⁹ Some twenty years later, he found stimulating similarities between Valera's best-known novel and Nahum Tate's libretto

15 This quotation is taken from James Whiston, *Galdós: Our Contemporary*, The Fifth Annual Pérez Galdós Lecture, 2002 (Sheffield: Univ. of Sheffield, 2002), unpaginated; <<http://gep.group.shef.ac.uk/whiston.html>> (accessed 2 November 2018).

16 See Geoffrey Ribbans, *Conflicts and Conciliations: The Evolution of Galdós's 'Fortunata y Jacinta'* (West Lafayette: Purdue U. P., 1997). The quotations are taken from a reference which Geoffrey Ribbans wrote in support of James Whiston's promotion, in 1998, to Associate Professor at Trinity College, Dublin.

17 See, for instance: 'Language and Situation in Part I of *Fortunata y Jacinta*', *Anales Galdosianos*, VII (1972), 79–92; 'The Materialism of Life: Religion in *Fortunata y Jacinta*', *Anales Galdosianos*, XIV (1979), 65–81; 'Determinism and Freedom in *Fortunata y Jacinta*', *BHS*, LVII:2 (1980), 113–27; and 'Ironía y psicología en *Lo prohibido* de Galdós', *Romance Quarterly*, 37:2 (1990), 199–208.

18 See 'Two Versions of Trafalgar: Galdós's *Trafalgar* (1873) and Manuel Marliani's *Combate de Trafalgar* (1850)', *Forum for Modern Language Studies*, 20:2 (1984), 154–64.

19 See James Whiston, 'Heroes and Villains in Galdós: *Lo prohibido* and *Macbeth*', *Anales Galdosianos*, XXVII–XXVIII (1992–1993), 77–92.

for Henry Purcell's much-loved *Dido and Aeneas*. While discussing '“Laid in Earth”: Some Physical Touches in Valera's *Pepita Jiménez*', he showed that Tate and Valera 'shared a common challenge in the presentation of their female protagonists, both of whom disregard society's prevailing disapproval of extra-marital sex'. This was the article he wrote for Ann Mackenzie's *Festschrift*, which he co-edited with Ceri Byrne and Jeremy Robbins.²⁰ Valera, a near contemporary of Galdós, whom he admired as 'a gifted clear-sighted writer, with a couple of masterpiece novels to his name', was an abiding interest of James. He contributed a paper to the first International Conference on Valera; and another article on *Pepita Jiménez* is soon forthcoming in the *Bulletin's Festschrift* for Graeme Davies.²¹ Much earlier in his career, he had published a Critical Guide to *Pepita Jiménez* (1977), demonstrating how much the novel was rooted thematically in the realism of the times in which Valera composed it. This short book had a large impact, and has remained in print for some forty years. Maurice Hemingway recognized its worth from the start:

James Whiston's Critical Guide is one of those uncommon books on modern Spanish literature worth disagreeing with. I say this because although I don't always share his views I appreciate the intelligence and clarity with which he conveys them. This book stimulated me to re-read *Pepita Jiménez* (twice) and to think hard about the novel. That presumably is the purpose of a critical guide.

[...]

Students and teachers could not wish for a more suitable starting-point for discussion, except the novel itself, of course.²²

Just three weeks divided the birth dates of Henry James and Galdós in the spring of 1843; so it is not surprising that James became deeply interested in the comparisons and contrasts to be drawn between these two great novelists. For a few years, James tried to teach a comparative option on *The Portrait of a Lady* and *Fortunata y Jacinta* to some final-year

20 See '“Laid in Earth”: Some Physical Touches in Valera's *Pepita Jiménez*', in *Theatre, Culture and History in Spain. Studies and Researches in Honour of Ann L. Mackenzie*, ed., with preface, by James Whiston & Ceri Byrne, with guest editor Jeremy Robbins; intro. by Don W. Cruickshank & Victor Dixon, with C. Alex Longhurst, *BSS*, XCII:8–10 (2015), 427–40 (p. 427).

21 See James Whiston, 'Campo, huerta, jardín, estufa: la domesticación del deseo en *Pepita Jiménez*', in *Actas del Primer Congreso Internacional sobre Don Juan Valera*, coord. Matilde Galera Sánchez (Cabra [Córdoba]: Ayuntamiento de Cabra, 1997), 265–73; 'The Use and Abuse of Hospitality in Valera's *Pepita Jiménez*', in *Fortiter sed Suaviter: Hispanic Studies and Researches in Honour of Graeme Davies*, ed., with an intro., by Ann L. Mackenzie & Ceri Byrne, *BSS*, XCVI:double issue (forthcoming 2019); available online at <<https://www.tandfonline.com/doi/full/10.1080/14753820.2017.1434334>> (accessed 2 November 2018).

22 See Maurice Hemingway, review of James Whiston, *Juan Valera: 'Pepita Jiménez'* (London: Grant & Cutler, 1977), *BHS*, LVI (1979), 258–59.

undergraduates at TCD, an enterprise that, as he freely admitted, left most of them more bemused than enlightened! He had decidedly more positive responses and outcomes, however, when he offered postgraduates the benefit of a full Comparative Literature Course focused on Galdós and Henry James: at least one participant was inspired to undertake a doctoral thesis comparing these writers. That postgraduate course was to feed into James' own researches. One of several papers he delivered at international conferences on Galdós discussed 'El gallinero de Galdós y la jungla de Henry James: comparación de *Tristana* (1892) y *Washington Square* (1880)'.²³

One of the most memorable events in James' career as a Galdós specialist happened in 2002, the year in which James was invited to give the Fifth Annual Pérez Galdós Lecture at the University of Sheffield. It was quite a regular thing for James to be invited to deliver lectures on Galdós, or to be called upon to assess theses, editions, monographs and indeed judge prizes to do with Galdós. In 1995, he had acted as an assessor for the Pérez Galdós International Research Prize in Las Palmas de Gran Canaria. But James derived particular satisfaction from being associated with the British Academy-sponsored Research Institute of Galdós Studies at Sheffield, where the large-scale Pérez Galdós Editions Project was being accomplished. James had served as external examiner for this Project, which he greatly admired for 'breaking new ground in the area of the use of computers in literary study'. The Pérez Galdós Lecture Series at Sheffield had been inaugurated in 1997, and the first lecture—on 'Pérez Galdós: The Illusion of Life Itself'—was delivered by the distinguished politician and novelist, Sir Roy Hattersley. Subsequent Galdós lecturers, invariably Hispanists of the highest distinction, came not only from Britain and Ireland, but from the United States, Canada, the Netherlands and Spain. As the Fifth Pérez Galdós Lecturer, James felt deeply honoured to count among his predecessors Geoffrey Ribbans, 'one of the giants of Galdós Studies', Rodolfo Cardona and Germán Gullón, to each of whom James paid

23 This paper appeared in *Actas del Noveno Congreso Internacional de Estudios Galdosianos* (Las Palmas de Gran Canaria: Ediciones del Cabildo Insular de Gran Canaria, 2011), 93–102. Other papers delivered at conferences on Galdós include: 'Las pruebas corregidas de *Fortunata y Jacinta*', in *Actas del Segundo Congreso Internacional de Estudios Galdosianos*, 2 vols (Las Palmas de Gran Canaria: Ediciones del Cabildo Insular de Gran Canaria, 1979), I, 258–65; 'Historia y proceso creativo en el *Episodio nacional*, *Un voluntario realista*', in *Actas del Tercer Congreso Internacional de Estudios Galdosianos*, 2 vols (Las Palmas de Gran Canaria: Ediciones del Cabildo Insular de Gran Canaria, 1989), II, 337–46; 'Tradición y modernidad en el pensamiento narrativo de Galdós: el caso de *Tristana*', in *Actas del Sexto Congreso Internacional de Estudios Galdosianos* (Las Palmas de Gran Canaria: Ediciones del Cabildo Insular de Gran Canaria, 2000), 685–98; 'Transformación y realismo en *La razón de la sinrazón*', in *Actas del Séptimo Congreso Internacional de Estudios Galdosianos* (Las Palmas de Gran Canaria: Ediciones del Cabildo Insular de Gran Canaria, 2004), 591–600.

tribute in his own lecture.²⁴ A book called *Shakespeare: Our Contemporary* by the Polish writer Jan Kott, which made its mark in the 1960s,²⁵ inspired James' title and theme. Addressing his audience at Sheffield, and his readers everywhere, James ended his lecture on *Galdós: Our Contemporary* with characteristic conviction:

What this valuable Sheffield encounter enables us to do is to rejoice in the study and interpretation of Galdós's creative vocation, one that bequeathed such riches of observation and expression to his and our generation, and beyond.

Subsequently issued as a short book, James' lecture was warmly applauded, and it has long been remembered as one of the best lectures in the entire series.

Also noteworthy in his career was the year 2006 in which, having previously served his time (1999–2006) as Vice-President, James was appointed to serve a three-year term as President of the Asociación Internacional de Galdosistas, a distinction rarely accorded by a largely America-based organization to a non-American academic. Prestigious invitations and appointments of this kind were proof of the reputation he had acquired nationally and internationally as a leading authority on Galdós and the nineteenth-century novel in Spain.

The writers and writings of Spain's Civil War made up the other field of research James primarily cultivated and for which he became equally renowned. He published two monographs centred on Antonio Machado, whom he once described, with justification, as 'esta figura colosal en el paisaje cultural de España'.²⁶ There were also major articles which came out through influential journals or special volumes, and not just on Machado,²⁷ but on the soldier-poet Miguel Hernández, on Manuel Altolaguirre and on Lorca, poet, dramatist and victim of the Civil War whose standing requires no emphasis here.²⁸ Nor should we fail to recall

24 The quotations and information used here are taken from the first paragraph of Whiston, *Galdós: Our Contemporary*, n.p. [p. 1].

25 Jan Kott, *Shakespeare: Our Contemporary* (London: Methuen/New York: Doubleday, 1964).

26 James' description of Machado is taken from the reference he wrote in 2006 in support of Ian Gibson (*cf.* note 2, above).

27 See 'Leonor and the Last Three Lines of Machado's *A un olmo seco*', *Neophilologus*, 70:3 (1986), 397–405; '“Más fuerte que la guerra”: The Civil-War Sonnets of Antonio Machado', *Modern Language Review*, 88:3 (1993), 644–65; '“Unas pocas palabras verdaderas”: The Naming and Framing of Nature in Machado's *Campos de Castilla*', in *Studies in Modern Hispanic Literatures in Honour of Donald L. Shaw*, ed., with an intro., by Robin W. Fiddian & C. Alex Longhurst, *BSS*, 82:3–4 (2005), 509–27.

28 See 'La inversión de la retórica en “La vejez en los pueblos” de Miguel Hernández', in *Miguel Hernández, cincuenta años después. Actas del I Congreso Internacional*, coord. José Carlos Rovira, 2 vols (Alicante: Comisión del Homenaje a Miguel Hernández, 1992), II, 975–82; 'The Word and the War: “Soft Power” and “Hard Power” in Three Republican Poems

James' innovative work on Manuel Azaña, President of the ill-fated Republic in 1936, an intellectual of considerable stature whose literary and political writings are at last being given the profound scrutiny they deserve.²⁹

In the first full-length study to be published on *Antonio Machado's Writings and the Spanish Civil War* (Liverpool U. P., 1996), James summed up and explained what were the key issues during that national catastrophe, which preoccupied profoundly-thinking upholders of the Republic like Machado. According to James, the Republic's artists and intellectuals saw their responsibility to be 'the defence of liberal, pluralist, secular values [...] against the fascist militarist ethos and dictatorship'. In Machado's case, so James argued, 'his philosophical mentor, Henri Bergson helped him greatly on the way to intuitive insight and wisdom, while his [own] republican and democratic beliefs made him conscious of the need to broaden the agenda of lyric poetry in order to welcome everybody into the house of culture, and not merely the privileged élite'. Antonio Machado, as James described him,

was a Republican in a country with virtually no republican tradition; a socially progressive thinker in the Spain of his time that was characterized by regressive political oligarchy and dictatorship; a secular liberal in a land where the authority of the Roman Catholic Church was still dominant; a poet out of sympathy with the abstract, 'dehumanized' aesthetic developments in the contemporary field of poetry and art.³⁰

More than twenty years after *Antonio Machado's Writings and the Spanish Civil War* first appeared, one may feel free to identify one of the specialists who, having confidentially assessed the typescript, enthusiastically recommended its publication to Liverpool University Press. Geoffrey Ribbens judged the study to be 'an excellent, thorough piece of work, which brings out all sorts of unexpected facts of Machado's war-time activity'. Reviewers of the published book were equally positive. Eric Southworth wrote that it was

of the Spanish Civil War' (published in this *Festschrift*); Syntax and Semantics in the *Dramatis Personae* of Lorca's *La casa de Bernarda Alba*', in *Spanish Theatre: Studies in Honour of Victor F. Dixon*, ed. Kenneth Adams, Ciaran Cosgrove & James Whiston (Woodbridge: Tamesis, 2001), 177–89.

29 See James Whiston, '“Obligación de opinar”: The Limits of Pluralism in Manuel Azaña's *La velada en Benicarló*', in *The Republic Besieged: Civil War in Spain 1936–1939*, ed., with an intro., by Paul Preston & Ann L. Mackenzie (Edinburgh: Edinburgh U. P., 1996), 241–60; '“La virtud de la palabra”: Manuel Azaña's Diaries of the Spanish Civil War', *Neophilologus*, 82:3 (1998), 411–24; and '“República y paz”: Monarchy and Militarism in Azaña's Writings on Primo de Rivera's *Coup d'état* of 1923', *BHS*, LXXVII:4 (2001), 475–91.

30 The insightful observations quoted here are all taken from comments James made about Machado, found in his unpublished papers.

an excellent treatment of an important but still somewhat understudied topic [...] Unusually for an academic work, the book is a joy to read: lucidly written, sensitive in its detailed analyses and interpretations, well informed on textual matters, thoughtful and alert about strictly literary questions [...], and carefully and illuminatingly contextualized, both as to the kinds of publication in which the texts originally appeared and as to their evolving political circumstances, both before and during the Civil War.

[...]

This is a careful and scholarly book, and Machado's open, humane scepticism and belief in dialogue find a worthy champion in Dr Whiston's own manner of writing.³¹

Outside the UK and Ireland, other reviewers were equally favourable. Andrew Anderson described the work as

a fine work of exegesis and criticism. James Whiston has identified a notable gap in the coverage of Machado's writings—commentary on his output during the last four years of his life—and filled it most satisfactorily with this monograph.

[...]

Chapter 1 [which] is actually by way of introduction, [...] serves both to situate Machado philosophically and stylistically on the brink of the conflict and to contextualize the later pieces. The other observation to be made about the chapter divisions is that all the main blocks of Machado's civil war writings are treated, but the coverage is, inevitably (and rightly so), not exhaustively comprehensive.

Whiston's book has many strengths. He is an insightful reader of poetry and a careful explicator of the newspaper and journal articles, pursuing the threads of Machado's thought with a generally light hand but with the necessary emphasis on detail where appropriate. [...] Furthermore, just about all the important topics in Machado's writings during this period are addressed and delineated: For instance, his understanding and use of the notion of *pueblo* is precisely charted, as are his ideas on the role of the intellectual during times of war.

[...]

[...] Whiston's engagement with some of Machado's most neglected writings forces us to reconsider their intrinsic significance and their place within the corpus of his work. The author's enthusiasm for pieces that have often been written off as second rate or repetitive is evident

31 See E. A. Southworth, review of James Whiston, *Antonio Machado's Writings and the Spanish Civil War*, *BHS*, LXXV:2 (1998), 281–82.

on nearly every page, and his advocacy of them and of the pressing need for a major reassessment is overall most convincing.³²

James discovered in the Spanish Civil War a fascinating source of insight into the relationship between the creative writer and the imperatives of the time. He set out to explain how the artist and intellectual copes with the special circumstances of war, especially civil war, and he achieves his aim, notably through an extended interpretation 'of Machado's definition of culture as "the human treasury of a vigilant consciousness"'.³³ In the process, through combining critical interpretation with the products of archival research, he fills a significant gap in our knowledge of Machado's literary work and its influence. This *magnum opus* not only illuminates Machado's deeply felt convictions about pacifism, militarism and the role of the intellectual in a country racked by self-inflicted civil war; it enhances our knowledge of life as it was being experienced and commented upon in Spain, and more broadly in Europe, during a period of conflict and destruction which, conversely, was to become intensely productive of literary achievement.

Distinct from its predecessor in focus and extent, James' second book on Machado consists of a 12,000-word study accompanied by a selection of Machado texts, scrupulously edited and explained. This short book on *El exilio interior: Antonio Machado* (Madrid: Ediciones del Orto/Minneapolis: Univ. of Minnesota, 2008), which provides a profound, though concise, interpretation of a typically Machadian theme, was meant, in James' words, 'to open the door' to a much more extensive monograph on 'interior exile', investigating how the conditions and circumstances in Machado's life intimately affected the preoccupations of his writings.

James did not live long enough to write this third monograph which he had provisionally titled *The Exile of Life in the Works of Antonio Machado (1875–1939)*. However, he left behind, among his unpublished papers, a draft outline of its form and content, together with many detailed notes and observations revealing the major lines of enquiry he had wished to pursue in carrying out what would surely have been a work of at least equal in importance to *Antonio Machado's Writings and the Spanish Civil War*. To accomplish this ambitious book, it was James' intention, so his notes reveal, to research every one of the eleven volumes of Machado's manuscript 'Notebooks' and other primary documents, in which were to be discovered much understudied material about, and many insights into, the very topic of exile that was central to his purpose. It is evident that he had already

32 See Andrew A. Anderson, review of Whiston, *Antonio Machado's Writings and the Spanish Civil War*, *Romance Quarterly*, 48:1 (2001), 65–66.

33 Quoted from an observation made by James Whiston in his unpublished papers.

begun investigating these 'Notebooks' in depth;³⁴ and that in them he had studied, for instance, Machado's transcriptions or translations of poems by Longfellow and Robert Burns—poems which depict romantic and 'ethical' figures of exile at odds with the society in which they lived. Based on both 'text' and 'context', the methodology he had decided to employ could not have been better designed for the task James had set himself; and as a proven authority on the subject, he would have had no difficulty in contextualizing Machado's experiences of 'interior exile' within the culture and ideology of the Civil War in Spain.

The approach James proposed to adopt to the topic of 'the exile of life' in the works of Machado had its origins, so his notes reveal, in Machado's own existentialist view of exile as something fundamental to the human condition. Machado believed that it is our consciousness of self, since it marks out the difference between ourselves and our fellow human beings, which makes all of us experience the loneliness of being exiles, obliged to live within the 'otherland' of humanity. Machado's aesthetic thought and written work were focused on the reality of human solitude experienced in opposition to the ideal of authentic human solidarity. Yet, in James' perception, though Machado was 'sceptical of the possibility that human beings might have the will or the capacity to cross the boundaries of their consciousness and find communion with their fellow humans, [...] at the same time he kept faith with the idea that the passport for crossing such boundaries was in the possession of every loving, creative person'.³⁵

The Spanish Civil War has provoked many studies concerned with the general effects of exile and diaspora on the writers and intellectuals caught up in the conflict. However, the reactions to the war of Machado and his contemporaries have still not been sufficiently researched to reveal the ways in which they translated their feelings and interpretations of 'interior exile' to philosophical planes. There is no doubt that the book James planned but never accomplished would not only have deepened our understanding of *The Exile of Life in the Works of Antonio Machado (1875–1939)* but would have led the way into further revealing studies of 'interior exile' in the works of Unamuno, Azorín, Valle-Inclán, Baroja, Pérez de

34 It is probable that James became seriously interested in researching Machado's manuscript 'Notebooks' while writing a review-article for the *Bulletin* about the following editions: *El fondo machadiano de Burgos. Los papeles de Antonio Machado*, intro. & coord. Alberto C. Ibáñez Pérez, digitalización de textos e imágenes, M^a Pilar Alonso Abad, 2 vols (Burgos: Institución Fernán González, 2004), and in *Colección Unicaja manuscritos de los Hermanos Machado*, ed. Rafael Alarcón Sierra, Pablo de Barco & Antonio Rodríguez Almodóvar, 9 vols (Málaga: Servicio de Publicaciones de la Fundación Unicaja, 2005). For this review-article, see James Whiston, 'Antonio Machado's Manuscripts', *BSS*, LXXXV:4 (2008), 507–18.

35 Quoted from James' notes (preserved in his papers) for his planned book on the exile of life in Machado's works.

Ayala and others who were, like Machado, progressive thinkers opposed to Spain's right-wing establishment in matters of politics, society and religion.

A turning-point in James' career came in 2002, the year when he joined the *Bulletin of Spanish Studies* as a General Editor at what was a key period of development in its history. The decision to appoint him was enthusiastically received by the *Bulletin's* international Editorial Advisory Committee, among whose members was Victor Dixon, James' colleague at Trinity College, Dublin. Victor wrote to Ann Mackenzie to express his pleasure in the following terms:

I too am delighted that James Whiston is to join you [the Editorial Team] as a further General Editor. He is just the person you [all] need to share your herculean labours, for which all Hispanists should continue to be very grateful.³⁶

James served the *Bulletin* for thirteen years as General Editor, and when he resigned in 2014 he assured any Hispanist who asked or was disposed to listen that all his memories were hugely positive. He liked to recall having had 'a wonderful start' to his work for the *Bulletin*, owing to the knowledge and friendship he gained from closely collaborating with his fellow editors. Even after he had given up the editorship, from time to time he was still moved to send Ann Mackenzie his 'thanks to [her] and to Ceri [Byrne] and to Alex [Longhurst] and to Graeme [Davies], for the ball that I had during my very happy years as an editor of the *BSS!*'³⁷

Throughout James' harmonious and productive tenure as General Editor, Ann Mackenzie co-edited the *Bulletin* with him and therefore witnessed at first hand his expertise and his dedication. His evaluations of the articles submitted to the *Bulletin*, whether by early career Hispanists or by established scholars, were invariably insightful and constructive. His qualities as peer-assessor came to be widely known about within the profession, so that he found himself regularly sought out by editors of other journals worldwide to act as external reader of articles they had received for consideration, or to serve as a reviewer of new books that had come out on the literature, culture and history of modern Spain.³⁸

Although separated by the Irish Sea from most of the rest of the Editorial Team, who, besides Ann Mackenzie, included Alex Longhurst, Ceri Byrne, Patricia McDermott, Jeremy Robbins, John McCulloch, Julia Biggane and, latterly, Isabel Torres and Jo Evans, the 'modern miracle' of

36 See email from Victor Dixon to Ann Mackenzie, dated 3 April 2002.

37 See email from James Whiston to Ann Mackenzie, dated 14 January 2016.

38 James Whiston reviewed books for journals such as *Comparative Literature*, *Revista Canadiense de Estudios Hispánicos*, *Anales Galdosianos*, *Modern Language Review*, *Romance Quarterly* and *Hispanic Research Journal*. For a full list of his book reviews, see Ceri Byrne, 'The Publications, Appointments and Awards (1971–2018) of James Whiston', published in this *Festschrift*.

the email, as James liked to call it, meant that the exchange of information between him and the other Editors functioned as smoothly as if all the members of the *BSS* Team lived and worked next door to one another. This sense of closeness which everyone on the *Bulletin* Team experienced, was enhanced by regular meetings. These were held at this period either at the University of Glasgow or at Senate House, University of London, by courtesy of that University's then Vice-Chancellor, Sir Graeme Davies, who was, and still is, chairman of the *Bulletin*'s Business Committee and Board of Trustees. Without fail, after the meetings came the dinners always at the most congenial of restaurants, generously hosted by the *Bulletin*'s Publishers, Taylor & Francis Group. Now one of the *Bulletin*'s Trustees, David Green was for many years Global Journals Publishing Director at Taylor & Francis. He recently shared with the Editors his memories of James' presence in the *Bulletin*'s Business meetings and at the convivial dinners which followed:

James was always so supportive of the journal and our publishing strategies, and the publishing relationship that we have. He was also such very knowledgeable and stimulating company in meetings and at our dinners. I remember many conversations as we relaxed about the attributes of various vinos tintos! He was also a welcome guest when some years ago we [Taylor & Francis] held a Journals Editorial Strategy meeting dinner in Trinity College [Dublin].³⁹

What James particularly appreciated, so he told us, were the opportunities which his time spent working on and for the *Bulletin* afforded him to give back something worthwhile to our discipline, by helping other, especially less experienced Hispanists with advice on improving the presentation, style and sometimes even the thought-content of their articles. He regarded his mentoring role to academics starting out in the profession less as a duty than as a privilege; it was—in his own words—'something that [he] cherished', and the chance to 'put back into the profession the best that [his own] academic experience could offer'. He saw the exercise of editorial judgment as an essential feature of the Hispanist's job, and something to be valued and practised just as much while he was engaged in the daily round of taking essay tutorials and seminars at TCD as when he was in his study at home, occupied in his work for the *Bulletin*.

The arrangement whereby Fellows of Trinity can maintain a life-long link with the College and are given after retirement some kind of (usually shared) office accommodation on campus, allowed James to maintain his research activity at its impressive pre-retirement level, from 2009 until his death. It so happened that by or around 2009–2010, Pablo Jauralde had

³⁹ Email from David Green, Taylor & Francis, to Ann Mackenzie, General Editor, *Bulletin of Spanish Studies*, 26 January 2017.

become concerned about ensuring proper standards of scholarly editing on the internet. So, from his base at the Universidad Autónoma in Madrid, he initiated the ebook editions' project, *Clásicos Hispánicos*. James was invited to be among the series' editors. He accepted the invitation; for he perceived that, if the worldwide ebook phenomenon lasted, the potential size of the readership for such editions was immense, particularly since Kindle was involved, and Amazon, iTunes etc. were among the retailers. He produced first an ebook edition, with introduction, of Valera's *Pepita Jiménez*, issued in 2013, then followed it with another book in the same format: this was his edition, with introduction, of Galdós' *Tormento*, which appeared in 2016. Fatal illness prevented James from completing his intended ebook editions of two more novels of Galdós—*Nazarín* and *Halma*—through the *Clásicos Hispánicos* series. However, in preparation for editing *Halma*, while scrutinizing its manuscript, James discovered that Galdós, evidently dissatisfied with his original drafts, had composed revisions of the novel's last four chapters. So he prepared a paper discussing the implications of the differences between the two versions, which established that the rewritten parts of the final chapters provided the novel with its definitive ending. The next Galdós conference was due to take place in Las Palmas in 2017, and he had hoped to be there in person to deliver the paper. James was dead before the end of January that year, but not before he had sent his last thoughtful observations on Galdós to *Anales Galdosianos* for consideration: 'Patience and Pragmatism: Galdós's Rewriting of the Last Four Chapters of *Halma*' was published posthumously.⁴⁰

James had been invited to deliver one of the keynote papers at a conference due to be held on 11–12 July 2016, at the Institute of Modern Languages Research in Senate House, University of London, to commemorate the 80th anniversary of the start of the Spanish Civil War. The conference focused on 'The Spanish Civil War and World Literatures'. James was able to write his paper, but was not well enough to travel to London to deliver it. 'The Word and the War: "Soft Power" and "Hard Power" in Three Republican Poems of the Spanish Civil War' is published here for the first time, to serve as a fitting Epilogue to the *Festschrift* which the *Bulletin* has dedicated to his memory.

During his research-active retirement, away from College, James greatly enjoyed the physical exercise on the golf course at Killiney which fuelled his mental energy for preparing still more books and articles, for attending major conferences and for continuing for five more years to co-edit the *Bulletin of Spanish Studies*. Among his administrative tasks at Killiney was that of 'style editor' for the golf-club's website, keeping it

40 See James Whiston, 'Patience and Pragmatism: Galdós's Rewriting of the Last Four Chapters of *Halma*', *Anales Galdosianos*, LII (2017), 79–89.

reasonably free from typos and text-speak influences. Well-weathered by years of work for the *Bulletin*, his editorial eyes enjoyed doing this useful and satisfying, yet stress-free job, which became an ideal component of his seven happy years of retirement. Most importantly, his long and happy marriage to Stephanie, and the family times they enjoyed with their daughters, Barbara, Anna and Emily, together with the pleasurable activity involved in the caring and sharing of their grandchildren, which had unfailingly helped him to reinvigorate, as he liked to put it, the 'cycle of life', continued to bring him fulfilment until his life's end.

The Editors decided they 'absolutely must do a *Festschrift* for James after he told them, in March 2014, of his intention to resign from his position as a General Editor of the *Bulletin*. 'It would have to be a Double Issue, too', as Ann Mackenzie wrote to the other general editors, 'to do him justice'.⁴¹ Until news reached them of his grave illness, they had fully expected to present this Double Issue Volume of the *Bulletin* to James in person. But perhaps James himself had some presentiment that this would not prove possible. For, in emails to Alex Longhurst and Ann Mackenzie, written one year almost to the day before his death, James suggested, that the title of his *Festschrift* should start by quoting from Chaucer certain words of universal truth. When read in hindsight, these are words which appear to have predicted that James' career would soon reach its end:

Dear Alex,

[...]

Just yesterday I came across a piece of paper on which I had jotted down a possible title: *The Lyf So Short, the Craft So Long to Lerne* [...] I just love that Chaucer line!

Hope this is helpful!

And have a very happy 2016!

As ever,

James⁴²

Dear Ann,

Happy New Year to you and to the good old BSS!

I'm delighted that you like the suggested title. It takes a genius like Chaucer to make something so memorable out of a dry Latin tag like 'ars long vita brevis'.

[...]

Big hug.

James⁴³

41 See, for instance, Ann Mackenzie's email to co-general editor Julia Biggane, dated 24 March 2014.

42 Email from James Whiston to Alex Longhurst, dated 12 January 2016.

Aware he had only days left to live, James sent a last email to the *Bulletin's* Editors, to which he attached the photograph he wished to have included in *'The Lyf So Short, the Craft So Long to Lerne': Studies in Modern Hispanic Literature, History and Culture in Memory of James Whiston*. The photograph, as readers will confirm, shows James at his ease, a glass of Spanish wine in front of him, giving his characteristically warm smile, directed, or so it appears, not only to those of us who have contributed articles to his *Festschrift*, and to those numerous colleagues who have added their names to the *Tabula in Memoriam*, but equally to the many more Hispanists who will read its contents down the years.

After his death on 14 January 2017 at St Vincent's Private Hospital, James was brought 'home to rest in his own study until the funeral'.⁴⁴ In St Patrick's Church, Dalkey, on 18 January 2017, the funeral service was so well attended that the last to arrive found there was standing room only among James' family, friends and colleagues. Due tribute was paid in church to James' huge capacity for love, loyalty, support and friendship.⁴⁵ Afterwards, he was affectionately and informally remembered in the appropriate setting of Killiney Golf Club, 'where he spent so many happy days'. James was buried at Redford Cemetery, Greystones, Co. Dublin. Though his own views, whether scholarly, spiritual or personal, were held firmly and with integrity, James was not one to resent those who differed with him on any level or subject. It was his conviction that being a Hispanist involved forming part of a deeply valued fellowship, and no disagreement over policy or practice should be allowed to impair the relationships forged through the co-operation, friendship and mutual respect which he believed implicitly should define our community of scholars.*

May he rest in peace and let light perpetual shine upon him.

43 Email from James Whiston to Ann Mackenzie, dated 14 January 2016. The quotation is from Geoffrey Chaucer, *The Parlement of Foules*, l. 1.

44 The quotations in this paragraph are taken from an email sent from James' wife Stephanie Whiston to Ann Mackenzie, dated 15 January 2017.

45 The address which Ciaran Cosgrove gave at the funeral service has partially inspired his contribution to this Introduction. For her part in it, Ann Mackenzie has drawn some material from the eulogy which by invitation she wrote for delivery at the Annual General Meeting of the conference of the Association of Hispanists of Great Britain and Ireland held at Cardiff University, 9–12 April 2017. The eulogy was delivered on Ann's behalf by the then AHGBI President, Isabel Torres, General Editor of the *Bulletin*.

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