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A *Festschrift* in Memory of James Whiston*

ANN L. MACKENZIE

University of Glasgow

From: James Whiston
Trinity College Dublin,
20 March 2014

Dear Ann

After much thought I have come to the conclusion that it is time for me, regretfully, to disengage from my position in the *Bulletin*.

It has been a wonderful enjoyable 12 years, and I thank you personally for the opportunity you gave me to become involved right at the heart of the *Bulletin* from the outset of my joining the Team.

[...]

My intention would be to [...] finish what I have on my desk as regards *Bulletin* articles. I hope that this will give you some leeway in looking for a new team member.

Things inevitably come to a close, and at times good things seem to finish when we least want them to.

Thank you, Ann, once again, and wishing you and the *Bulletin* all the success that the future promises.

As ever,

James

* This essay is written as a tribute to James Whiston, on behalf of the Editors, past and present, of the *Bulletin of Spanish Studies*.

From: Ann Mackenzie
Bulletin of Spanish Studies
University of Glasgow
20 March 2014

Dear James,

I have just picked up this email. I am very, very sorry at the thought of losing you from the [Editorial] Team. I know Ceri will feel the same thing, and so will all team members who have worked with you, including those who are fairly new to *Bulletin* affairs. But I shall miss you most especially. [...]

Since you have so generously given the *Bulletin* 12 years, I do not feel it would be fair to urge you, against what you have after careful thought decided, to stay on a bit longer, though I would dearly love you to do so.

Of course, you must join/rejoin the Editorial Advisory Committee. And of course you must have a *Bulletin Festschrift*—you who have so generously organised the *Festschriften* of others.

I hope that you will feel able to complete the year—your thirteenth—as General Editor [...]. But I shall of course wholly respect your judgement.

[...]

Un fuerte abrazo, as always,

Ann

James Whiston joined the *Bulletin* Editorial Team in 2002, at a time of change and uncertainty. The ‘civil war’—as some outsiders called it—which waged for six years between two identically-named journals from their respective university bases at Glasgow and Liverpool, had ended only the year before. The dispute over the ownership and title of the *Bulletin of Hispanic Studies* was finally settled in 2001 through Alternative Dispute Resolution, to the satisfaction of all the parties. By the legally-binding Terms of Settlement, both *Bulletins* were allowed to retain their date of first publication and with it their connection, since 1923, to their founder-editor, E. Allison Peers; and therefore they were free to continue to number their volumes and issues accordingly. They each undertook, however, to adopt different ISSN numbers, and to differentiate their appearance by changing the design and colours of their covers. Most significantly, the ‘Glasgow’ *Bulletin* agreed to revert, without any diminution in its renowned breadth of coverage, to the journal’s original title. All the changes agreed between the two *Bulletins* duly came into force. So, from January 2002 there was displayed on the Glasgow *Bulletin*’s new cover the title *Bulletin*

of *Spanish Studies*, below which, to make clear its coverage and the variety of its contents, was its new subtitle: *Hispanic Studies and Researches on Spain, Portugal and Latin America*.¹

At that uncertain time it was impossible to predict whether the reversion to its original title and other changes required by the Terms of Settlement would affect the 'Glasgow' *Bulletin* adversely: whether, for instance, there would be any decline in its subscriptions, in its readership or in the number and quality of the articles submitted for possible publication. Taking an optimistic view of its future (which, happily, turned out to be justified), the General Editors, Ann Mackenzie and Alex Longhurst, decided to expand the journal by increasing its frequency to six issues per year, plus occasional supplements. At the same time, they judged it necessary to strengthen the Editorial Team by bringing in an internationally respected scholar as a third 'General Editor'. They had the highest opinion of James Whiston, who only the year before had accepted their invitation to join the *Bulletin's* Editorial Advisory Committee. So he was their first choice. Without hesitation he accepted their invitation to leave the Editorial Advisory Committee in order to work with them in leading the *Bulletin* and its Editorial Team forward into the twenty-first century. In the years which followed James' fellow General Editors often had cause to count themselves and the journal blessed to have the benefit of his sound professional judgment, not only in editorial and academic matters but in the management of the journal's business affairs.

Within a few years of assuming its original title, the *Bulletin* was already doing well on all fronts; yet, some uncertainties lingered about its well-being in the longer term. Around that time, the three General Editors, who were, *ex officio*, owners of the journal in trust, were offered the opportunity to sell the *Bulletin's* title and goodwill to its Publishers, Taylor & Francis Group. Had this transfer of ownership taken place, the General Editors, assisted by their Team, would have retained full control of editorial and academic matters; but the Publishers would have become wholly responsible for the *Bulletin's* finances and for managing its business affairs. In return for selling their rights to the journal, the General Editors, with their associates, would have received a very large one-off capital sum, arguably sufficient to safeguard the *Bulletin's* interests, academic and financial, for the foreseeable future. During one particular *BSS* Business Committee meeting—held in Senate House, University of London, as these meetings usually were at the time—, while the pros and cons of selling the *Bulletin* were being debated by the editors and publishers, James spoke his mind:

1 For more about the settlement of the dispute, the *Bulletin's* reversion to its original title and other changes, see 'Editorial Preface', *BSS*, LXXIX:1 (2002), 1–6. For the *Bulletin's* previous history and its plans for development from 2002 onwards, see Ann L. Mackenzie, 'The Next Century: The *Bulletin* Goes Forward', *BSS*, LXXIX:1 (2002), 7–32.

'I am an Irishman', said James. 'The fact is we Irish hate to sell the family silver. We feel it is our duty to hold on to it, no matter what, not just as a protection against hard times, but in order to pass it on to our descendants. When all's said and done, the *Bulletin* is our family silver, and we are duty-bound, as its Editors, to keep it safe for passing on to our successors'.

James' words convinced everybody present of their good sense. Then and there, it was agreed that the present Editors would not sell the *Bulletin*, but must retain its ownership in trust until the time came for others to take over editorial responsibility for the journal's well-being and future. And so the right decision was made for the *Bulletin* and for the good of Hispanic Studies everywhere.

Since reverting to its original title in 2002, the *Bulletin of Spanish Studies* has flourished as never before. Its size and frequency have steadily increased; its readership has grown; its already wide interests in diverse fields of Hispanism have broadened even more; and in the process its international reputation has been still further enhanced. A highly advantageous Publishing Agreement entered into with Taylor & Francis in 2003, did much to ensure its long-term financial stability. By 2014, the year in which James resigned as General Editor, the *Bulletin* was publishing as many as ten issues annually, several of which were special or monographic numbers. Its annual income had increased accordingly, so that in its role as a Higher Education charity, the *Bulletin of Spanish Studies* could begin to fund research grants and scholarships in order to promote the development of Hispanic Studies in the years ahead, not only in the United Kingdom but throughout Europe and beyond.

In this connection, sincere thanks are due to the *Bulletin's* Publishers, Taylor & Francis Group, for enabling the journal to set up an annual postgraduate scholarship in Hispanic Studies, which is expected to be awarded for the first time in 2019. The generosity of Taylor & Francis has also made possible the establishment of an annual James Whiston Memorial Prize, to be awarded from 2019 for the best article on any topic accepted for publication in the *Bulletin of Spanish Studies* or in its sibling *Bulletin of Spanish Visual Studies*. This prize, it should be noted, came about owing to Dr David Green, until recently Global Publishing Director at Taylor & Francis Group. It was he who first thought of honouring James in this way, and who convinced the *Bulletin's* Publishers that they 'should be planning and funding a suitable annual award—say a best paper prize', as 'a small but perhaps suitable acknowledgement and tribute' in memory of James Whiston.²

2 Quoted from the email, dated 26 January 2017, sent from David Green, Global Publishing Director, Taylor & Francis Group, to Ann L. Mackenzie, General Editor, *Bulletin of Spanish Studies*.

More will be said about the qualities James brought to the editorship of the *Bulletin* in the co-written article about his life and career which follows. What may suitably be recalled here, however, is the fine talent he had for identifying the correct people to be invited to join the journal's Editorial Team, or to become members of its international Editorial Advisory Committee. It was on James' recommendation that the young Latin Americanist Lesley Wylie, University of Leicester, came into the Editorial Team as Assistant Editor in 2013; since then the journal has greatly benefited from her knowledge and her commitment. Despite being on maternity leave, when she received the invitation to write an article for James' *Festschrift*, she did not delay in sending her acceptance. James had taught Lesley at Trinity College, Dublin and, in her own words, had 'been very supportive throughout [her] career'.³ As it turned out, the article Lesley contributed was the only article received on a Latin-American subject. James could not have been called, by any stretch, a Latin-American specialist. None the less, he had major research interests in the nineteenth-century novel which reached well beyond the Iberian Peninsula. Moreover, in his youth, he once wrote an article on a story by Borges.⁴ In 'Floriography, Sexuality and the Horticulture of Hair in Jorge Isaacs' *María*', Lesley Wylie studies the symbolism of flowers and plants pervading this late nineteenth-century Colombian novel. *María* (1867) is a tragic story of love in which the eponymous heroine, herself frequently likened to flora, spends much of her time in her garden, collecting and arranging flowers as tokens of her love for the first-person narrator, Efraín. Appropriately, there are thought-provoking associations to be discovered between the concerns of this article and the research which her former teacher did 'on Antonio Machado and Machado's evocation of plants particularly, basil'; for in '[m]any of Machado's poems, plants and trees are a source of nostalgia and longing, symbolizing love and lost love, a landscape at once present and inaccessible'.⁵

During James' years as General Editor, at least two new appointees joined the *Bulletin*'s Editorial Advisory Committee as a result of his recommendations: Jason Wilson, University College London, in 2010, and Noël Valis, Yale University, in 2011. 'For James, who left too soon', Noël Valis has contributed to his *Festschrift* a study of 'José Robles, the Spanish Civil War and Hispanism', in which she sheds new light on Robles' career and writings during the 1920s and 1930s, as professor, Hispanist,

3 See email from Lesley Wylie to Ceri Byrne, 2 March 2016.

4 See James Whiston, 'An "Irish" Story of Jorge Luis Borges: *Tema del traidor y del héroe*', *Hermathena. A Trinity College Dublin Review*, CXIV (1972), 23–28. See also, below, email from Edwin Williamson, University of Oxford, to Ceri Byrne, *Bulletin of Spanish Studies*, dated 18 January 2017.

5 Quoted from Lesley Wylie's email to Ann Mackenzie, dated 15 March 2017; and from the second page of her article published in this volume.

illustrator and mediator between two cultures. She examines his focus on the literary relations between Spain and the United States, particularly as revealed through his translations, book reviews and pedagogical publications. She also discusses the attention he paid to Hispanism as a discipline and his endeavours to discern its future scholarly directions.

As was to be expected, several of the *Bulletin's* editors, past and present, have contributed articles to honour its former General Editor. C. Alex Longhurst (formerly General Editor), Ann L. Mackenzie (General Editor) and Ceri Byrne (Senior Associate Editor), all of whom had collaborated with James Whiston for years in editing the *Bulletin*, have co-edited and co-assembled the *Festschrift* in its entirety. For the Introduction, Ann Mackenzie wrote, together with Ciaran Cosgrove, ‘“The Lyf So Short, the Craft So Long to Lerne”: James Francis Whiston (1945–2017)’; while Ceri Byrne has compiled an annotated record of ‘The Publications, Appointments and Awards (1971–2018) of James Whiston’. No doubt Alex Longhurst had in mind James’ interests not only in Galdós but in major novelists productive in other countries around the same time, when he opted to write ‘Of Madness and Mysticism: Prince Myshkin and *Nazarín*’, and to compare the ways in which the spiritual outlook of the protagonists are profoundly dealt with in Dostoyevsky’s *The Idiot* (1868) and Galdós’ *Nazarín* (1895). The last essay James composed on Galdós concerned *Halma*, the sequel to *Nazarín*; and shortly before he became gravely ill he had begun to prepare critical editions of both *Halma* and *Nazarín*.⁶ So Alex Longhurst’s decision to write about *Nazarín* could scarcely have been more apposite. As Associate Editor of the *Bulletin*, Patricia McDermott worked closely for years with both James and Alex in peer-assessing and editing for press not only many individual articles but also several entire issues dedicated to modern Spanish or Hispanic literature, culture and society. In ‘“¡Yunque sonad; enmudeced campanas!”: Antonio Machado and the Forging of a Poetic Conscience of the Race’, McDermott discusses Machado’s rejection of pure art in favour of committed social art, which came about in response to the call from prose-writers of his generation to join in the task of national, moral and political rearmament, in order to create a new secular heterodox nation that would operate in opposition to traditional orthodox Spain. She shows how Machado’s national and social conscience developed not only out of his personal observations and experiences of life in Soria and elsewhere but through the effects on his cultural imagination of the collective vision that he notably shared with Unamuno, Azorín, Baroja and Ortega y Gasset. In this wide-ranging article, McDermott explains how Machado came to be the forerunner of the

6 See James Whiston, ‘Patience and Pragmatism: Galdós’s Rewriting of the Last Four Chapters of *Halma*’, *Anales Galdosianos*, LII (2017), 79–89. James had been commissioned by Pablo Jauralde to do ebook editions of *Halma* and *Nazarín* for the series Clásicos Hispánicos.

committed poets of the thirties—those whom he then joined in defence of the conscience and the cultural war-effort of the Second Republic.

After completing long stints as members of the *Bulletin's* Team of Editors, both Alex Longhurst and Patricia McDermott joined the journal's Editorial Advisory Committee. Even if they had been, with Noël Valis, the *Festschrift's* only contributors, that Committee would have been well-represented. In fact, this was far from being the case. Richard A. Cardwell, Paul Preston and Victor Dixon, all longstanding members of the Editorial Advisory Committee, have also written articles to honour James Whiston. In 'Whatever Happened to Francisco Villaespesa? Further Considerations', Richard Cardwell notes that Villaespesa, though he was a major player in the first *guerra literaria* (c.1898–1902), failed to capture, in his subsequent poetry the new Symbolist style of Jiménez and Machado. Cardwell explains why such a prolific and initially successful poet, despite a few attempts made recently by scholars to reassess his work, still remains at the margins of *modernista* literary history. Paul Preston offers a searching re-assessment of 'A Professional Historian in Private Practice: Hugh Thomas (1931–2017), the Spanish Civil War and Beyond', drawing our attention to 'the way that Thomas' book recounted the history of the [Spanish Civil] [W]ar in a readable and objective style [which] was a devastating blow for the partisans of what they called Franco's crusade and was therefore devoured hungrily by anyone [within Spain] who could get hold of a copy'. Preston reaches the conclusion that Hugh Thomas, 'one of the most productive and wide-ranging historians of modern times',⁷ was 'a purveyor of old-fashioned popular history on the grandest scale, but which was invariably based on considerable scholarship'. James' colleague and friend at Trinity College, Dublin down several decades, Victor Dixon puts on record his personal 'Memories of Plays and a Playwright: Antonio Buero Vallejo', illustrating his insights and recollections through references to selected letters he received from the dramatist, which, reproduced in facsimile, are made publicly available for the first time. Both the dramatist's letters and the recipient's observations cast further light on the plays in performance of Buero Vallejo who, in Dixon's sound opinion, 'though he has been so poorly served by British theatres, was [...] the Ibsen of the end of the twentieth century'.

Victor Dixon is one of several of James' colleagues and friends at Trinity College, Dublin who have contributed to his *Festschrift*. Another is Ciaran Cosgrove who is co-writer of a detailed study of James Whiston's career and publications. Until 1990, when he left Dublin for Glasgow to take up a chair of Spanish at Strathclyde University, Eamonn Rodgers was first James' teacher at Trinity College, then, for nearly twenty years, his

7 Quoted by Preston from Paul Kennedy's review of Hugh Thomas, *Rivers of Gold: The Rise of the Spanish Empire* (see below, Preston, 'A Professional Historian in Private Practice', note 70).

colleague. In 'Militarism and Civil Society: Emilio Castelar and the Quest for Peace in Spain and Europe', Rodgers discusses Spain's First Republic, which was, in his view, 'an experiment doomed to failure from the outset'. A bitter disappointment to Emilio Castelar, the fall of the Republic, as Rodgers shows, not only ended the latter's short-lived presidency but confirmed his lifelong opposition to military intervention in the political life of the nation. Castelar's reputation as a staunch defender of liberty, civil rights and the rule of law won him the admiration of intellectuals throughout Europe, where many were actively campaigning for peace in the face of increasing belligerence from the great powers. Eamonn Rodgers does not doubt Castelar's commitment to peace in Europe; but he argues persuasively that in pursuing the ideal of a peaceful and civil society, the Spanish statesman's main concern was always the internal well-being and order of his own country. Susana Bayó Belenguer, who joined the staff of the Department in TCD at a later stage, came to know James well. In her article, she discusses the earliest 'behind the lines' days of the Spanish Civil War as experienced and recorded by the surrealist poet, 'Mary Low: A Trotskyist with the POUM in Barcelona'. Low's *Red Spanish Notebook*, written jointly with her husband, the Cuban Trotskyist and poet Juan Breá, is one of the few narratives that recount the effects on a major Spanish city of the early stages of the Civil War. Bayó Belenguer discloses that 'Low and Breá were among the earliest to be convinced that, regardless of the outcome of the Civil War, Spain would fall under a dictatorship'. In concluding, she recalls that James Whiston had discovered a similar opinion expressed in Manuel Azaña's *La velada en Benicarló* (written in 1937), which, in his article on that novel, James paraphrased as follows: '[T]he Civil War will solve none of the questions that gave rise to it, because [...] Spain itself will be so enfeebled by the conflict that a dictatorship will be established, no matter who wins'.⁸

The year James retired (2009), the Department of Hispanic Studies in Trinity College, Dublin hosted a conference which had as its principal aim 'to bring together a broad spectrum of experts and young researchers to debate and reflect on the reality for Republicans of losing the Spanish Civil War'.⁹ More than sixty papers were delivered from which just under forty were selected to be edited and published by Susana Bayó Belenguer, with Ciaran Cosgrove and James Whiston, in two double issues of the *Bulletin of Spanish Studies*. So well received were both these double issues that they

8 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 (p. 259).

9 See Susana Bayó Belenguer, 'Introduction' to *Living the Death of Democracy in Spain: The Civil War and Its Aftermath*, ed. with an intro., by Susana Bayó Belenguer, Ciaran Cosgrove & James Whiston (Abingdon: Routledge, Taylor & Francis Group, 2015), 1–6 (p. 1).

were republished through Routledge in two hardback book editions, respectively titled *Living the Death of Democracy in Spain: The Civil War and Its Aftermath* and *Getting It Wrong in Spain: From Civil War to Uncivil Peace (1936–1975)*.¹⁰

In order to retain a broad connection with James's own interests as a scholar, we are proposing that the volume's parameters should be modern Hispanic Literature and Culture, broadly speaking from the mid nineteenth century to the mid twentieth century and covering both Spain and Spanish America.¹¹

The co-editors of James Whiston's *Festschrift* wrote initially in these terms to potential contributors of articles because they considered it only reasonable to give them sufficient freedom in choosing their subject and period, author and genre. At the same time, they supposed or hoped that at least some of the invited scholars would send in contributions which called to mind one or other of James' two principal fields of research. Happily, the co-editors' expectations in this respect were so amply fulfilled that it has proved possible to group the twenty articles received so as to form two thematically coherent sections, each containing ten studies and reflecting James' primary scholarly interests: **Part I. Pérez Galdós, History, Society and the Novel in Nineteenth-Century Spain and Beyond;** and **Part II. Antonio Machado, Poetry, Memory and the Civil War in Spain.**

In **Part I** are to be found articles mainly on Galdós, all contributed by specialists whose work James is known to have greatly admired. '[A] hugely influential figure in the area of Spanish nineteenth-century narrative' starts off **Part I**,¹² with an essay on 'La lección del pedagogo Giner de los Ríos al novelista Pérez Galdós'. Germán Gullón investigates how Galdós succeeded in developing his method of writing so that, in the space of only three years, he turned away from the traditional form of the novel—termed 'la novela tendenciosa'—exemplified by *La familia de León Roch* (1878), in order to compose, in *La desheredada* (1881), 'una novela

10 *Living the Death of Democracy in Spain: The Civil War and Its Aftermath*, ed. Bayó Belenguer, Cosgrove & Whiston (2015) appeared originally under the title '*Agonía republicana*': *Living the Death of an Era. Essays on the Spanish Civil War*, BSS, LXXXIX:7–8 (2012). *Getting It Wrong in Spain: From Civil War to Uncivil Peace (1936–1975)*, ed., with an intro., by Susana Bayó Belenguer (Abingdon: Routledge, Taylor & Francis Group, 2015) was issued originally under the title *Spain's 'Agonía republicana' and Its Aftermath: Memories and Studies of the History, Culture and Literature of the Spanish Civil War*, BSS, XCI:1–2 (2014).

11 Quoted from the letter, dated 15 February 2016, which Alex Longhurst, Ann Mackenzie and Ceri Byrne sent to potential contributors to James Whiston's *Festschrift*.

12 Quoted from James Whiston, *Galdós: Our Contemporary*, The Fifth Annual Pérez Galdós Lecture, 2002 (Sheffield: Univ. of Sheffield, 2002), unpaginated [p. 1]; <<http://gep.group.shef.ac.uk/whiston.html>> (accessed 2 November 2018).

moderna' comparable in quality to those written by Dickens and Balzac. Gullón confirms the general influence on Galdós of the then dominant philosophical ideas generally known as 'el krausismo' and at the same time analyses the profounder effects which Giner de los Ríos had on the development of Galdós' prose fiction, so that in the end 'el novelista abandonará la novela tendenciosa [...], para asumir que las realidades del hombre no son las que ofrecen las ideologías cerradas, sino las que enseña la vida'. Completing **Part I** is an article written by Rodolfo Cardona, 'who may be called the father of modern Galdós studies, having founded the scholarly journal *Anales Galdosianos* and the Asociación Internacional de Galdosistas'.¹³ On this occasion, however, Cardona chooses to write more generally about '*Don Quijote y la novela moderna*', offering insightful reasons why Cervantes' masterpiece, arguably 'la novela más importante de todos los tiempos', contains 'las semillas de lo que luego fructificó en el desarrollo de la novela moderna tal y como se practica hasta nuestros días'.

Of the eight other essays which make up **Part I**, three—by Alex Longhurst, Eamonn Rodgers and Lesley Wylie—have already been referred to. Four of the five still to be commented upon are concerned, in diverse ways, with Galdós, while the fifth deals with Blasco Ibáñez. In 'A Tale or Two of One City: San Sebastián (1884–1885) by Benito Pérez Galdós', Peter A. Bly discusses the novelist's various treatments of this northern seaside resort in a travel article and in two of his novels, *La de Bringas* and *Lo prohibido*. As it happens, no other novel by Galdós, except perhaps *Fortunata y Jacinta*, engaged the scholarly attention of James Whiston as much as did *Lo prohibido*, on which he published, besides many articles, two critical editions and a full-length monograph reconstructing the early stages of the novel's composition. As Bly shows, it is in Chapter XIX of *Lo prohibido*, while admiring the visual charms of San Sebastián, that Galdós gives fullest expression to his criticism of the *élite* members of Madrid society who came to that resort to spend their summer vacation in sexual dalliance and other frivolous activities. Moreover, as Bly explains, it is in and through elaborating that same chapter that the novelist supplies extra complexity to the meaning of *Lo prohibido* and greater depth to its format.

The current editor of *Anales Galdosianos*, in which James published some of his most original articles, has contributed a concise but thoughtful essay on 'La trama de Víctor: aspectos del arte galdosiano en *Miau*'. In analysing Víctor Cadalso's crucial role in the development of the plot in *Miau*, Alan Smith is reminded of the part played by Iago in causing the tragedy of *Othello*. Interestingly, in 'esta cruel y devastadora historia galdosiana' Smith detects underlying traces of an ambiguity that was to become the defining feature of discourse in the modern novel.

13 Quoted from Whiston, *Galdós: Our Contemporary* [p. 1].

For Linda Willem, as she compares and contrasts 'Writing and Adapting Disability: Galdós' *Marianela* and Pablo Messiez's *Los ojos*', the original novel serves as a continuous point of reference. Willem explores how the twenty-first-century Argentinian dramatist Messiez sets about updating the content and themes of Galdós' late nineteenth-century novel to suit the tastes and preoccupations of present-day audiences. The intention of the novelist was to challenge and discredit how disability was generally represented in the literature of his day. In his drama, Messiez consciously discards Galdós' intention and shifts the focus from disability to nationality, transforming Nela and her mother into Argentine immigrants living in Spain; and he is intent on explaining the sense of otherness and the stigma of foreignness which they experience.

In 'The Meaning of Words: The Art (or Artlessness) of Communication in Galdós' *Torquemada en la hoguera* (1889)', Rhian Davies builds on previous work by James Whiston to establish the nature and closeness of the connection between the novelist's precise use of language and his acute reflections on Spanish society. Using *Torquemada en la hoguera* as a case study, she discusses Galdós' constant search for the 'precise word' needed for the context in question and his interest in exploring how words cause misunderstandings and can be used by some characters to deceive others. She examines, too, the author's sensitive use of non-verbal methods of communication. Her study illuminates, in the process, Galdós' dissatisfaction with the falseness and superficiality of the *fin de siglo* society he portrays. In helping us to understand why the novelist's style was undervalued during his lifetime, Davies provides us with new insights into Galdós as an innovator in the mode and method of composing the nineteenth-century realist novel.

In 'Ética del trabajo, ociosidad y alcohol en *Cañas y barro* de Vicente Blasco Ibáñez', rather than merely writing one more essay interpreting Blasco's novel as a product of the literary vogue for Naturalism, Teresa Fuentes Peris prefers to examine *Cañas y barro* in light of 'los debates sobre el trabajo, la vagancia y el alcohol que circulaban en las últimas décadas del siglo XIX y principios del XX, tanto entre las clases en el poder como en el seno de la izquierda política'. Fuentes accepts that in *Cañas y barro*, as in other novels he sets in Valencia, Blasco presents his readers with 'una serie de personajes extremadamente laboriosos [...] frente a otros que viven sumidos en la pereza y la borrachera'. Nevertheless, as she shows, the author's intention is far from being straightforwardly to extol the work ethic. Certainly he severely criticizes idle, disorderly and drunken lives. But, '[e]l mensaje que la novela parece transmitir es que el trabajo también puede llegar a "intoxicar": como el alcohol, se puede volver adictivo'.

Of the ten articles in **Part II. Antonio Machado, Poetry, Memory and the Civil War in Spain**, only four remain to be commented upon, all

of them on poetry: three focus on Antonio Machado, while the fourth concerns Miguel Hernández. In her study of 'Emblematics in Antonio Machado's Poetry', Xon de Ros selects for special analysis several of Machado's most emblematic poems, using well-chosen illustrations reproduced from emblem books to help explain the visual nature and the meanings of their central images. The soap-bubble, representing the transience and futility of human endeavours, is one of the images selected to remind us how the emblem can be used to promote the poet's creative engagement with images, while allowing him to base his poems on ethical principles. Xon de Ros' interpretations serve to reveal how, in his emblematic poetry, Machado uses his talents for pictorialism, wit and paradox to transcend the perceived limits of rational thought.

In 'Lectura escolar, canon y nación: Machado en la antología de Montero Alonso', Reyes Vila-Belda discusses the poems of Machado selected for inclusion in Montero's anthology, which was compiled (c.1928) and published (1930), for obviously nationalistic and patriotic motives, as a reader to be studied in the nation's schools. As Vila-Belda observes, it must have been pleasing for the poet to see some of his poems appear alongside selections from the works of Cervantes and San Juan; that degree of public recognition would have helped confirm his own literary, indeed canonical status. Nevertheless, the poems included, presumably chosen by the poet himself, show that he did not wish to appear to be supporting, the nationalistic opinions which the anthology had been compiled to propagate. In Vila-Belda's words: 'los poemas que [Machado] escogió son un claro esfuerzo para evitar que su obra se identificara con la ideología que proclama la colección'.

In '“agitarse entre creencias contradictorias”/“out of the quarrel with ourselves”: Republican Theory in the Writings of Antonio Machado and W. B. Yeats', James Heaney finds in the works of both these introspective poets a 'strong association with the people, landscapes and heritage of their respective countries, and with the “tragic” political upheavals that occurred in Spain and Ireland during their lifetimes'. Heaney refers to Athenian republicanism to illuminate key aspects of both writers' political thinking, which he analyses and compares under three headings: freedom, equality and fraternity. He suggests that the dialogical model of selfhood which finds expression in the writings of Machado and Yeats parallels the republican concept of the *polis* as a community of interdependent citizens searching to achieve the 'good life' together. In his perceptive summing-up, Heaney observes that '[t]he distressing truths that Yeats' and Machado's works sometimes give expression to are part of the reality of human experience. By communicating them, these writers acted as the “conciencia vigilante” of their respective communities and, indeed, of humanity as a whole'.

Rafael Alarcón Sierra discusses the writings of another Civil War poet, and in particular a poem from the collection *Viento del pueblo*. In ‘“Visión de Sevilla” de Miguel Hernández: guerra y tradición lírica’, he analyses in depth the poem’s aesthetic, stylistic and didactic functions, while situating it within its political, military and historical context. The article begins by summing up the poem’s main purpose, which ‘es arengar a la población andaluza y al ejército republicano del sur, elevar su moral, su valentía y su combatividad, convencerlo de que su victoria bélica no solo es justa, sino también inevitable’. Illuminating comparisons are drawn between Hernández’s ‘Visión de Sevilla’, and Lorca’s ‘Romance de la guardia civil española’, from which and from the ‘Romance sonámbulo’ Hernández could well have derived inspiration. Alarcón Sierra also points to possible influences on Hernández from Pascual Pla y Beltrán’s ‘La reconquista de Granada’, another Civil War writer whose poems were enriched by imaginative elements reminiscent of Lorca. As Alarcón Sierra says at the finish: ‘En cualquier momento de la historia, hasta en los más difíciles, la literatura no deja de mostrar la vitalidad de su tradición’.

The **Epilogue** which brings this *Festschrift* fittingly to its end, contains one more article dealing with Spanish Civil War poetry, written by James Whiston only months before he died. In July 2016, to commemorate the eightieth anniversary of the outbreak of Spain’s Civil War, a conference was held in Senate House, University of London at which James had been invited to deliver a keynote paper; regrettably, illness prevented his participation.¹⁴ Published here for the first time, the paper he had intended to deliver discusses, in light of Joseph S. Nye’s thesis, ‘The Word and the War: “Soft Power” and “Hard Power” in Three Republican Poems of the Spanish Civil War’. The article reveals that all three poets—Miguel Hernández, in ‘Rosario, dinamitera’, Manuel Altolaguirre, in ‘A Saturnino Ruiz, obrero impresor’, and Antonio Machado, in ‘A Lister, jefe en los ejércitos del Ebro’—are concerned to advocate the use of mainly ‘soft power’ with some ‘hard power’ thrown in as the surest means by which to advance their Republican cause. Whiston also shows that it is above all the exuberantly imaginative imagery they employed to communicate their political message to their Republican comrades which empowered each of them to transcend, in his own distinctly personal fashion, the specific, anecdotal event or circumstance that had inspired the poetic composition: an accident with dynamite; a man’s death in action; a colonel’s letter from the battle-front.

The words James Whiston chose to begin his last research paper are impressive:

¹⁴ For further details about this conference, see, under Epilogue, CAL, AM & CB, ‘The Word and the War’.

When one does research into the Spanish Civil War it never really lets one go. Perhaps it is the shock for a literary specialist of dealing with a tragic real-life cataclysm which becomes impossible to put out of one's mind.

His conclusion is equally so, for he reminds us of what Machado said, at the end of 1938, about how the poet believed the outcome of the Civil War should be understood:

Esto es el final [...]. Para los estrategas, para los políticos, para los historiadores todo estará claro: hemos perdido la guerra. Pero humanamente, no estoy seguro ... Quizá la hemos ganado.

Listed in the **Tabula in Memoriam** will be found not only the names of the *Festschrift's* editors and contributors but those of many other Hispanists from the United Kingdom and Ireland, from Spain and from elsewhere in the world who wished to express in this way their esteem and affection for James Whiston, as colleague, scholar, friend and human being. When news of his grave illness and death first reached the *Bulletin's* Editorial Advisory Committee, many of its members sent messages expressing their sorrow and condolence. Characteristic of these heartfelt messages are the emails reproduced below:

From: Professor Philip Deacon, University of Sheffield,
To: Ann Mackenzie and Ceri Byrne, *Bulletin of Spanish Studies*,
9 January 2017

Dear Ann and Ceri,

I am [...] shocked at the news about James. He was the newest teaching recruit to the Spanish Department at Trinity Dublin when I went there to do my PhD, so I got to know him reasonably well during my three years of postgraduate research. Because of Sheffield's Galdós project Jim (as the undergraduates at TCD used to call him) came to Sheffield to examine, as well as lecture, and I once had the privilege to be co-examiner with him.

As both of you know he is the perfect gentleman, always warm and affable, and a scholar one can unreservedly admire.

[...]

With all best wishes,

Philip.

From: José María Ruano de la Haza, Professor Emeritus, University of
Ottawa

To: Ceri Byrne, *Bulletin of Spanish Studies*, 19 January 2017

Dear Ceri,

I am very sorry to hear of the death of James Whiston. Although I never had the pleasure of meeting him in person, we corresponded on academic matters and I always thought of him as a true gentleman and scholar. He will be missed.

Please convey my condolences to his family.

José

From: Professor Richard Cardwell, University of Nottingham

To: Ceri Byrne, *Bulletin of Spanish Studies*, 20 January 2017

Dear Ceri and the Team,

It is with great sadness I learn of James' death.

It will be a great loss to the *Bulletin* given his services and enthusiasm over the years. I feel sure he will be greatly missed. As a friend and colleague in the same field I sense the loss to scholarship [of what] James could have continued to offer in his work on the late nineteenth-century novel, from which I have learned much in my teaching of the period.

As a token of our general affection, I am delighted the project [i.e., the *Festschrift*] will go ahead. [...]

For the meantime, my thoughts go with you all.

As ever,

Richard

From: Edwin Williamson, King Alfonso XIII Professor of Spanish
Studies, University of Oxford

To: Ceri Byrne, *Bulletin of Spanish Studies*, 18 January 2017

Dear Ceri,

I was greatly saddened to receive this news. James was a colleague of mine when I started my career at TCD in 1974, and I have fond memories of him as a kind and friendly man. Strangely, I recently chanced to come across an off-print which James gave me all those years ago on 'An Irish Story of Jorge Luis Borges: *Tema del traidor y del héroe*'. James concluded with the assertion that the story 'expresses

some of the writer's positive ideas with regard to the role of art in people's lives and the redeeming quality of a stoic acceptance of death'.

May he rest in peace.

Yours as ever,

Edwin

From: Joan Oleza, Universitat de València

To: Ceri Byrne, *Bulletin of Spanish Studies*, 22 January 2017

Apreciados *BSS* Editors,

La noticia de la muerte de James me pilla desprevenido, no la esperaba, y me produce una grave tristeza. James fue un colega siempre recibido con alegría en los congresos internacionales galdosianos, de cuyo comité científico yo formé parte durante muchos años.

Y conspiró conmigo para el homenaje a Victor Dixon que organizó el Proyecto TC/12 Consolider.

Seguí siempre con interés sus publicaciones y su actividad en el *BSS*.

Lamento profundamente su prematura desaparición.

Joan Oleza

As an expert and dedicated General Editor, James Whiston made an indispensable contribution to the *Bulletin of Spanish Studies* during a critical period in its long history. All contributors have worked hard to ensure that this *Festschrift* is worthy of James and of the quality of his scholarship. In its passing, time will tell whether the contents of this volume issued in his memory will bring to bear on Hispanic Studies worldwide the degree of influence which James Whiston's publications will surely continue to exercise for many decades to come.*

* Disclosure Statement: No potential conflict of interest was reported by the author.