

Sources

The thesis will examine how international influences and transnational connections played out in different spheres of Catalan cultural nationalism focusing on formerly unused sources of theatre makers, journalists, folklorists, music directors, and photographers. Two main questions guided the analysis of the material:

1. Which groups used international contacts and trends to shape the ways in which Catalan nationalism was defined and why?
2. How were international influences transformed and adapted for the redefinition of Catalan nationhood between 1880 and 1920?



'Nationalism is not a localist movement to gather people but is universal and manifests itself everywhere as a sign of resurrection and of power.'

(Jean Pélissier, 1912)

What different forms of international contacts existed?

1. Direct contacts to other nationalist groups and artists through personal correspondence, visits, common commemorations and manifestations of solidarity
2. Indirect influences and contacts through international conferences, exhibitions, cultural competitions and the circulation of books



Mapping 'Inter-Nationalism' Mechanisms and Dynamics

1. Inter-Nationalism as a Mechanism for Cultural and Political Recognition

Inter-Nationalism was used to gain **political legitimacy** and **cultural recognition** across the world. Through cultural events, exhibitions, political organisations and individual contacts, Catalan artists were reaching out to other nationalists.



A mixture between foreign and Catalan symbols was used to establish **parallels between the different contexts** to attract new groups within Spanish society and to gain attention and recognition from foreign nationalists.

2. Inter-Nationalism as a Mechanism of Self-Evaluation

Through demonstrations, common commemorations and letters of solidarity to other nationalist movements, for example, Catalan nationalists assessed their own national movement in time and space.

Here: Message of solidarity sent to France during WWI. Similar messages were sent to Poland, Belgium during those years and to Finland, Greece, the Transvaal movement and Ireland in the late 1890s.



3. Nationalism as a Motor for Modernisation for Catalonia and Spain.

For many modernist artists nationalism presented itself as an **international movement for political, economical and social progress**. Nationalism was perceived as a **competitive factor** in the international system.

Ibsen as an ultimate **model to combine revolutionary art making with politics**.

His works *"cried out for the independence of the small nations"* (Cortada, L'Avens 1892)

"Ibsen and Wagner are the models for everyone who does not want to stay behind" (Cortada, L'Avens 1891, 1892)

National art as means to transform Spanish society and **nationalism as synonym for progress**.

