

ENCYCLOPEDIA OF  
ROMANTIC NATIONALISM  
IN EUROPE

AN INITIATIVE OF THE  
**STUDY PLATFORM ON INTERLOCKING NATIONALISMS**

**S · P · I · N**

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*Study Platform on Interlocking Nationalisms*

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This outline consists of:

- Notes on time path and planning
- Short table of contents
- Brief description of scope, size and structure
- Detailed and annotated survey contents

For background, information and feedback:

[www.spinnet.eu](http://www.spinnet.eu)

*Version 7 (June 2009)*

## NOTES ON TIME PATH AND PLANNING

- The scope and structure of this Encyclopedia has conceptualized since mid-2008; the conceptualization stage is now concluded (mid-June 2009). This concept (version 7) is considered the basis for actual editorial work, to be adjusted only in the final selection of individuals itemized in section three. Later adjustments during the editorial preparation process are envisaged only when and if endorsed by the Editorial Council and the publisher.
- An Editorial Council is being established, for which suitable colleagues and specialists are being identified and invited between 1 June and 1 September 2009. This Editorial Council will consist of specialists [a] in the nineteenth-century history of the various regions of Europe and [b] in the nineteenth-century history of various cultural fields and institutions.
- The process of identifying possible authors and commissioning articles and (sub-)entries to them has begun on 1 June 2009. 75% of all entries is to have been commissioned to an author by 31 December 2009.
- A Contents Managements System has been set up.
  
- The Encyclopedia is to be completed and ready for printing by 31 December 2014.
  
- Exploratory discussions with various reputable publishers have been initiated in early 2009. A definitive publishing arrangement will be made between 1 July and 31 December 2009.
  
- It is envisaged to publish the Encyclopedia both as a book (possibly in a two-volume cassette) and in online-searchable form.
  
- This project is being financed from the resources of the *Study Platform on Interlocking Nationalisms*; SPIN will explore the possibility of also financing the distribution of a certain number of free copies to university libraries with limited means.

# ENCYCLOPEDIA OF ROMANTIC NATIONALISM IN EUROPE

## *Contents outline*

### **0: INTRODUCTION**

- 0.1 *'Romantic'* Nationalism
- 0.2 Romantic *'Nationalism'*
- 0.3 *'Europe'*: Scope and rationale
- 0.4 *'Encyclopedia'*: A user's guide

### **1: TRENDS**

(each with sub-entries by culture)

- A Language interest
- B Text editions
- C History-writing
- D Historical literature
- E History painting
- F Patriotic poetry and verse
- G Critical writing
- H Bible or world classics translations
- I Antiquarianism, archeology
- J Manners and customs
- K Oral literature
- L Mythology
- M Ethnography and ethnicity
- N Folk music
- O National-classical music
- P Sports
- Q Dress, design, architecture
- R Rusticity in literature
- S Rusticity in visual arts
- T Commemorations, festivals
- U Education

### **2: ASSOCIATIONS AND INSTITUTIONS**

(each with sub-entries by country)

- A Separatist conspiracies and *Tugendbund*-style reformist societies
- B Sports/Athletics associations
- C Choral societies
- D. Theatrical societies
- E Literary societies, reading clubs, book clubs
- F Publishing ventures / periodicals
- G Language interest societies
- H Historical societies
- I Other scholarly or cultural (preservationist, traditionalist) societies and other associations with a nationally mobilizing side effect, incl. religious pressure groups, trade union- related groups, temperance societies etc.
- J Museums
- K Universities, university chairs
- L Other government-initiated cultural or scholarly institutions with a nationally mobilizing side effect

### **3: INDIVIDUALS**

with entries by name

### **TABLES: CONNECTIONS/ILLUSTRATIONS/COLOPHON**

- T1 Categories of individuals (with sub-entries)
- T2 Chronologies, timelines
- T3 Correspondences
- T4 Maps, networks
- T5 Portraits
- T6 Reproductions
- T7 Bibliography
- T8 Index of contributors' initials
- T9 General index of names and places

## SCOPE, SIZE AND STRUCTURE

The encyclopedia is estimated to run to ca. 1500-2000 pages (large octavo, double-column). It consists of three main parts, preceded by an **Introduction** and followed by a section of **Tables**. It covers the spread of Romantic Nationalism in Europe in the long nineteenth century, with some attention to the pre-1789 run-up and the post-1918 outflow. Romantic Nationalism is foregrounded

- as an autonomous force in European nation-building (not as a side effect of political or social developments);
- as a transnational process with influences and initiatives spreading from country to country;
- as a multi-media process spreading from one cultural field to another.

The **Introduction** (ca. 8000 words, 50 pp.) outlines the subject of the encyclopedia, clarifying the notion of Romantic Nationalism, the European scope, and encyclopedia's structure of the encyclopedia. It will situate the encyclopedia in the current state of research in nationalism studies.

**Part one** (planned size: *c.* 50 essay-length entries of 10-20 pp., 150 medium-sized entries of 1-4 pp., 600 brief entries of 1/2-1 p., totalling *c.* 1300 pp.) covers various cultural

trends (interests and initiatives) in Romantic Nationalism. These are grouped and identified as per the 'Cultivation of Culture' matrix elaborated in Leerssen 2006 (\*), here reflected in *c.* 20 categories. Each category opens with a substantial introductory survey essay of Europe-wide scope, followed by brief entries itemizing activities, events and developments for the various cultural traditions.

[\*] **note:** In some cases, there will be substantial common ground between the intellectual and cultural trends covered in this section, and the cultural associations covered in **Part two**. There will be adequate cross referencing; in this section the emphasis will be on intellectual, conceptual, iconographic and symbolical aspects (what parts of culture were invested with national representativity and importance, why, and how), while the social repercussion of these trends is the subject of **Part two**.

**Part two** (envisaged total size: ca. 12 large surveys with sub-entries, 200-250 pp.) covers associations and societies for national-cultural pursuits, from choirs and reading clubs to sports associations. Since these ventures take place as forms of sociability in a public sphere, they have been arranged by country or state. The organizing principle here is regional one, since many of these ventures straddle

successive political and constitutional systems. In the case of multi-ethnic states (Ottoman, British, Spain), the culturally different regions (many of which gained independence) are listed separately, while the 'heartland' is subsumed under the main heading unless a specific particularism is involved. (*e.g.*, a given cultural association can be anglocentrically British, or else narrowly English in scope.) There will be ample cross-references (cf [\*] **note to Part one**); the result will do justice to the ambiguities, contradictions and complexities of historical developments while still ensuring organizational clarity.

**Part three** (envisaged total size: *c.* 950 entries, 400-500 pp.) lists key individuals in nineteenth-century Romantic Nationalism in alphabetical order. Names include [1] those who manifested and disseminated a minority culture; [2] those who in metropolitan cultures strengthened romantic historicism and nativist nationalism. Political activists have been included only inasmuch they were active in the field of cultural consciousness-raising. Special emphasis is placed on the 'nodal' position of individuals in cross-currents between countries and cultural fields. Therefore (and because many were active across borders or in situations of constitutional uncertainty or changeability) names have not been subdivided by nationality; nor have they been subdivided by sphere of activity (philology, literature, arts

etc.) since many of them were active in more than one field. Part three thus has to some extent the character of a gazetteer. The entries may be very concise (only ca 50 words) , or (in the case of more influential or prolific individuals such as Walter Scott or Jacob Grimm) more extensive. (Cf. also the notes on editorial policy appended to the name-list given below.)

The selection aims to represent the various nationalities, cultural trends and activities, and to reflect the relative importance and influence of certain cohorts from different parts of Europe.

Their various connections and cross-currents are outlined in various **Tables** (covering ca. 100 pp.) by nationality and field of activity, social background etc. These function as thematic indexes to the individuals concerned.

There will be illustrations: maps, portraits of individuals, pictures of statues and monuments, reproductions of history-paintings and of book pages. Reproduction rights will be obtained for all material that is neither public domain nor produced in-house.

(\*) Reference Leerssen 2006: Joep Leerssen, 'Nationalism and the Cultivation of Culture', *Nations and Nationalism* 12.4 (2006): 559-578; also elaborated on the website [www.spinnet.eu](http://www.spinnet.eu).

**PART ONE:  
INTELLECTUAL AND CULTURAL TRENDS**

A	Language interest
B	Text editions
C	History-writing
D	Historical literature
E	History painting
F	Patriotic poetry and verse
G	Critical writing
H	Bible or world classics translations
I	Antiquarianism, archeology
J	Manners and customs
K	Oral literature
L	Mythology
M	Ethnography and ethnicity
N	Folk music
O	National-classical music
P	Sports
Q	Dress, design, architecture
R	Rusticity in literature
S	Rusticity in visual arts
T	Commemorations, festivals
U	Educational initiatives

— Each of these trends will be outlined in a substantial introductory survey essay of Europe-wide scope, followed by brief entries itemizing activities, events and developments for the various cultural traditions. These cultural traditions (*listed on the facing page*) have been grouped by language/nationality rather than polity/state, since the trends in question pertain primarily to cultural consciousness-raising in the various languages and cultural traditions in Europe. Accordingly, the subdivision is by language/culture, as grouped by language family so as to accommodate taxonomical ambiguities, played out in the nineteenth century, around the relations between the various Slavic, Germanic, Romance and Celtic traditions.

— An array of *c.* 50 linguistic categories across *c.* 20 trends makes for some 1000 possible entries. Some of these will be very substantial (e.g. the introductory survey essays, or the discussion of history-writing in French, or German linguistics and philology); others nonexistent or very short (e.g. history-painting on Latvian themes); the ‘Other’ category may in many cases not be itemized, but can if needed accommodate occasional coverage of small categories (Luxemburgish, Cornish, Arumanian, Walloon). On the whole, regionalist trends will not be covered separately but (where relevant) as part of the national categories, unless they claimed specific, separate identities and/or developed into national movements.

— There will in some cases (e.g. sports, folklore, music) be substantial common ground between the intellectual and cultural trends covered in this section, and the cultural sociability covered in **Part two**. There will be adequate cross-referencing. In this section the emphasis will be on intellectual, conceptual, iconographic and symbolical aspects (what parts of culture were invested with national representativity and importance, why, and how), while the social repercussion of these trends is the subject of **Part two**.

## SUBDIVISION STRUCTURE OF EACH OF THE SECTIONS (A - U) OF PART ONE

01: introductory survey essay

clt01: CELTIC (general, pan-Celtic)

clt02 : Breton

clt03: Irish gaelic

clt04: Scots gaelic

clt05: Welsh

clt99: other

grm01: GERMANIC (general, pan-German)

grm02: Danish

grm03: Dutch

grm04: English

grm05: Faroese

grm06: Flemish

grm07: Frisian

grm08: German

grm09: Icelandic

grm10: Norwegian

grm11: Swedish

grm99: other

rmn01: ROMANCE (general)

rmn02: Catalan

rmn03: French

rmn04: Galego

rmn05: Italian

rmn06: Occitan

rmn07: Portuguese

rmn08: Romanian

rmn09: Spanish

rmn99: other

slv01: SLAVIC (general, pan-Slavic)

slv02: Bulgarian

slv03: Croat

slv04: Czech

slv05: Macedonian

slv06: Polish

slv07: Russian

slv08: Serb

slv09: Slovak

slv10: Slovene

slv11: Sorbian

slv12: Ukrainian

slv99: Other

oth01: Albanian

oth02: Basque

oth03: Estonian

oth04: Finnish

oth05: Greek

oth06: Hungarian

oth07: Latvian

oth08: Lithuanian

oth09: Maltese

oth99: other

### NOTES:

— The .01 sections listed in capitals (CELTIC, GERMANIC, ROMANCE and SLAVIC) cover areas of interest affecting entire language families, e.g. those of a comparative-philological or pan-nationalist nature.

— In different sections, some or many of these subdivisions will be brief or (if they address trends unattested or negligible in certain cultural traditions) skipped.

## NOTES ON THE VARIOUS THEMES (SECTIONS A-U) ITEMIZED IN PART ONE

- A: Language interest.** The impact of the Indo-European model and the comparative-historical method gives a historicist-taxonomical thrust to Herder's slightly earlier ideas on language and national character, affecting all European nationalities.
- B: Text editions.** Entries cover the retrieval and publication of older texts. Oral literature will be covered separately. *Forgeries* (i.e. purported editions of fabricated texts) will be separately highlighted in this section.
- C: History-writing.** Entries cover popular as well as academic history-writing, foregrounding interactions with other manifestations of national historicism. The writing of literary histories is also included in the scope of this section.
- D: Historical literature.** Entries cover historical novels and national tales, but also historically-themed narrative poetry and historical drama and thematic cross-overs with history-writing and with other media featuring national historicism (opera, painting).
- E: History painting.** Entries will cover academic history-painting as focused on national (rather than biblical or classical) history, and older (as opposed to recent) history.
- F: Patriotic poetry and verse.** Entries cover both written poetry and verse intended primarily for song, focusing on well-known poets and socially influential texts.
- G: Critical writing.** Entries survey the more influential examples of nationally activist cultural and political criticism, manifestos for the establishment of national literature or the revival of national language/culture, and the writing of literary histories.
- H: Bible or world classics translations.** Entries will deal with attempts to prove the value of subaltern or denigrated languages by adapting established canonical texts into them in the course of the nineteenth century. The focus is therefore on minority languages, but the German romantic cult of Luther and translations of Shakespeare, Calderón and Cervantes provide a starting-point.
- I: Antiquarianism, archeology.** Entries deal with amateur or scholarly interest in antiquity as evidence of the nation's ancient roots or long-standing presence, focusing especially on (pre-)historic sites and material remains invested with national symbolic value.
- J: Manners and customs.** Entries trace the growth of folklore studies and the interest in demotic cultural practices and superstitions.
- K: Oral literature.** Entries deal with the collecting and editing of oral epic, balladry and folktales. There will be cross-referenced overlaps with sections B (text editions) and N (folk music).

**L: Mythology.** This section deals with the attempt (usually academic in setting and comparative in approach) to reconstruct ethnically-related pagan belief systems from epic and legendary texts and from popular culture. This section will have fewer entries focused on individual nationalities since the main thrust of mythology is comparative.

**M: Ethnography and ethnicity.** Entries deal with nineteenth-century interest in the nation's physical anthropology: cranial shapes, racial origins etc.

**N: Folk music.** Entries deal with the recording of popular traditional music and interest in folk instruments and song.

**O: National-classical music.** Entries trace the attempts by classical composers, from Weber and Smetana to Sibelius, to render their music nationally distinct and part of a specifically national culture. The main emphasis is on instrumental-orchestral music and opera. Musical societies and festivals with a patriotically or nationally mobilizing function are covered in (and cross-referenced with)

### **Part Two**

**P: Sports.** Entries look at the national reinvestment of existing sports (skating, skiing in the Nordic countries, bullfighting in Spain) as well as the development or invention of freshly 'national' sports (Basque country, Ireland). The social organization of national-athletic activities, from German *Turnvereine* to the Czech *Sokol*, is covered in (and cross-referenced with) **Part Two**

**Q: Dress, design, architecture.** Entries will cover the adoption, by the elite and middle classes, of demotic dress as nationally distinct; as well as the canonization of traditional design of other material objects, including (last but not least) 'national' styles of architecture and interior decoration.

**R/S: Rusticity in literature / visual arts.** The preoccupation with rustic landscapes and peasant themes is so universal in (late-)nineteenth-century literature and art that these two sections can only address selected salient examples of the specifically nationalist instrumentalization of this trend, and its place alongside (and complementing) the thematization of the national past (sections D en E).

**T: Commemorations, festivals.** Entries will cover commemorations (e.g. centennial celebrations) of national events and figures, as well as large consciousness-raising gatherings of a cultural nature (e.g. choral festivals, Slavic or Celtic Congresses).

**U: Educational initiatives.** Entries will deal with initiatives towards the teaching of the nation's language, literature and history and the nationally-inspired founding of schools and universities. This can be traced in government-endorsed or government-initiated policy (in established states) or in individual or collective activism (in minority cultures). Motivations range and develop from Enlightenment-patriotic 'public benefit' to nationalist consciousness-raising.

## PART TWO: ASSOCIATIONS AND INSTITUTIONS

- A Separatist conspiracies and Tugendbund-style reformist societies
- B Sports/Athletics associations
- C Choral societies
- D Theatrical societies
- E Literary societies, reading clubs, book clubs
- F Publishing ventures / periodicals
- G Language interest societies
- H Historical societies
- I Other scholarly or cultural (preservationist, traditionalist) societies and other associations with a nationally mobilizing side effect, incl. religious pressure groups, trade union- related groups, temperance societies etc.
- J Museums
- K Universities, university chairs
- L Other government-initiated cultural or scholarly institutions with a nationally mobilizing side effect

— Each of these types of sociability and cultural-public organization will be outlined in a substantial introductory survey essay of Europe-wide scope, followed by brief entries itemizing activities, events and developments in various countries (*listed on the next page*). These have been grouped regionally, since many of associations and institutions straddle successive political and constitutional systems. In the case of multi-ethnic states (Ottoman, British, Spain), the culturally different regions (many of which gained independence) are listed separately, while the ‘heartland’ is subsumed under the main heading unless a specific particularism is involved.

— Some country-specific entries will be very substantial, others nonexistent or very short (e.g. universities in Malta); the ‘Other’ category may in many cases not be itemized, but can if needed accommodate occasional coverage of small categories (Luxemburgish, Cornish, Arumanian, Walloon). On the whole, regionalist trends will not be covered separately but (where relevant) as part of the national categories, unless they claimed specific, separate identities and/or developed into national movements.

— There will in some cases (e.g. sports, folklore, music) be substantial common ground between the intellectual and cultural trends covered in this section, and the cultural sociability covered in **Part two**. There will be adequate cross-referencing. In this section the emphasis will be on intellectual, conceptual, iconographic and symbolical aspects (what parts of culture were invested with national representativity and importance, why, and how), while the social repercussion of these trends is the subject of **Part two**.

## SUBDIVISION STRUCTURE OF EACH OF THE SECTIONS (A - L) OF PART TWO

Survey article	German/Habsburg Central Europe	Italy
	- Germany	- Malta
Ottoman / South-Eastern Europe	- Hungary	
- Greece	- Czech lands	Spain
- Romania	- Slovakia	- Basque country
- Serbia	- Slovenia	- Catalonia
- Bulgaria/Macedonia	- Croatia	- Galicia
- Albania		
- Turkey	Low Countries	Portugal
	- Netherlands	
Russia / Eastern Europe	- - Friesland	Switzerland
- Ukraine	- Belgium	
- Lithuania	- - Flanders	other
- Latvia	- - Wallonia	
- Estonia	- Luxembourg	transnational
- Finland		- Philhellenism
	British Isles / England	- Pan-slavism
Poland	- Scotland	- - Illyrianism
	- Ireland	- Pan-celtism
Sweden	- Wales	- Scandinavianism
- Norway		
	France	
Denmark	- Brittany	
- Iceland	- Languedoc	

## PART THREE: INDIVIDUALS

### NOTES:

— The selection will cover c. 10-30 representative individuals per nationality, with fewer representatives for very small nations (Saami, Luxembourg, Malta), and more (50-70) for very important countries. Representation is not strictly proportionate to size: nationalism was more strenuously asserted and cultivated in Ireland and the Baltic than in Portugal. The 'Tables' section T1 will provide an index grouping names by country and nationality.

— The selection is to some extent fluid during the early stages of the editorial process. Representative and influential individuals from other cultural fields (folklore, painting, music, architecture etc.) will be included on the advice of the Editorial Committee. The present selection covers ca. 750 names, ultimately to be expanded to *a maximum* of 1000. Some names may be de-selected for **Part three** if, during editorial progress, it transpires that their activities can be subsumed sensibly under a relevant section in **Part one** or **Part two**. In that case the individual in question will be accessible by index (9 in the '**Tables**' section). Editorial policy will aim to balance, as far as possible, future elisions and inclusions so as to ensure an adequate, balanced and representative coverage of the various nationalities and of the various trends and pursuits. It is understood that not all types of cultural pursuits were equally strongly represented in all parts of Europe.

— Some productive, influential and wide-ranging individuals will receive substantially longer entries than others.

— An up-to-date list in HTML format can be found on the "Encyclopedia" section of the SPIN website, [www.spinnet.eu](http://www.spinnet.eu). The spelling (diacriticals, transliteration, language-form) of the names as given there is subject to later correction and editorial standardization.

## **TABULATORY PART: CONNECTIONS**

### *1 Categories*

- 1.a fellow-nationals (country/chron.)
- 1.b philologists
- 1.c creative writers
- 1.d cultural critics / activist authors
- 1.e journalists/editors
- 1.f painters (country/chron and master-pupil)
- 1.g sculptors
- 1.h composers
- 1.i folklorists
- 1.j legal scholars
- 1.k historians
- 1.l clergy
- 1.m doctors
- 1.n librarians/archivists
- 1.o tenured professors
- 1.p politically persecuted
- 1.q called to public office
- 1.r women

### *2 Chronologies, timelines*

### *3 Correspondences (edited)*

### *4 Maps, networks*

## **TABULATORY PART: ILLUSTRATIONS**

### *5 Portraits*

### *6 Reproductions*

- 6.a paintings
- 6.b statues
- 6.c buildings
- 6.d book pages

## **TABULATORY PART: COLOPHON**

### *7 Works cited*

### *8 Index of contributors*

### *9 General index of names and places*

