This poster gathers material from a work-in-progress: a paper I will give in January 2015 at the MLA conference as part of a panel with the title, *Shifting Nationalities in 19th-Century Spain*.

**Galicia** was an independent kingdom for part of the Middle Ages, but fairly soon came under the control of its more powerful neighbors, Leon and Castille. Galician was the language of choice for poetry in the eleventh century, but later fell out of use as a literary language. By the 19th century Galician was stigmatized as the tongue of illiterate peasants, and when Rosalía de Castro published her first collection of poetry in Galician, *Cantares Gallegos* [*Galician Songs*] (1863), it was seen as revolutionary, and marks the beginning of the Galician "Resurximento", or Resurgence. Unlike the Basques and Catalonians, the Galician regionalists almost always favored measures of autonomy rather than outright independence. Galicia was the part of Spain that lost the largest fraction of its population to emigration in the 19th century: in intra-national migration, tens of thousands of Galicians went to Castile and Catalonia to look for work, while tens of thousands more emigrated overseas to Cuba, Argentina and the US. The human experience of emigration appears frequently in Castro's poetry, to the extent that one whole section of her 1880 volume of poetry in Galician, *Follas novas* [*New Leaves*], is titled "As viudas dos vivos, as viudas dos mortos" [*Widows of the living and the dead*].

"¡Terra a nosal!" (*Follas novas*, 1880)

> Baio a práctica sombra dos castaños do noso bon país; 
> baixo aquelas frondosas carballeiras que fan dose o vivir; 
> cabe a figueira da paterna casa, que anos conta sin fin, 
> ¡qué contos pracenteiros, qué amorosas falas se din ali! 
> ¡Risas que se oien nas serás tranquiñas do cariñoso abrill! 
> E tamén ¡qué tristísimos adíoses se acostumen oír!

"Our Land!" (*New Leaves*, 1880)

> Under the placid shade of the chestnuts of our good land; 
> under those leafy oaks that make living sweet; 
> near the fig tree of the family's age-old home, 
> such pleasant stories, such loving conversations are had there! 
> Such laughter is heard in the tranquil afternoons of mild Aprils! 
> And also are so often heard such sad farewells!

**The Basque Country** has had a distinct identity since time immemorial, with a language unlike any other in Europe. The Basque regionalist movement did start in the 19th century, like Spain’s other regions, but was the only one to become an independence movement in which some groups turned to terrorism—that was in the 20th century, when the Franco dictatorship ruthlessly persecuted regional cultures.

**Catalonia** was an independent principality in the Middle Ages, with an important literary tradition in its regional language (Catalan). This was Spain’s first region to launch a regionalist movement in the 19th century, called the "Renaixença", or Resurgence. Catalanian nationalists now have control of the regional Parliament, and hope to hold a referendum on independence very soon.

The literary analysis of Castro’s poetry that I plan to present in January will resist the temptation to pin her down in terms of her shifting image and significance to Galician identity—she is all the things mentioned here, and more—but I will rather return to her texts themselves, where I have found that the key is her focus on the human experience in all of its facets. She writes equally and sometimes simultaneously of the love of home and the desire to leave home, the loss of and the persistence of love, oblivion as well as memory. Memory, loss and longing mark almost all of her poems, making her regional identity a matter of simultaneous presence and absence that transcends nationalist or regionalist politics.