ESTUDIOS HISPÁNICOS EN EL CONTEXTO GLOBAL
HISPANIC STUDIES IN THE GLOBAL CONTEXT
HISPANISTIK IM GLOBALEN KONTEXT 18

Dolores Romero López / Jeffrey Zamostny (eds.)

Towards the Digital Cultural History of the Other Silver Age Spain

Consigned to oblivion by the Franco regime and traditional historiography, the Other Silver Age Spain (1868–1939) encompasses an array of cultural forms that are coming back into view today with the aid of mass digitization. This volume examines the period through a digital lens, reinterpreting literary and cultural history with the aid of twenty-first-century technologies that raise aesthetic and ethical questions about historical memory, the canon, and the archive. Scholars based in Spain, Germany, and the United States explore modern Spanish culture in the context of digital corpora, archives, libraries, maps, networks, and visualizations—tools that spark dialogues between the past and the present, research and teaching, and Hispanism in the academy and society at large.

The Editors

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Introduction. Silver Age Spain, Today: The View through a Digital Lens

What is Silver Age Spain, today? In the years since Ernesto Giménez Caballero published his two-volume study *Lengua y literatura de España. La Edad de Plata* (1946), numerous additional writers have used the term *Silver Age* to name a historical period that is rich and diverse in its literary and cultural production. Antonio Ubieto Arteta, José María Jover Zamora, and Juan Reglá Campistol in their book *Introducción a la historia de España* describe the Spanish Silver Age as a paler reflection of the *Siglo de Oro* or Golden Age, another historiographic category referencing the rise and fall of Spanish imperial power and the flourishing of the arts in the sixteenth and seventeenth centuries (1963: 711). For these historians, the quality of Spanish literature in the first third of the twentieth century marked a new period of vitality that, without achieving the gilded splendor of previous centuries, harked back to the era of Garcilaso, Góngora, Quevedo, and Cervantes. Subsequent researchers including Miguel Martínez Cuadrado (1973), José-Carlos Mainer (1975), and Pedro Laín Entralgo (1993–1994) discuss Silver Age Spain in similar ways and popularized the concept within literary studies.

With the death of Franco and Spain's transition to democracy, Spanish scholars sought to wrest the country's history from the ideological grasp of the National Catholic regime (1939–1975) and to open the historical record to new and diverse perspectives. In that context, the notion of a Silver Age offered an antidote to other historiographic concepts that prospered under the dictatorship and tended to offer a narrow vision of Spanish culture prior to the Civil War (1936–1939). Too often, the pre-war period was sliced into neatly categorized groups of mostly male, bourgeois writers who wrote mostly in Castilian, mostly in prestigious literary genres. A more capacious category, the idea of a

Silver Age questions the division between *modernistas* and *noventayochistas* and the often reductive periodization of the Generations of 1898, 1914, 1927, and 1936. The label fosters an integrative approach, highlighting continuities and ruptures across literary and other cultural trends within a broader history of modernization and modernity. In so doing, it overlaps with other categories that previously enjoyed more traction outside Spain: *fin de siècle*, *Belle Époque*, *avant-garde*, *Modernism*. Even the time span of the Silver Age is porous. Whereas Mainer (1975) focused on the decades between 1902 and the Civil War, others have extended the period back to the Revolution of 1868 and the First Republic of 1873–1874 (Urrutia Cárdenas, 1999–2000; Romero López, 2014). This backwards movement lengthens the Silver Age to coincide more fully with various modernizing processes: uneven democratization, industrialization, and urbanization; the spread of working-class politics and early feminist publications; or cultural developments including national renaissance movements, Pan-Hispanism, and political and cultural Iberism.

Building on previous discussions, the following chapters name different starting points for the Silver Age (1868, 1898 or 1902), and in one case extend it beyond the Civil War to account for its persistence in the Republican exile. Cutting across these differences, the chapters invariably view the period from a contemporary perspective grounded in the mass digitization of content, the globalization of media, and the development of digital tools for probing new and existing questions about the modern cultural record. Digital methodologies have a transformative impact on our understanding of the Silver Age today, compelling us to further scrutinize what we study when we examine this category, and how we produce new knowledge. From an epistemological standpoint, the digital turn facilitates interdisciplinary and transversal research that, at its best, bridges gaps between academic fields and between the academy and society at large. As for the period's ontological sweep, digitization is easing access to a vast, little-studied archive alongside the recognized canon, expanding the range of cultural forms, practices, and processes that could be studied as part of the Silver Age.

In his pioneering study *La Edad de Plata. Ensayo de interpretación de un proceso cultural (1902–1931)*, first published in 1975, José-Carlos Mainer argued that studies of this time should trace the development of Spanish culture through "la crisis ideológica de fin de siglo; la formación de los diferentes círculos de nuestra sociedad contemporánea (el burgués reformista, el popular, los regionales, etc.); la ruptura del ideal modernista; la significación del grupo cuajado en torno al semanario *España*; las primeras etapas del vanguardismo; los nuevos vientos artísticos que columbraron en el horizonte histórico de 1930, etc." (1975: 47). Extending this list to include the Second Republic (1931–1939)

and the Civil War, Mainer went on to publish a second edition of his book with Cátedra in 1981. In the expanded edition, Mainer recognized that the term *Silver Age* was gaining acceptance among scholars; indeed, the book itself was successful in Spain and abroad and helped promote study of the period as a historical, social, and cultural moment marked by the confluence of canonical high-cultural creators with less-remembered popular writers who flourished due to "el predominio del periódico y de la revista sobre el libro como vehículo de difusión cultural en la España de preguerra" (1975: 17).

Today, comparative studies and research into ostensibly minor figures are driving forces behind the work of La otra Edad de Plata, a research group at the Universidad Complutense de Madrid that focuses on the "Other" Silver Age of "strange and forgotten" creators, works, and themes (Ena Bordonada, 2013; Romero López, 2014).[1] One of the achievements of Cultural Studies was to draw attention to the margins as a space where dominant concepts of culture and history are alternately strengthened, undermined, reworked, and transformed (Easthope, 1991; Kushner, 1995). The Other Silver Age exists at the margins of mainstream accounts of modern Spanish history and connects earlier work on the Silver Age with newer perspectives informed by the most pressing issues within Cultural Studies: questions about women's culture, gender and sexuality, race and ethnicity, national identity and transnationalism, politics and pedagogy, the production and reception of elite and popular culture, and the relationship of modernity to numerous cultural forms, not only the most prestigious literary genres (Berman, 1982; Santiáñez-Tió, 2002). These are the guiding threads through this book's inquiry into the warp and weft of modernity in the Other Silver Age Spain.

This volume views the Silver Age through a digital lens, reinterpreting literary and cultural history with the aid of twenty-first century technologies that raise far-reaching aesthetic and ethical questions concerning the relationship of historical memory, the canon, and the archive (Moretti, 2017; Ríos Font, 2004). How do our knowledge and questions about the past change when previously obscure archival sources become accessible with a few clicks of a button? What parts of the archive might achieve canonical status in the academy or broader popularity, and how and why might this take place? What components of the cultural record have not yet been digitized, and what does that say about the value judgements and copyright restrictions behind digitization projects?

1 This volume is the latest project of the research team "La otra Edad de Plata: Proyección cultural y legado digital," which was founded in 2007. See <https://www.ucm.es/loep>. [Accessed 31 August 2021].

In response, the following chapters examine Silver Age literature and culture in the context of digital corpora, archives, libraries, maps, and networks – tools that spark dialogues between the past and the present, research and teaching, and Hispanism in Spain and abroad. The expansion of the Silver Age into the Other Silver Age, the mass digitization of historical archives, and the increasing appeal of transdisciplinary approaches have given rise to what William J. Turkle calls the "infinite archive," a continuum of delocalized data accessible to numerous individuals and research groups (Turkle, 2005–2008). Faced with such a volume of information, scholars and teachers are often torn between the elation of coming upon useful electronic sources and the disappointment of confronting obstacles to finding, enriching, and sharing digital content. This book seeks to help readers navigate the digital archive of the Other Silver Age Spain as it exists today while signaling directions for the growth, study, and use of that archive in the future.

We recognize that scholars of Spanish modernity will have a range of opinions on the need for a digital cultural history of the Silver Age, and on the shape that history should take. Some of us have long been devoted to readings of analog texts and artifacts, others have embraced the Digital Humanities, and many others find ourselves in some intermediate position on this spectrum. However we position ourselves, nearly everyone uses some digital tools and techniques, from word processing to search engines to digitized sources online. Digitized and born-digital texts are the building blocks of much current research, and digital tools help produce, disseminate, and contextualize knowledge. It is not enough for Humanities scholars to make use of digital objects and technologies, more or less willingly; rather, we must actively reflect on their potentials and pitfalls, harnessing them to ends that advance our fields. The chapters of this volume demonstrate that approaching Silver Age cultural history through digital texts and visualizations is an invitation to enlist and develop contemporary technologies in the service of humanistic inquiry while illuminating a cultural legacy that is complex, plural, and dynamic.

1. Digital History and the Other Silver Age Spain

The notion of a Digital History took root in the 1990s in both Spain and the Anglophone academy. In the United States, the concept gained traction with the foundation of the Virginia Center for Digital History by Edward Ayers and William G. Thomas III in 1998 (Salmi, 2021). Four years earlier, Roy Rosenzweig had established the Center for History and New Media at George Mason University with the aim of studying and representing the past using then relatively new communications technologies such as computers and the

internet. Referencing these precedents, historians Douglas Seefeldt and William G. Thomas III define Digital History as a "methodological approach framed by the hypertextual power of these technologies [the computer, the internet network, and software systems] to make, define, query, and annotate associations in the human record of the past" (2009: 2). In this context, *hypertextual* refers to *hypertext* as defined by George P. Landow following in the footsteps of Roland Barthes in *S/Z*: "text composed of blocks of words (or images) linked electronically by multiple paths, chains, or trails in an open-ended, perpetually unfinished textuality described by the terms *link*, *node*, *network*, *web*, and *path*" (Landow, 2006: 2). This definition verges on the metaphorical and the utopic, not in its description of basic components such as links and nodes, but rather in its view of hypertext as necessarily open and eternally unfinished. In reality, hypertext has the same capacity to exclude and marginalize as analog media, and its users must make a concerted effort to create and study diverse content from multiple perspectives. Be that as it may, hypertext is among the founding concepts of the Digital Humanities, a field that began to be named as such around the year 2000 in hopes of assembling and drawing attention to digital projects and methods that had previously seemed marginal or dispersed across different Humanities disciplines (Schreibman, Siemens, and Unsworth, 2004). From the outset, the Digital Humanities promoted transversality and dialogue between the Humanities, Computing, and Information Sciences.

Although the Digital Humanities strengthened the study of a shared cultural legacy with digital tools and methods, each Humanities discipline followed specific trajectories suited to its needs and agendas. Hannu Salmi defines Digital History in particular as "an approach to examining and representing the past; it uses new communication technologies and media applications and experiments with computational methods for the analysis, production and dissemination of historical knowledge" (2021: 7). In this sense, Digital History is a cultural practice enacted through projects, publications, conferences, services, and sources that are connected in a global network and often use open-access platforms. Digital History has the potential to democratize the writing and study of history using data that is public, hypertextual, and (in some cases) supplied or enriched by users. Yet there are obstacles to the use of digital sources: copyright restrictions and issues of ownership, varying quality in the work of digitization and metadata labeling, questions of authenticity and reliability, limitations to online storage and maintenance, and the difficulty of using vast databases (Cohen and Rosenzweig, 2006; Brügger, 2018). Increasing education on best practices is gradually overcoming these challenges, though it remains important to consider them when evaluating the possible limitations of digital projects.

In an assessment of recent developments in Digital History, C. Annemieke Romein and colleagues pose the questions, "how have the Digital Humanities evolved and what has that evolution brought to historical scholarship?" (2020: 291). In response, they find that digital archives, data visualizations, scholarly editions, and linked data have paved the way for quantitative analyses and network approaches that generate innovative historical insights. Research can no longer afford to ignore these tools. This is equally true in the context of the present volume, where the "cultural turn" in studies of the Other Silver Age Spain is further enriched by a "digital turn" (Nicholson, 2013) characterized by quantitative and qualitative approaches to an increasingly digitized cultural legacy (Hudson and Ishizu, 2016). To this point, digitized sources have often been used in much the same way as their analog counterparts, albeit with greater speed. With the digital turn, researchers are increasingly prone to seek new uses, asking how the digitized or born-digital cultural archive can stimulate new types of knowledge and methods of knowing. Enriched big data offer research opportunities that were previously hard to imagine. Results derived from quantitative approaches and distant reading are open to critique and require careful evaluation, but such is the case of all forms of knowledge production. These methodologies are among the little-trodden paths facilitated by the digital turn and explored in the following chapters, not without debate.

Far from being limited to Anglophone scholarship, Digital History has also developed a rich body of theoretical and methodological reflection in Spain. Antonio Rodríguez de las Heras Pérez in his pioneering 1992 presentation "La integración de la informática en el trabajo del historiador" anticipated many of the concerns that would become central to the Digital Humanities: the preparation of digital texts, creation of databases, visualization of numerical data, publication of electronic books, and combination of text, sound, and image in innovative modalities (Rodríguez de las Heras, 1996). Miguel Artola Gallego charted similar territory in 1996 in a presentation titled "Historiografía e informática" at the III Congreso de la Asociación de Historia Contemporánea in Valladolid (Artola Gallego, 1998). Neither historian lingered on the term *Historia Digital*, but with their contributions, the groundwork was in place for other scholars to take up that banner. Among them, Anaclet Pons took the leap towards a digital future for historical scholarship, both in his own research (2013) and as editor with Matilde Eiroa of a special issue of *Ayer: Revista de Historia Contemporánea* titled "Historia Digital: Una apuesta del siglo XXI" (2018). Writing in that issue, Eiroa (2018) argues that increasing access to digital sources heralded a fundamental shift in the work of historians. Although an initial sense of inertia favored modes of historical writing familiar from the print tradition, digital tools are

now shaping the object, methods, and representational strategies of historical discourse. A Digital History at once cultural and public in orientation is coming into view in new publications such as Lidia Bocanegra and Maurizio Toscano's edited dossier in the journal *Vegueta* (2022).

Our goal with this book is to merge the cultural and digital turns into a generative constellation around recent digital projects concerning the Other Silver Age Spain. The projects in question are grounded in particular realms of disciplinary expertise including literary studies, archival science, history, geography, and dance studies; nevertheless, they pursue innovation through interdisciplinarity, transversality, and a commitment to ensuring that the digital cultural heritage of the period is inclusive and accessible across national borders. A digital cultural history of the Other Silver Age Spain is emerging in the form of projects in various stages of development (Romero López, 2018). By assembling a varied selection of established and emerging projects in a single volume, we hope to underline their collective capacity to offer rich insight into modern Spanish culture between 1868 and 1939.

Without covering all existing scholarship, the projects discussed herein exemplify the wide-ranging, multi-scalar nature of Digital Humanities work on this period. They operate at various scales in two main ways. First, viewed together the projects approach Silver Age Spain as a kaleidoscopic construct, an entanglement of local, regional, national, and transnational geographies that reinforce and undermine notions of center and periphery in different contexts. Whereas some chapters focus on particular urban spaces in Barcelona (Bonmatí Gonzálvez) or Madrid (Fraga), another considers encounters between Basque, Castilian, Catalan, Galician, and Portuguese cultures in an Iberian polysystem (Pérez Isasi), and others examine flows of people and texts between Spain, the Americas, and other locales (Gómez Cifuentes; Ehrlicher and Lehmann; Mascato Rey and Abalo Gómez), including in the context of exile (Cotarelo Esteban). Second, the projects apply digital approaches to varied cultural objects, ranging from a single novel (Fraga) or a dance company (Gómez Cifuentes), to the work of a particular writer (Mascato Rey and Abalo Gómez), to corpora centered on genres or themes (Calvo Tello and Rißler-Pipka; Mascato Rey and Abalo Gómez; Zubiaurre and Kurtz; Bonmatí Gonzálvez; Ehrlicher and Lehmann), to more encompassing libraries (González Soriano and Gayoso Cabada) and cultural cartographies (Pérez Isasi).

Bringing these various scales into productive tension, the volume is organized into two sections reflecting the basic shapes of the projects under consideration: "Corpus, Archive, Database, Library: Digital Repositories and their Uses" and "Maps and Networks: Perspectives from Hispanic, Iberian, and Transatlantic

Studies." As we shall see, a focus on different forms of reading – close, distant, hypertextual, fragmented, and enriched – spans chapters in both sections and suggests alternate configurations that readers are invited to explore using the summaries provided below.

2. Corpus, Archive, Database, Library: Digital Repositories and their Uses

In their book *El gabinete de Fausto. "Teatros" de la escritura y la lectura a un lado y otro de la frontera digital* (2014), Fernando Rodríguez de la Flor and Daniel Escandell Montiel examine the dematerialization of the scriptorium into virtual reality, a shift that affects how we understand the past and transmit that knowledge to new generations. The scriptorium, the archive, and the library are migrating to the web and the cloud, marking a movement from a static, specialized space into a nomadic zone of digital content. The actual ubiquity of such content is restricted by considerations including uneven access to technology, paywalls, and limited search functions. Yet its potential ubiquity coupled with new methodologies for its use are altering the ontological and epistemic foundations of literary and cultural studies. Larger numbers of people now have faster access to a greater portion of the cultural archive than in the past, opening new opportunities for research and teaching. To facilitate the use of digitized texts and artifacts, scholars employ increasingly interoperable platforms to create archives and libraries open to various sorts of interaction and growth with the collaboration of specialized researchers and the broader reading public.

Libraries have long been sites of individual and collective reference. There are public libraries and private collections; some occupy vast halls, and others are limited to a few shelves on a bookcase. Together they pursue a shared objective: to make visible and provide a degree of spatial order to the chaotic mass of human knowledge. The dictionary of the Real Academia Española defines *biblioteca* as a site, then as a collection of books. But the *locus* and the *colectio* are only the library's infrastructure. Argentine writer Jorge Luis Borges (1899–1986) imagines in his fiction "La biblioteca de Babel" (1941) that the universe is an expansive library and humanity, its librarians. Borges's library is a vivid metaphor for the pursuit of encyclopedic knowledge, a "catálogo de catálogos" or glimpse of eternity and perfection (Borges, 1985: 90). The library is not only a site or collection, but also a process, a reiterative search for ourselves and for infinite knowledge, the ultimate purpose of which is to push at the limits of human understanding. A case in point is the *Mnemosyne Atlas* of the German Jewish art historian and cultural theorist Aby Warburg (1866–1929), who dedicated

his life to collecting books and organizing them in a visionary manner. This library, begun in 1924, is radically different from any other, as its "volumes" are panels of images that highlight the affinities between art, medicine, philosophy, and astrology. Warburg compiled over 2,000 images in symbolic constellations on more than 60 panels that juxtapose details of paintings with allegorical emblems or engravings of the circulation of blood through the body. In this way, historians and users of the atlas can access visions of the past through the multiple, crisscrossing paths of memory. Today, the *Mnemosyne Atlas* inspires awe in those who see it in person; moreover, its legacy endures thanks to the digital project of the Cornell University Library, *Mnemosyne: Meanderings through Aby Warburg's Atlas*.[2]

Borges makes clear that his library is "ilimitada y periódica" (1985: 100), and Warburg designed his atlas to be open to continual expansion through the addition of new panels. The Library of Babel and the *Mnemosyne Atlas* thus embody what evolutionary biologist Richard Dawkins (1976) calls a meme, a cultural gene that self-replicates, spreads, and evolves from person to person, librarian to librarian. In the Digital Humanities, digital archives and libraries started as replicants of their analog counterparts, but now they are coming into their own with the aid of technologies that allow for advanced searches, interoperability, and interactivity. These tools highlight the library-as-process even as they increasingly remove it from a fixed physical locale. Today, digital libraries are evolving towards models that approximate an artificial intelligence, a development that will have enormous implications for future researchers. Librarians, Humanities scholars, and information scientists are asking what information should be made available digitally, how and where it should be stored, and how it can be accessed and integrated into teaching and research, the human ritual of replicating and advancing knowledge. It is not enough for digital libraries to collect and store information; only access, use, and interpretation are capable of turning data into insight, and storage into memory.

In the case of Silver Age Spain, numerous digital archives and libraries facilitate research and browsing by scholars and curious users. These collections vary considerably in terms of the size and nature of their holdings and integration of digital tools (Romero López, 2021). Among the largest libraries, the *Biblioteca Digital Hispánica*[3] of the Biblioteca Nacional de España allows for advanced

2 See <https://warburg.library.cornell.edu/>. All sites listed in notes 2 through 30 were accessed on 22 October 2021.

3 <http://www.bne.es/es/Catalogos/BibliotecaDigitalHispanica/Inicio/index.html>

searches of digitized books as well as an array of Silver Age periodicals in its *Hemeroteca Digital*.[4] The *Biblioteca Virtual de Prensa Histórica* is likewise useful for accessing newspapers.[5] The *Archivo y Biblioteca de La Edad de Plata* of the Residencia de Estudiantes draws on a network of public and private institutions focused on Spanish culture of the time.[6] Broader in scope, international libraries including *HathiTrust*,[7] the *Internet Archive*,[8] and *Project Gutenberg*[9] contain a varied, often chaotic array of digitized Silver Age texts (Calvo Tello, 2017).

Alongside large libraries, individuals and research teams are creating more focused archives to help scholars examine particular creators, genres, and themes. Hence the *Biblioteca Virtual Miguel de Cervantes* features the specialized portals *Autores y libros raros y olvidados* (directed by Dolores Thion Soriano-Mollá),[10] *Editores y editoriales iberoamericanos (siglos XIX al XXI)* (directed by Pura Fernández),[11] and *Literatura filipina en español* (directed by Rocío Ortuño),[12] all with extensive holdings from the early twentieth century. The Grupo de Investigación Valle-Inclán da Universidade de Santiago de Compostela under the directorship of Margarita Santos Zas is responsible for the *Archivo Digital Valle-Inclán*[13] and the *SilverAgeLab Translations Database (1914–1940)*.[14] La otra Edad de Plata and other research teams at the Universidad Complutense de Madrid created *Mnemosine: Biblioteca Digital de La otra Edad de Plata*,[15] with collections dedicated to specific genres (early science fiction, literary dialogues, children's literature), formats (kiosk literature), themes (Madrid in Silver Age literature), groups (female intellectuals and translators, authors in exile), authors (Carmen de Burgos), and interactive editions.[16] Other archives dedicated to single authors and creators include the *Colección Rubén Darío* (Universidad Nacional Tres de

4 <http://www.bne.es/es/Catalogos/HemerotecaDigital/>
5 <https://prensahistorica.mcu.es/es/inicio/inicio.do>
6 <http://www.edaddeplata.org/edaddeplata/Archivo/archivo/buscador.jsp>
7 <https://www.hathitrust.org/>
8 <https://archive.org/>
9 <https://www.gutenberg.org/>
10 <http://www.cervantesvirtual.com/portales/raros_y_olvidados/>
11 <http://www.cervantesvirtual.com/portales/editores_editoriales_iberoamericanos/>
12 <http://www.cervantesvirtual.com/portales/literatura_filipina_en_espanol>
13 <https://www.archivodigitalvalleinclan.es/publica/principal.htm>
14 <https://silveragelab.net/project/silverage-database/>
15 <http://repositorios.fdi.ucm.es/mnemosine/>
16 <http://www.bne.es/es/Colecciones/LibrosInteractivos/Subcolecciones/edad-plata-interactivo.html>

Febrero, Buenos Aires)[17] and the *Archivo Rubén Darío* (Universidad Complutense de Madrid),[18] the *Archivo Delmira Agustini* (Biblioteca Nacional de Uruguay),[19] the *Archivo Vicente Huidobro* (Universidad de Chile),[20] *The Online Picasso Project* (directed by Enrique Mallen at Sam Houston State University),[21] and the *Fondo Literario de Timoteo Pérez Rubio* (Universidad de Extremadura).[22] Projects focusing on particular themes or media include *A Virtual Wunderkammer: Early Twentieth-Century Erotica in Spain* (created by Maite Zubiaurre and Wendy Perla Kurtz, University of California, Los Angeles),[23] *Revistas Culturales 2.0*, concerning literary and cultural magazines in Spain and Latin America (coordinated by Hanno Ehrlicher at Eberhard Karls Universität Tübingen),[24] and the *Women in Book History Bibliography* (edited by Cait Coker and Kate Ozment), which contains materials pertinent to Silver Age Spain.[25]

Other projects are noteworthy for applying digital tools to texts and corpora intended for use in research and teaching. In the area of research, projects use optical character recognition (OCR), Textual Encoding Initiative (TEI) markup language, and text mining tools to study multiple genres of Silver Age writing. *Proyecto Aracne* under the directorship of Elena Álvarez Mellado studies linguistic variation in the Spanish press from 1914 to 2014.[26] José Calvo Tello's *Corpus of Novels of the Spanish Silver Age* offers 358 novels in XML-TEI format and plain text (Calvo Tello, 2021).[27] The project *BETTE* (*Biblioteca Electrónica Textual del Teatro en Español, 1868–1936*) examines canonical plays in XML-TEI format, using digital methods such as Social Network Analysis (Martínez Carro and Santa María Fernández, 2019).[28] And the corpus *DISCO* (*Diachronic Spanish Sonnet Corpus*) contains 2,677 sonnets by canonical and little-known Hispanic poets of the nineteenth century.[29] In the realm of pedagogy, the *Edad de Plata*

17 <https://archivoiiac.untref.edu.ar/index.php/rub-n-dar-o>
18 <https://webs.ucm.es/BUCM/atencion/17651.php>
19 <http://archivodelmira.bibna.gub.uy/omeka/>
20 <https://www.vicentehuidobro.uchile.cl/>
21 <https://picasso.shsu.edu/>
22 <https://www.eweb.unex.es/eweb/fondoliterariotpr/?Inicio>
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28 <https://github.com/GHEDI/BETTE>
29 <https://github.com/sros-UNED/disco>

Interactiva project on the website of the Biblioteca Nacional de España seeks to make Silver Age literature appealing to digital natives with interactive editions of children's literature, literature by women, and texts set in Madrid.[30]

Amidst the proliferation of projects, the chapters in the first part of this book pause to reflect on the creation and use of digital repositories from ethical and practical perspectives. Compiling a corpus or archive is never a neutral, value-free activity, but rather involves social, political, and aesthetic judgements as well as logistical considerations regarding time, money, technology, and copyright restrictions. When creators make decisions about what content to include, how to identify and organize that content, and how to make it accessible and searchable, they are also favoring certain uses over others. In their chapter, José Calvo Tello and Nanette Rißler-Pipka discuss selection criteria for compiling large literary corpora to be studied through computational, quantitative analysis. Modeling this methodology, their argument develops around a series of bar graphs, scatter plots, line plots, heat maps, and box plots. In contrast, Rosario Mascato Rey and Adriana Abalo Gómez voice concerns about a potentially "abusive reliance on metrics and visualizations." Their work on digital archives of Valle-Inclán's published works and manuscripts promotes close reading practices informed by the principles of Genetic Criticism. Other chapters operate somewhere between these poles, discussing corpora, databases, archives, and libraries that foster hybrid approaches integrating close and distant reading (Bonmatí Gonzálvez; Ehrlicher and Lehmann), not to mention browsing and reading for pleasure (Zubiaurre and Kurtz).

In the first chapter, "Replication Crisis and the (Digital) Humanities: Perspectives from the Spanish Silver Age(s)," José Calvo Tello and Nanette Rißler-Pipka advocate for the replicability of research in the Humanities and Digital Humanities referencing the principles of FAIR (findable, accessible, interoperable, reusable) data. For quantitative literary studies, this means working with clearly defined corpora, recognizing their biases and limitations, and comparing research results derived from one corpus against those derived from other relevant corpora compiled according to different criteria. The authors illustrate their argument with various studies of Calvo Tello's *CoNSSA* (*Corpus of Novels of the Spanish Silver Age*), a collection of 358 works in XML-TEI format, originally published between 1880 and 1939 by 74 Spanish authors. Studies of the full corpus and numerous sub-corpora selected according to different criteria of source, size, and focus

30 <http://www.bne.es/es/Colecciones/LibrosInteractivos/Subcolecciones/edad-plata-interactivo.html>

reveal that results concerning particular literary characteristics often vary significantly in different corpora. Analysis of the variations indicates that studies making use of relatively canonical, large corpora of at least 200 texts are more likely to be replicable than those using smaller corpora of lesser-known texts. In part, this is because researchers, libraries, and publishers have reached more agreement about the composition of a canonical corpus of Silver Age novels than that of a non-canonical corpus of "strange and forgotten" novels of the Other Silver Age. Ultimately, this chapter probes the boundaries between the Silver Age and its Others, questions the adequacy of existing digital corpora to study the period's cultural history, and challenges scholars to assemble and share large corpora of canonical and non-canonical texts to stimulate collaborative research and replicable results.

For their part, Rosario Mascato Rey and Adriana Abalo Gómez in "From the Digital Humanities to Digital Modernism: Critical Approaches to Technology and Literary Databases: SilverAgeLab Translations and Valle-Inclán's Manuscripts" examine databases and archives oriented to close reading and thick historical contextualization. Building on the quarter-century trajectory of the Grupo de Investigación Valle-Inclán da Universidade de Santiago de Compostela (GIVIUS), the creator of the award-winning *Archivo Digital Valle-Inclán* (*ADVI*), Mascato Rey and Abalo Gómez resist a "culture of performativity" that "naturalizes quantification, datafication, and numbers as guarantors of truth and quality." Digital Modernism provides an alternative route and demands that the humanistic knowledge of researchers set the agenda for the development of digital tools and techniques. This orientation reflects the anti-positivist bent of GIVIUS's main object of study, the modernist writer Ramón María del Valle-Inclán (1866–1936). Despite his undisputed canonicity, this chapter situates the author firmly in the Other Silver Age by studying his little-known manuscripts and relationships with translators and editors of the period, especially women. Mascato Rey and Abalo Gómez describe two new projects of GIVIUS: the *SilverAgeLab Translations Database (1914–1940)* and the *Base de Datos Legado Manuscrito Valle-Inclán*. The two projects store and display texts and provide researchers with enriched access via metadata tailored to specific aspects of the corpora such as the gender of writers and translators.

The same integrative spirit combining technology and humanistic knowledge also permeates "*Mnemosine*: A Digital Platform for Research and Rediscovery of the Other Silver Age Spain" by José Miguel González Soriano and Joaquín Gayoso Cabada. The authors are collaborating on the design of *Clavy*, a software calibrated to meet the needs of researchers in the Facultad de Filología at the Universidad Complutense de Madrid. *Clavy* is an experimental platform

for the construction of specialized, reconfigurable digital collections. Its fine-tuned navigation, filtering, and search capacities make it ideal for working with large quantities of densely interconnected data. Further, experts can use *Clavy* to build focused collections by importing information from different sources, customizing metadata models to specified ends, and presenting the resulting collections in ways that make them simple to navigate and connect with external sources. *Mnemosine: Biblioteca Digital de La otra Edad de Plata* uses *Clavy* to select, catalogue, and display a largely forgotten repertoire of Spanish literature published between 1868 and 1939. In so doing, the library lays the foundation for a revised literary history that recovers texts and creators that were more or less willfully excluded from the canon consolidated under Franco.

This recuperative impulse also informs Maite Zubiaurre and Wendy Perla Kurtz's chapter, "Digitizing Erotica: A Virtual Wunderkammer: Sexual Cultures in Early Twentieth-Century Spain," about an ambitious project created with the support of the Center for Digital Humanities at the University of California, Los Angeles. *A Virtual Wunderkammer* went live in 2013 and contains a treasure trove of approximately 500 erotic images, 100 sexological studies, 100 erotic magazines, 120 magazines and works about nudism, and 240 erotic novelettes. Zubiaurre analyzes this collection in her book *Cultures of the Erotic in Spain, 1898–1939* (2012), adapted and published in Spanish as *Culturas del erotismo en España, 1898–1939* (2014). Together with the volumes, *A Virtual Wunderkammer* excavates artifacts that were intentionally consigned to the dustbin of Spanish history and repressed by patriarchy and the academy's traditional focus on high culture. In a defiantly political act, the archive deviates from institutional collections of erotic materials that seek to restrict use to authorized scholars; instead, this chamber of wonders invites a wide range of users to enjoy the materials at their leisure, free of surveillance. The Omeka-based repository's radical accessibility and expansive storage capacity are powerful tools for democratizing our understanding of Silver Age culture.

Closing this section, Elena Bonmatí Gonzálvez in "A Distant and Close Reading Analysis of Spanish Anarchist Magazines and Erotic Magazines of the Early Twentieth Century" shows what can be accomplished by studying erotic materials like those in *A Virtual Wunderkammer*. In comparison to the preceding chapters, this one centers on a relatively small, focused corpus of digitized texts studied using digital and non-digital techniques. Specifically, Bonmatí Gonzálvez applies a machine reading technique known as topic modeling to identify recurrent word clusters concerning eroticism, free love, homosexuality, and anarchism in anarchist magazines and bourgeois illustrated magazines of the 1920s and early 30s. The topic modeling usefully identifies an overarching

trend: whereas the bourgeois publications tend to reference homosexuality in relation to historical and cultural icons such as Sappho, the anarchist magazines are steeped in the medical and scientific discourses of the day. Beyond that distinction, unsupervised machine reading offers less insight than human reading into varied anarchist views on non-normative sexualities. Looking at specific passages, Bonmatí Gonzálvez locates cracks in the hegemonic discourse, or moments when anarchist writers counter the movement's prevailing heterosexism. This chapter, with its comparison of close and distant reading, provides a natural segue into the following section.

3. Maps and Networks: Perspectives from Hispanic, Iberian, and Transatlantic Studies

The history and definition of close and distant reading are points of debate in literary and cultural studies. Attempts at tracing their development indicate that the two concepts encompass multiple, sometimes disparate practices that are too often simplified in shorthand accounts (Jin, 2017; Underwood, 2017). Without overlooking their multiplicity, Jay Jin notes that close readings tend to stake far-reaching arguments on careful explication of a relatively small amount of text, establishing a "synecdochic relation" between "the scale of evidence (a line of poetry, a poem, a passage) and the scale of the resulting interpretive claim" (2017: 111, 113). Although close reading as such is associated with the mid-twentieth-century New Critical view of the literary text as an autonomous work of art (Jin, 2017: 106–113), it has subsequently been deployed in other frameworks that interweave textual detail with biographical, historical, and social contexts (van de Ven, 2018: 184). For its part, distant reading typically involves an experimental approach wherein researchers "pose broad historical questions about literature, and answer them by studying samples of social or textual evidence" (Underwood, 2017: par. 10). Because computers are particularly adept at studying very large samples, distant reading is often seen as a subset of computational criticism. Underwood argues that it is actually a separate but related strategy with roots in Marxist literary theory, book history, and the sociology of literature extending well before the widespread use of computers in the Digital Humanities. When literary historian and theorist Franco Moretti coined the term *distant reading* in 2000, he had already been developing related strategies for two decades with minimal aid of advanced computational techniques (Underwood, 2017; Moretti, 2000, 2013).

Scholars have characterized the relationship between close and distant reading in various ways based on different notions of scale. One common strategy is to frame them "as a binary" or "in opposition" (Jin, 2017: 114; van

de Ven, 2018: 185). In metaphorical terms, close reading attends to details visible to the human eye at ground level, while distant reading offers a bird's-eye or astronaut's view of a vast terrain from above. A second strategy complicates this duality with the recognition that computer-aided distant reading is capable of examining units too small and patterns too large to be easily recognized by humans. As a result, distant reading operates "on both micro/macro scales with close reading functioning on some middle mesoscale" (Jin, 2017: 114). Finally, a third strategy sees close and distant reading in relational terms, primarily via the "metaphor of zooming" (Jin, 2017: 115). Inge van de Ven thus seeks to "move beyond the dichotomy of close and distant reading" by proposing "an alternative perspective that considers reading in terms of scale variance, of zooming in and out between part and whole" (2018: 181).

The digital projects studied in the second half of this volume tend to favor the third approach, but with a twist. In their multi-scalar approach to literary and cultural objects and creators, they often deploy zoom capabilities in literal terms, not as a metaphor. To varying degrees, these projects make use of interactive digital maps, networks, and other visualizations that allow users to toggle between different views, drill down through multiple layers of information, and operate according to computer scientist Ben Shneiderman's information seeking mantra: "Overview first, zoom and filter, then details-on-demand" (1996: 336–337). The visualizations in these projects undoubtedly recall Franco Moretti's work in pioneering interventions such as *Atlas of the European Novel, 1800–1900* (1998), *Graphs, Maps, Trees: Abstract Models for Literary History* (2005), and "Network Theory, Plot Analysis" (2011). Like Moretti's maps, the visualizations are offered "not as metaphors, and even less as ornaments of discourse, but as analytical tools" that raise new questions and demand new responses (1998: 3–4). Unlike Moretti's abstract models for literary history, the maps, networks, and other visualizations discussed in this book do not operate solely on paper.

In Moretti's models, "the reality of the text undergoes a process of deliberate reduction and abstraction": "you *reduce* the text to a few elements, and *abstract* them from the narrative flow, and construct a new, *artificial* object" (emphasis in original, 2005: 1, 53). This procedure is useful for distant reading using static, paper-based visualizations of the kind Moretti once made "by hand" (2011: online). It does not, however, harness the full potential of digital technologies, which can generate abstract, data-rich visualizations while also offering additional views and layers that display a text, artifact, or cultural process in fine-grained detail. Whereas some views might "reduce" the object of study to abstract data, others enrich it with annotations, explanatory texts, and a range of multimedia resources. In the burgeoning field of digital literary cartography, for instance, deep mapping

techniques that use Geographic Information Systems (GIS) open "a new creative space that is visual, structurally open, genuinely multi-media and multilayered" (Bodenhamer, 2016: 213; see also Cooper, Donaldson, and Murrieta-Flores, 2016). A deep map "allows us to trace complex spatial narratives, with the paths dependent upon what we can see within a recreated landscape populated with all we have discovered about the events or actions under study; it moves us from the linear frame of prose into a world of simultaneity that more closely approximates what we know experientially and logically to be true" (Bodenhamer, 2016: 218). The literary map of *Celia en la revolución* presented by María Jesús Fraga in her chapter in this volume displays characteristics of a deep map insofar as it offers views at multiple scales, ruptures the chronology of Elena Fortún's novel, and sets textual excerpts alongside complementary audiovisual co-texts.

Likewise, interactive visualizations described in other chapters invite users to zoom in and out, navigate between different views, and sometimes contribute their own knowledge to the project. With these visualizations, the projects under study support close and distant reading while suggesting other forms of "adjectival reading" (Jin, 2017: 105): fragmented, enriched, multimedia, and hypertextual. All these techniques are necessary to confront the challenge of analyzing big data (Graham, Milligan, Weingart, 2015), a task also taken up in two digital projects not discussed elsewhere in this book. The project *Mapping Hispanic Modernity: Cross-Border Literary Networks and Cultural Mediators (1908–1939)*, directed by Diana Roig-Sanz at the Universidad Oberta de Catalunya, studies transnational cultural processes from a global literature perspective.[31] Likewise, the COST Action *Distant Reading for European Literary History*, supported by the European Commission initiative Horizon 2020, includes roughly 20 novels published in Silver Age Spain in a much larger corpus of European texts created using "a shared theoretical and practical framework to enable innovative, sophisticated, data-driven, computational methods of literary text analysis across at least 10 European languages."[32] These projects coincide with others studied in

31 <https://mapmodern.wordpress.com/mapping-modernity/>. [Accessed 5 November 2021]. As the website indicates, this project promises to create "a preliminary open-access database of one hundred Hispanic mediators providing a data source for quantitative and qualitative analysis on transnational cultural transformation processes" and to "classify and map Hispanic mediators [in] transnational networks […] through which Spanish and Latin American mediators impacted international modernism, took on prominent roles and exerted agency." For preliminary published results, see Roig-Sanz and Subirana (2020).

32 <https://www.distant-reading.net/>. [Accessed 5 November 2021].

this volume in their desire to study literature and culture through the lens of big data and beyond the strictures of national literary histories.

In her chapter in this section, Lucía Cotarelo Esteban argues in relation to the Spanish Republican exile of 1939 that digital maps can help view history "not as a chronological sequence of events, but rather as the geographical dispersion and intersection of multiple trajectories." This shift produces insights that may not be readily evident in "traditional chronological and generational approaches." Echoing these observations, the arrangement of the section's chapters eschews temporal linearity and moves between the Spanish Civil War (Fraga), the interwar years (Gómez Cifuentes; Ehrlicher and Lehmann), a longer period surrounding the *fin de siècle* (Pérez Isasi), and the Republican exile (Cotarelo Esteban). Each chapter is firmly rooted in its historical context, but scale rather than chronology provides the organizational framework for the section as a whole. Like zooming out with a digital map, the chapters expand in focus from a single novel (Fraga) or dance company (Gómez Cifuentes), to numerous creators, publications, institutions, and events in the contact zones between Iberian cultures (Pérez Isasi), Spain and Latin America (Ehrlicher and Lehmann), and Spain and the many destinations of the Republican exiles (Cotarelo Esteban). This general outward motion does not preclude a multidirectional approach in individual chapters, which often oscillate between the "macro view" of big data and the "micro view" of detailed case studies (Ehrlicher and Lehmann).

María Jesús Fraga opens the section with her chapter "Mapping *Celia en la revolución* by Elena Fortún." Building on her experience as an expert on Fortún (1886–1952) and editor of two recent editions of *Celia en la revolución* (2016, 2020), Fraga spearheaded work on a digital map of the novel's references to locales in Madrid during the Spanish Civil War. The resulting project, *Celia en la revolución: Cartografía digital de Madrid (1936–1939) en la novela de Elena Fortún* (2020), was made for the Biblioteca Regional de Madrid and centers on a 1934 map of the capital marked with locations and trajectories from the novel. Clicking on the locations opens corresponding passages as well as audio recordings, explanatory texts, hyperlinks to other works by Fortún, and original illustrations by Juan Millares Alonso. Although the locations and routes are listed in order following the novel's linear chronology, users may navigate the map and the selected excerpts in whatever order they see fit. The digital map thus offers an enriched interpretive experience that fragments the narrative and appeals to a broad audience, including young readers who can follow Fortún's adolescent protagonist on her trips through Madrid during the war. From a pedagogical perspective, the map seeks to attract readers to the original novel while opening numerous paths through the text and its historical contexts.

Like Fraga, Blanca Gómez Cifuentes in "Dance Studies and Digital Humanities: On Tour with Antonia Mercé La Argentina's Ballets Espagnols (1927–1929)" focuses on a female creator. This chapter describes the use of a Geographic Information System to visualize and study the tours of a major Spanish dancer and her company. In the late 1920s, Antonia Mercé "La Argentina" (1890–1936) and the Ballets Espagnols performed a repertoire featuring Manuel de Falla's ballet *El amor brujo* (1915–1925) in 14 countries across Europe, Asia, and North America. Their tours showcased the work of dancers, choreographers, librettists, musicians, costume and set designers, and other artists whose work combined traditional Spanish folklore with avant-garde experiments of the time. The hybrid language of modern dance challenged stereotypes of the nineteenth-century French *espagnolade* and circulated updated images of *lo español* that persist to this day and commingle regional cultures of Spain and its former colonies. The research group Investigación en Danza at the Consejo Superior de Investigaciones Científicas (CSIC) compiled documentation held in archives in Spain, the Philippines, France, and the United States to create the database behind the digital map *Antonia Mercé "La Argentina" y los Ballets Espagnols*. As Gómez Cifuentes points out, the map allows users to follow the company's tours from one city and country to the next, tracking its efforts to internationalize modern Spanish art. The project treats dance as both an art form of its own and a mediator between artistic practices, geographical spaces, and tradition and modernity.

The concepts of mediation and cultural contact are equally prominent in the two chapters that follow. In "Digital Cartography as a Tool for Studying Transnational Literary Relations: The Iberian Case," Santiago Pérez Isasi presents the *Mapa Digital das Relações Literárias Ibéricas (1870–1930)*, which he developed at the Centro de Estudos Comparatistas at the Universidade de Lisboa. The map visualizes data concerning encounters between Portuguese, Castilian, Galician, Catalan, and Basque literary cultures in a period when many writers were advocating for new forms of cultural Iberism. Concretely, it offers access to information about authors, works, periodicals, institutions, and events that mediated between the peninsula's languages and literatures, envisioned not as homogenous blocks, but rather as porous nodes in a complex polysystem. Following an overview of the spatial turn in the Humanities and Digital Humanities, Pérez Isasi examines the insights and limitations of the Geographic Information System at the heart of his *Mapa Digital*. On the one hand, the map usefully highlights the multiplicity of centers in the Iberian literary system, Portugal's crucial role therein, and the existence of cultural flows that were not necessarily routed through Madrid. On the other hand, the map and its underlying database

offer relatively little information about women writers or about contacts between Basque literature and other Iberian literatures in the period under study. Pérez Isasi's balanced evaluation opens avenues for continued research in Iberian Studies while acknowledging the field's progress towards studying cultural flows across linguistic and political borders that have often limited national literary histories.

Looking outwards from Iberia, Hanno Ehrlicher and Jörg Lehmann in "Transatlantic Transfers: Dynamics of Circulation in Literary and Cultural Magazines of the Silver Age" examine avant-garde magazines published in Spain and Latin America. The database that accompanies their project *Cultural Magazines from "Modernismo" to Avant-Garde: Processes of Modernization and Transnational Networks* (Ehrlicher, 2020) contains approximately 19,500 datasets concerning 23 such magazines that published works by authors on either side of the Atlantic. Ehrlicher and Lehmann's approach to this vast quantity of data integrates quantitative and qualitative analysis at various scales. To begin, they calculate a cultural transfer rate for each of the authors present in their corpus. Applied with necessary precautions, the procedure yields an important insight: the magazines' most prestigious and prolific contributors were less likely than their less-remembered counterparts to play the role of cultural broker by publishing extensively across the Atlantic. Accordingly, relatively obscure writers were important for popularizing the works of Spanish author Ramón Gómez de la Serna (1888–1963) in Latin American magazines of the late 1920s. Turning to a detailed case study, Ehrlicher and Lehmann note that Ramón's signature *greguerías* enjoyed considerable attention in Argentina, where the magazine *Martín Fierro* adapted and renamed them as *gringuerías*. The distant and close reading methods deployed in this chapter draw on a shared body of data and ultimately converge to spotlight avant-garde magazines as media of circulation that kept literary ideas on the move irrespective of national boundaries.

Movement across borders can be voluntary or forced, as Lucía Cotarelo Esteban is keenly aware in the final chapter, "New Models for a Digital Reading of the Republican Exile of 1939." An overview of existing digital projects concerning the Republican exile and its literary dimension allows Cotarelo Esteban to reflect on best practices for continued work in this area. She advocates for transdisciplinary projects that rely on the expertise of scholars from different fields, encourage contributions from the general public, construct relational databases with advanced search functions, provide multiple modes of visualizing and interacting with the data, and are grounded in the ethical imperative to preserve diverse experiences and memories of exile. One hypothetical model for such a project offers a triple visualization of information from a relational

database including a view typical of digital libraries, with linked information about authors, works, and periodicals; a map view showing multiple layers of routes, cultural spaces, and literary spaces of exile; and a social network view connecting people, publishing houses, and other institutions. The research team GEXEL (Grupo de Estudios del Exilio Literario) at the Universitat Autònoma de Barcelona, of which Cotarelo Esteban forms part, is currently at work on a project based on these principles. In the end, the proposed model exemplifies the type of multifaceted, scalable, hyperlinked, and network-oriented approach to modern culture and literature common to all the chapters in this section.

4. Silver Age Spain, Tomorrow

There is doubtlessly some irony to proposing a digital cultural history in the context of this paper-based book, but the reality is that our research today takes place in a constant dialogue between analog and digital media. Similarly, the digital projects studied in this volume navigate the interstices between various geographical scales, between the past and the present, and between research, teaching, the academy, and society in their attempt to enliven the historiography of early twentieth-century Spain. On the one hand, all these projects pursue an ontological shift affecting the nature of their object of study, since the mass digitization of content allows us to see *more* of what comprised Silver Age culture and to see it *better* – more rapidly, from practically any internet connection, and with enhanced metadata labeling and search, annotation, and zoom capabilities. On the other hand, the projects propose an epistemological shift affecting the critical methodologies and theoretical frameworks brought to bear on their object of study, since digital tools help us see culture *in different ways* – quantitative, qualitative, and speculative. Without exception, the projects also insist on the primacy of a humanistic approach grounded in knowledge of the object of study over a purely digital perspective centered on tools that are created and used to extract ever more data from that object.

Moving forward, it will be useful to articulate the digital study of Silver Age Spain through a recontextualization of existing digital projects on the topic. This could be accomplished by designing an extensible, reconfigurable network featuring all the different projects as individual nodes in a single online platform. Experts and curious users alike could navigate this hypertextual hub dynamically, zooming in and out between projects focused on different scales of analysis and searching the projects with a specific aim or in a more casual, pleasurable exploration (Romero López, 2018: 114). With such a digital hub or map of projects, still hypothetical today, it would be possible to take a fresh look

at the Spanish Silver Age, beyond the confines of well-worn Aristotelian modes of thinking. Perhaps now is the time to take the leap from traditional analog modes of study to the hypertextuality of cultural constellations, wherein digital navigation brings new or overlooked historical narratives into focus. Hypertext allows users to choose from different options among the existing digital content and to add new content or make changes as needed in conjunction with careful scholarly study; this in turn may lead to diverse juxtapositions of knowledge. The absence of a single linear historiography does not destroy the historical narrative, but rather enriches it with additional perspectives. In its ideal form, a digital historiography is not hierarchical, linear or homogenous, but rather open to innovative approaches to Silver Age cultural history.

In her book *Unthought: The Power of the Cognitive Nonconscious* (2017), N. Katherine Hayles explores the connections between literature, culture, and neuroscience. Her aim is to broaden our understanding of knowledge to encompass the assemblages between human and technological cognition, which constitute "complex symbiotic relationships, in which each symbiont brings characteristic advantages and limitations to the relationship" (Hayles, 2017: 216). Decades before Hayles, Jorge Luis Borges and Aby Warburg imagined the convergence of human curiosity and analog repositories of knowledge, whether the fictional Library of Babel or the partially realized *Mnemosyne Atlas*. With today's digital technologies and cognitive assemblages, Borges and Warburg's knowledge worlds are coming closer than ever into grasp. It is at these junctures of the human and the technological that a digital cultural history of the Other Silver Age Spain promises to flourish tomorrow.

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