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## Mapping Paris Theaters: A Digital Dissertation Appendix

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Walking through the streets of Paris in 1830, an inhabitant of the city would have passed over forty theaters. More emerged throughout the century, but studies have largely focused on the major institutions, particularly the Opéra. Recent scholarship on nineteenth-century France has called for increased consideration of Paris's broader theatrical climate (Fauser and Everist, ed., *Music, Theater, and Cultural Transfer: Paris, 1830-1914*, 2009). However, there are numerous challenges in both accessing information about the smaller venues and moving past the long-held narrative of singular dominance and success. How, then, can we change the discourse to one that recognizes the diverse environment? Is there a way we can imaginatively transport ourselves back to a time when many Parisians would have been as familiar with the Théâtre du Vaudeville as the Opéra?

This poster displays the data visualization project "Mapping Paris Theaters"—a website that uses GIS (Omeka with Neatline) to showcase pre- and post-Hausmannian historical maps of the city with digitally plotted theaters, and serves as a repository of relevant archival information. My dissertation seeks to break down some of the artificial boundaries separating the theaters that have arisen since the nineteenth century. By visualizing the venues alongside one another, my project forces its audience to consider all of them simultaneously. This spatial digital humanities approach has its roots in nineteenth-century visualizations, which sought to appeal to the senses by displaying information that stimulated the eyes, as detailed in recent work by Lauren Klein. My project, as in these nineteenth-century experiments, encourages an approach to storytelling that embraces plurality, rather than the pervasive singular narratives often seen in text-based mediums. The maps further highlight the importance the urban locale played in the musical life of the city and provide users with tools for reimagining

lost performances, alongside and/or in lieu of performance materials.

Using network analysis, this web resource additionally allows users to explore the connections between the theaters. One can choose a work from the Opéra and explore its journey across Paris—from melodrama precursors to the subsequent parody adaptations. By presenting this project as a poster, I aim to provoke extensive discussion of how new methodological approaches to opera studies might arise from using digital tools and creating (open-access) digital resources, and how performance studies might influence conversations within the digital humanities in turn. Furthermore, it serves as an example of how one might develop a digital dissertation appendix. A selection of the archival records I discovered through extensive research in the Parisian archives is displayed on the website, allowing people to interact with these materials more extensively than if they were relegated to a standard dissertation appendix, and providing access to everyone unable to see the physical documents themselves. Finally, through this poster, I endeavor to demonstrate the value of using a combination of media to talk about theatrical repertoire: many of the works in my dissertation are unable to be performed today and many of the theatres no longer exist, but it is possible to engage with them in a more interactive way through my resource.