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Review by: Victoria D. Alexander

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the real payoff. How do we judge when intellectuals become threats to the ideals of democracy, freedom, equality, and justice, rather than the defenders of those ideals? Who presents the exemplary models? Is there a style of thought that poses special dangers, another that holds special promise? There are promising contributions in this collection addressing such questions, making the book worthy of study, but there is not a systematic advance in theoretical understanding. But perhaps I am being too harsh. Perhaps such theoretical ambition is beyond the purview of systematic social science. Some of the contributions seem to move in this direction. The reader must decide.

Backstage at the Revolution: How the Royal Paris Opera Survived the End of the Old Regime. By Victoria Johnson. Chicago: University of Chicago Press, 2008. Pp. xv+281. \$45.00.

Victoria D. Alexander
University of Surrey

Victoria Johnson's wonderful *Backstage at the Revolution* starts with a puzzle: Why did the luxurious, opulent Royal Paris Opera survive the French Revolution when so many other institutions (both those that were royally sponsored and those that were merely symbolic of royal decadence or despotism) were destroyed? Johnson finds the answer with the use of organizational theory, bolstered by rich historical data. The answer she proposes is, in short, that the Paris Opera survived *because* of its luxury, not in spite of it.

Johnson draws on Arthur Stinchcombe's concept of organizational imprinting, put forward in "Social Structure and Organizations," his well-known chapter in James March's *Handbook of Organizations* (Rand-McNally, 1965). There he puts forward the hypothesis that organizations take on certain characteristics at the time they are founded. These characteristics, which have to do with existing technologies and prevalent cultural ideologies, are incorporated into the organization's structure and subsequently retained. Though Stinchcombe's hypothesis was influential, it is relatively understudied (or, more accurately, only partially studied), in part because to study it properly requires a long time horizon and deep historical knowledge, as employed by Johnson. She is able to shed light on the process of imprinting, both the initial imprinting that occurs at the time of founding and on the ways that organizations retain the initial imprint over time. In this way, Johnson shows "how imprinting actually takes place through the actions of organizational and environmental agents" (p. 200). Her theoretical analysis draws on scholarly analysis subsequent to Stinchcombe's old institutionalism, most notably from neoinstitutional approaches, the cultural and cognitive turns, and new work on the temporality of social life.

Johnson's purpose is not to present a comprehensive history of the Opera as a formal organization. She writes, "Although readers will find a great deal of the Opera's Old Regime and Revolutionary history in these pages—some quite familiar, some fresh (or more accurately, dusty) from the archives—this book is by no means conceived as a conventional history of the Paris Opera. Chronologically speaking, the story begins at its end point (the French Revolution) rather than at the beginning (the Opera's founding), for the structure of the book emerges . . . from the logic of the historical, sociological, and organizational questions at its heart" (p. 12). Thus, the first substantive chapter, based on her archival research, focuses on political struggles within the Opera just before the Revolution. The following chapter looks at the relatively gentle treatment the Opera received at the hands of the revolutionaries, suggesting that the "visual and musical luxury unparalleled among European theatres" (p. 13) underpinning the identity of the Opera was the key to its survival. It was seen as a unique expression of French culture, and its unique luxury and associated costs provided a schema "still strong enough for successful mobilization by politicians wishing to maintain financial privileges for the Opera" (p. 24).

In subsequent chapters, Johnson's work goes back to the very founding of the Paris Opera itself, which she sees as the key to understanding the treatment of the Opera during the Revolution. Thus, she locates the roots of the survival of the Opera much earlier than most scholars, who focus on the events immediately before the Revolution. She starts with an entrepreneur (to use a modern concept—Johnson is also interested in entrepreneurship), Pierre Perrin, who founded the Opera in 1669. His actions institutionalized the new art form, French opera, as a combination of the prestigious royal academy and the public theatre. Johnson provides a vivid picture of 17th-century France, which helps us to understand the stakeholders in the entrepreneur's environment (to use other terms from today's scholarship). She examines how Perrin's actions contributed to the Opera's identity, and how a subsequent key player, director Jean-Baptiste Lully, sharpened and reshaped this identity, which was then reproduced by Lully's successors in the 18th century. In this way, she argues that the Opera "displayed an institutional continuity stretching from Louis XIV to Napoleon" (p. 9).

Johnson makes a strong argument for the usefulness of her case study for theory building. Of course, case studies are necessarily limited, but they are nevertheless often extremely enlightening. Johnson suggests, convincingly, that the historical remoteness of the Opera's founding makes plain the cultural nature of the models the Opera drew upon. In this case, the royal academy and the public theatre provided models upon which to build the Opera. These models stand out as culturally and temporally situated to today's observers, whereas the cultural and temporal bounding of our current models, such as the nonprofit organization or the publicly traded firm, may be much less obvious to us.

Johnson's book will be of interest to organizational scholars, to those interested in the sociology of culture and the arts, and to readers with particular interests in the French Revolution or the Paris Opera itself. Those interested in organizational theory will find her theoretical contributions in chapter 2 and in a postscript (and also in Johnson's 2007 article "What Is Organizational Imprinting? Cultural Entrepreneurship in the Founding of the Paris Opera" [*American Journal of Sociology* 113:97–127], which is well worth reading). Those interested in the historical detail and the story of the Opera itself—what Johnson calls "the swashbuckling tale" (p. 18)—will find this especially in chapters 2–7. Throughout, the book is clearly and engagingly written. It is a pleasure, less common than one might wish, to read a book that is theoretically sophisticated, makes an important scholarly contribution, is based on very solid scholarship, and is also fun.

Nationalist Politics and Everyday Ethnicity in a Transylvanian Town. By Rogers Brubaker, Margit Feischmidt, Jon Fox, and Liana Grancea. Princeton, N.J.: Princeton University Press, 2007. Pp. 504. \$35.00.

Teresa Staniewicz
University of Warwick

Rogers Brubaker and his colleagues' highly innovative tome, *Nationalist Politics and Everyday Ethnicity in a Transylvanian Town*, makes much progress in the search for more apposite reconceptualizations for understanding current—and highly contested—notions surrounding the concept of ethnicity, as well as ethnicity's centrality to current related discourses. They take their modus operandi (p. 13) from Eric Hobsbawm's premise that nationhood and nationalism are dual phenomena (*Nations and Nationalism since 1780* [Cambridge University Press, 1990]), and though constructed from above (the team primarily explores "nationalist politics"), still need to be observed from below (they then explore in detail the enactment of everyday ethnicity). Furthermore, the analysis deliberately avoids using existing terminology such as "groups" (p. 11) tied to inherent notions of "boundedness," preferring the looser and less fraught term of "categories," allowing for a clearer observance of interactions at the individual level.

The book is therefore divided in to two main parts. The first half presents the reader with the rich historical background necessary to illustrate Transylvania's changing landscape over the past 100 years due to geopolitical conflicts, as well as highlighting watershed moments—such as the end of the Nicolae Ceaușescu era—from within which these populations and their respective heritages have developed over time. As a result of such information, *Nationalist Politics and Everyday Ethnicity* provides the reader greater clarity via which to appreciate how collective