

ABOUT THE SPEAKERS

La survivance des privilèges de l'ancien régime : La loge du Duc de Choiseul

In 2019, after reading an article in *Le Monde* entitled "Noble querelle à l'Opéra-Comique", Valentin Pinel le Dret and Paul Heckler, former chief editors and founding members of the review, had the crazy idea of bringing together specialists in public law, legal history, private law, and even non-legal expert, around the "privilege" of the Duke of Choiseul's box at the centuries-old Opéra-comique theatre. At first, this subject is more fanciful than legal. Appearances are sometimes deceiving, the legal stakes are high.

Therefore, the idea came to me to contact Emmanuelle Saulnier-Cassia, Professor of public law at the University of Versailles Saint-Quentin-en-Yvelines. In addition to her numerous interventions, both oral and written, on issues relating to Brexit, Professor Saulnier-Cassia is a passionate of theatre and opera. It is within the framework of a monthly column "Du droit dans les Arts"¹ in *Les Petites affiches* and a "Theatre" column in the *Droit & Littérature*² review, that she reflects on the way in which law is understood by the arts and where it becomes an artistic object. In addition, you can listen to her in the programme "*Droit en scène*", created in 2018, where she brings legal experts and artists into dialogue.

Professor Emmanuelle-Saulnier Cassia responded to my invitation and invites two great specialists in operatic issues: Franck Monnier and Professor Jean-Claude Yon.

Franck Monnier is a lecturer in legal history. He is a legal historian, specialist in administrative history, the history of cultural law and cultural institutions. Who better than a specialist who has written a PhD thesis on the legal and financial regime of the Paris Opera from the reign of Louis XIV to the beginning of the Third Republic³ to speak on the Lodge of the Duke of Choiseul?

¹ See for example her last article in the column of du "Droit dans les Arts" in *Petites Affiches* : E. Saulnier-Cassia, "Bananas (and kings) : le procès de la United Fruit Company et des républiques bananières", *les Petites Affiches*, Lextenso, 29 September 2020, n° 156t4, p.23. Available online : <https://www.actu-juridique.fr/culture/bananas-and-kings-le-proces-de-la-united-fruit-company-et-des-republiques-bananieres/>. (retrieved on [30 November 2020]).

² Her last manuscript in *Droit & Littérature* review was about focus on how Brexit is captured by literature in Jonathan Coe's book, *Middle of England* : E. Saulnier-Cassia, "La sortie du Royaume-Uni de l'Union européenne saisie par la littérature, Le Brexit romancé par Jonathan Coe", *Revue Droit & Littérature*, 2020, p. 59 à 70.

³ Franck Monnier is the author of a PhD thesis entitled *À la naissance d'un droit de la culture : le régime juridique et financier de l'Opéra de Paris, depuis le règne Louis XIV jusqu'au début de la IIIe République*. See also : "L'épisode de la destruction de l'Opéra de la rue de Richelieu, et sa transformation en chapelle expiatoire à la mémoire du duc de Berry", *Les lieux de la décision administrative*, Paris, EPHE, 2014, p. 39-47.

Finally, for the first time since the creation of the Sorbonne Student Law Review-*Revue juridique de la Sorbonne*, we had the privilege of inviting a non-legal expert, to a conference. Jean-Claude Yon is a Professor of contemporary history at the University of Versailles-Saint-Quentin-en-Yvelines, Director of the Centre d'histoire culturelle des sociétés contemporaines (UVSQ), and Director of cumulative studies at the École pratique des Hautes Études (EPHE). As a specialist in theatre's issues, he has published numerous works, notably on the history of theatre in Paris from the Revolution to the Great War⁴, on theatre directors between the 19th and 20th⁵ centuries and, more generally, on performances during the Second Empire⁶. In addition, Professor Jean-Claude Yon is interested in opera, particularly Offenbach's opera⁷. He recently published a paperback book in which he collects and comments on all the letters sent by Offenbach to the *Figaro*⁸.

A trio that cannot be ignored.

If you did not have the chance to attend this original conference or if you simply wish to plunge back into the legal and operatic quarrels of the Duke of Choiseul's Lodge, the speakers will be pleased to share them with you.

Virginie Kuoch
Editor-in-chief

⁴ J.-C. Yon, *Une histoire du théâtre à Paris de la Révolution à la Grande Guerre*, Paris, Aubier, 2012, 437 pages.

⁵ J.C. Yon, P.Goetschel (ed.), *Directeurs de théâtre (XIXe-XXe siècles), Histoire d'une profession*, Paris, Publications de la Sorbonne, 2008, 253 pages.

⁶ J.-C. Yon (ed.), *Les Spectacles sous le Second Empire*, Paris, Armand Colin, 2010, 512 pages.

⁷ See for example: Offenbach, catalogue d'exposition rédigé avec Laurent Fraison, Réunion des Musées Nationaux, Les Dossiers du Musée d'Orsay, 1996, n° 58, 167 pages, Jacques Offenbach, Gallimard, coll. NRF Biographies, 2000, reedited 2010, 796 pages.

⁸ J.-C. Yon, *M. Offenbach nous écrit : Lettres au Figaro et autres propos*, Co-édition Actes Sud, 2019, 644 pages.