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EDUCATION

- Habilitation à Diriger des Recherches (HDR), in preparation under the mentorship of François Lecercle (Comparative Literature, University of Paris IV – Sorbonne): “Entre plaisirs, instrumentalisations et pouvoirs: pour une histoire sociale et politique des conceptions de l’art dans l’Europe de la première modernité (1550-1750)”. I will be submitting the following unpublished manuscript: *Le Principe de plaisir: esthétique, savoirs et politique dans la Florence des Médicis (XVI^e-XVII^e siècles)*, ca. 350 p. The viva is scheduled for the fall of 2017.
- Doctorat [Ph.D.] in French literature and civilization, University of Paris III – Sorbonne Nouvelle, 2001, *summa cum laude*. “Usages de la Comédie: utilités et plaisirs de la représentation théâtrale dans la France du premier XVII^e siècle (1630-1660)”, 813 p. Supervisor: Prof. Alain Viala. Examiners: Prof. Christian Biet (Theatre Arts, University of Nanterre), Prof. Christian Jouhaud (Early Modern French History, E.H.E.S.S. and C.N.R.S.), Prof. Georges Forestier (French Literature, University of Paris IV – Sorbonne), Prof. Jacques Rancière (Aesthetics, University of Paris VIII – Saint-Denis) and Prof. Alain Viala (French Literature, University of Paris III – Sorbonne Nouvelle).
- Agrégation de Lettres Modernes, 1994. Placed 8th out of over 3000 candidates.
- Diplôme d’Etudes Approfondies [a D.E.A. is a preparatory year for a Ph.D.] in Political Science, Institut d’Études Politiques de Paris, 1993, *magna cum laude*. “L’Orient des Philosophes: mythes et écritures politiques de Montesquieu à Voltaire”, 130 p. Thesis supervisor: Prof. Yves Mény.
- Maîtrise [M.A.] in French literature and civilization, University of Paris IV – Sorbonne, 1992, *summa cum laude*. “De l’Aliment à l’écriture dans *À la Recherche du Temps Perdu* de Marcel Proust”, 220 p. Thesis supervisors: Prof. Pierre Cahné and Prof. Georges Molinié.
- Licence [B.A.] in French literature and civilization, University of Paris IV – Sorbonne, 1991.
- Licence [B.A.] in Anglo-American literature and culture, University of Paris IV – Sorbonne, 1991.
- Fully funded student in the humanities at the École Normale Supérieure, rue d’Ulm, Paris, 1990-1994 and 1995-1996.
- Hypokhâgne and khâgne [preparation for the École Normale Supérieure], Lycée Henri IV, Paris, 1988-1990.

ACADEMIC POSITIONS

- Associate Professor of French, University of California Berkeley, as of July 2009.
- Assistant Professor of French, University of California Berkeley, 2005-2009.
- Assistant Professor of French, University of Pittsburgh, 2003-2005.
- Senior Lecturer of French Literature, University of Pau (Pyrénées Atlantiques), 2000-2001.
- Senior Lecturer of French Literature, University of Rouen (Normandy), 1996-2000.
- Lecturer in French, University of Brandeis, 1994-1995.

COURSES DESIGNED AND TOUGHT

I have detailed my teaching at UC Berkeley with more precision. Most undergraduate classes I taught there were repeated two or three times. Graduate seminars were taught only once.

New courses designed and taught as associate professor of French at UC Berkeley (2009 to present)

1. Spring 2017: FR 245 B (Early Modern Studies): “Spirituality, Literature and Politics in Early Modern France (1550-1750)” (graduate seminar). Readings include Agrippa d’Aubigné, *Les Tragiques (Misères et Jugement)*; Jean-Pierre Camus (a selection of his devotional short stories); Pierre Corneille, *Polyeucte*; Molière, *Tartuffe*; Pierre Nicole (*Traité de la Comédie*, excerpts); Blaise Pascal (excerpts of *Les Provinciales* and *Les Pensées*); Mme de La Fayette (*La Princesse de Clèves*); Jacques-Bégnine Bossuet (selected sermons); François Fénelon, *Les Aventures de Télémaque* and Jean-Jacques Rousseau, *L’Émile* (book IV).
2. Fall 2016: FR 171 A (A Concept in French Cultural History): “Religious Fanaticism, Toleration, and Laïcité in France from the Wars of Religion to the Terrorist Attacks of 2015-2016” (upper division class). Readings and films analyzed included: Denis Cruzet and Jean Marie Le Gall, *Au péril des guerres de religion* (Paris, PUF, 2015), Patrice Chéreau, *Le Reine Margot* (1994), Agrippa d’Aubigné, *Les Tragiques* (book I: “Les Misères”), Jean Baubérot, *Les Sept laïcités françaises: le modèle français de laïcité n’existe pas* (Paris, Maison des Sciences de l’Homme, 2015), Rita Hermon-Belot, *Aux sources de l’idée laïque: Révolution et pluralité religieuse* (Paris, Odile Jacob, 2015) and Gilles Kepel, with Antoine Jardin, *Terreur dans l’Hexagone : gènes du djihad français* (Paris, Gallimard, 2015).
3. Spring 2015: FR 245 A (Early Modern Studies) cross-listed with ITAL 215 (Renaissance Literature and Culture): “Authors, Readers and Censors in Early Modern Europe: From the Printing of Books to the Management of Information (1450-1800)” (graduate seminar taught in the Bancroft Library in collaboration with Dr. Diego Pirillo, from Italian Studies). The class focused on fundamental readings in early modern book history, in conjunction with in-depth weekly showings of the highlights of the Bancroft Library’s rare books collections.
4. Fall 2014: FR 117 (17th Century French Studies): “Inventing modern comedy: Molière and his time” (upper division class). Readings included: *Les Précieuses ridicules* (1659), *La Critique de l’Ecole des Femmes* and *L’Impromptu de Versailles* (1663), *Le Misanthrope* (1666), *L’Avaro* (1668), *George Dandin* (1668), *Le Tartuffe* (1669), *Le Bourgeois Gentilhomme* (1670), *Les Fourberies de Scapin* (1671) and *Le Malade Imaginaire* (1673). Two films were also studied in detail: Ariane Mnouchkine, *Molière* (1978) and *Le Bourgeois Gentilhomme*, as performed by Vincent Dumestre and Le Poème Harmonique (2008).
5. Spring 2014: C 203 (Comparative Studies in Romance Literatures and Cultures): “The Learned Academies of Early Modern France, Italy and Spain (1500-1800): knowledge, sociability, politics” (graduate seminar). This seminar examined the development of the academic movement in France, Italy and Spain over three centuries, while also questioning the ways in which historians have accounted for this complex phenomenon. Alongside these historiographical accounts, we read primary sources (academic statutes, academic orations and polemics, literary and scientific works, letters, etc.), paying special attention to the wide variety of academic institutions and practices.
6. Fall 2013: FR 121 (Literary Themes, Genres, Structures): “Théâtre et pouvoir dans la France du XVII^e siècle” (upper division class). Readings included: Pierre Corneille, *Le Cid*, *Polyeucte*, *Œdipe* and les *Trois discours sur le poème dramatique*, as well as excerpts of the quarrel over le *Cid*; Molière, *La Critique de l’École des Femmes* et *L’Impromptu de Versailles*, *Le Tartuffe*, *Le Bourgeois Gentilhomme* and Jean Racine, *Alexandre le Grand*, *Iphigénie* and *Esther*.
7. Spring 2013: FR 245 B (Early Modern Studies): “Topics in the history of the book and manuscript culture in early modern Europe (1450-1800)” (graduate seminar taught in the Bancroft Library). This seminar introduced students to the fundamentals of book history (the invention of the printing press, development and policing of the book market, and the material forms of the book), but also to what in the field is now called scribal culture, that is the continued circulation of manuscripts during the age of the printing press and, more generally, the lasting and constant competition between books and manuscripts in the high culture of early modern Europe. I organized weekly showings of the highlights of the Bancroft Library’s collections, in order to show my students examples of a wide variety of printed and manuscript materials.
8. Fall 2012: FR 245 A (Early Modern Studies, crossed-listed with HIST 280): “French society in the Old Régime: literature, culture, history (1600-1800)” (graduate seminar). Historical readings were taken from the French tradition of social history, as it developed out of and around the Annales school (Pierre Goubert, Daniel Roche, Roger Chartier, Robert Descimon, etc.), as well as from the works of their Anglo-Saxon counterparts (William Beik, Nathalie Zemon Davis, Jonathan Dewald, Peter Sahllins, etc.).

Literary readings included excerpts from a wide variety of early modern French works. Molière's *Georges Dandin*, La Fayette's *Princesse de Clèves*, Marivaux' *Le Paysan Parvenu* and Diderot's *La Religieuse* were read in full, along with some relevant literary and historical criticism. A number of theoretical and methodological readings were also discussed (Paul Ricoeur, Jacques Rancière, Christian Jouhaud *et alt.*, etc).

9. Spring 2012: FR 126 (Senior Seminar): "Jean de la Fontaine and his works" (upper division class). Readings included Jean de la Fontaine, *Adonis*, *Le Songe de Vaux*; *Contes et nouvelles en vers* (excerpts), *Fables* and *Les Amours de Psyché et de Cupidon*.

New courses designed and taught as assistant professor of French at UC Berkeley (2005-2009)

1. Fall 2009: FR 230 A (Studies in 17th Century French Literature): "La monarchie, ses spectacles et ses dévots: polémiques pour et contre le théâtre dans la France du XVII^e siècle" (graduate seminar). Readings included: Georges de Scudéry, *Apologie du théâtre* (1639), D'Aubignac, *Pratique du théâtre* (1657) (excerpts); Pierre Corneille, *Polyeucte* and *Théodore vierge et martyr*; Jean Rotrou, *Le Véritable Saint Genest*; Molière, *Tartuffe* and *Don Juan* and the polemical texts surrounding these plays, André Rivet, *Instruction chrestienne touchant les spectacles publics des comédies et tragedies* (1639), Jean-François Senault, *Le Monarque ou les Devoirs du souverain* (1661) (excerpts), Pierre Nicole, *Traité de la Comédie* (1667) (excerpts); Jacques-Bénigne Bossuet, *Maximes et réflexions sur la comédie* (1690-1694); Pierre Le Brun, *Discours sur la comédie* (1694) and Jean Racine, *Esther* and *Athalie*.
2. Spring 2009: FR 275 B (Problems of Literary Theory): "Dire l'art au XVII^e siècle: vers une histoire sociale et politique des écrits esthétiques dans la France moderne (1600-1800)" (graduate seminar). Aristote, *Poétique*, translated by Michel Magnien (Le Livre de Poche, Paris, 1990); Pierre Corneille, *Le Cid* and *Trois discours sur le poème dramatique*; Nicolas Boileau, *Art poétique* (1674-1675); Madame de Lafayette, *La Princesse de Clèves* and Valincour, *Lettres à Madame la Marquise*** sur la Princesse de Clèves* were read in full. Readings also included excerpts of *La Querelle du Cid (1637-1638)*, as edited by J.-M. Civardi (Paris, Champion, 2004), excerpts of D'Aubignac, *La Pratique du Théâtre* (1640-1657), Jean-Antoine de Charnes, *Conversations sur la Critique de la Princesse de Clèves* (1679), André Félibien, *Entretiens sur les vies et les ouvrages des peintres anciens et modernes* (books I and II), René Rapin, *Réflexions sur la poétique de ce temps et sur les ouvrages des poètes anciens et modernes* (1674) and Roger de Piles, *Cours de peinture par principes* (1708).
3. Fall 2008: FR 161 A (A Year in French History) "Littérature et politique sous Mazarin 1656-1660" (upper division research-oriented class). Readings included: Robert Descimon and Christian Jouhaud, *La France du premier XVII^e siècle (1594-1661)* (Paris, Belin, 1996); Blaise Pascal, *Les Provinciales* (1656-1657); Cyrano de Bergerac, *Les États et empires de la Lune* (1657); Jean de La Fontaine, *Adonis* and *Le Songe de Vaux* (1658); Pierre Corneille, *Œdipe* (1659); M^{lle} de Scudéry, *Clélie, histoire romaine*, excerpts (1658-1659) and Molière, *Les Précieuses ridicules* (1659).
4. Spring 2008: FR 230 A (Studies in 17th Century French Literature): "Écrire pour le théâtre dans la France du XVII^e siècle: une introduction à l'histoire sociale et politique des pratiques lettrées" (graduate seminar). Readings included: Pierre Corneille (*Le Cid* and the polemic surrounding it), Jean Mairet, (*Les Galanteries du duc d'Ossone* and *Le Grand et dernier Solyman*), Molière (*L'École des femmes* et *Le Tartuffe*, as well as the polemical texts which these texts elicited) and Jean Racine (*Alexandre le Grand* and *Phèdre*). In parallel, we used biographical writings on these playwrights (such as Alain Viala's, *Racine, la stratégie du caméléon* and Georges Forestier's more recent biography of Racine) to think about the social and political trajectories of these authors.
5. Fall 2007: FR 117 A (17th Century French Literature): "Gens de lettres et gens du monde: littérature et société dans la France du XVII^e siècle" (undergraduate survey course). Readings included: Honoré d'Urfé, *L'Astrée* (excerpts); Saint-Amant, *Oeuvres* (excerpts); Descartes, *Discours de la Méthode*, Corneille, *Le Cid* and excerpts of the quarrel which followed (Georges Scudéry, Guez de Balzac and Jean Chapelain); Blaise Pascal, *Les Provinciales* (excerpts), M^{me} de Lafayette, *La Princesse de Clèves* and excerpts of the quarrel which followed (Fontenelle, Valincour, Charnes) and Fontenelle, *Entretiens sur la pluralité des mondes*.
6. Fall 2007: FR 140 B (French Literature in English Translation): "The Crafting of the French Philosopher: from Montaigne to Sartre" (undergraduate survey course, taught in English). Readings included: Diogenes Laertius, *The Lives of Eminent Philosophers* ("Life of Diogenes"); Michel de Montaigne, *Essays* (I, 20 and III, 13); René Descartes, *Discourse on Method*, Nicolas Fontaine, *Conversations of Pascal with de*

Saci on Epictetus and Montaigne; Blaise Pascal, *Pensées* (excerpts); Bernard Le Bovier de Fontenelle, *Conversations on the plurality of worlds*, Voltaire, *Philosophical Dictionary* (excerpts); Jean-Jacques Rousseau, *Confessions* (books I and II); Ernest Renan, *Philosophical dramas* (the play entitled *Caliban*) and Jean-Paul Sartre, *The Words*.

7. Spring 2006: FR 240 B (Studies in 18th Century French Literature): “Comédie et société dans la France des Lumières” (graduate seminar). Readings included: Lesage, *Turcaret*; Voltaire, *Nanine ou L’Homme sans préjugé*; Marivaux, *L’Ile des Esclaves* et *Les Fausses confidences*; Diderot, *Le Fils Naturel* and the *Entretiens sur le Fils naturel*; Beaumarchais, *Le Mariage de Figaro*.
8. Spring 2006: FR 171 B (A Concept in French Cultural History): “Cour(s) et courtisans au temps de Louis XIV” (upper division class). Readings included Mme de Lafayette, *La Princesse de Clèves* and *Histoire d’Henriette d’Angleterre* (excerpts); Molière, *George Dandin* and *Le Bourgeois Gentilhomme*; Jean Racine, *Esther*; Jean de La Bruyère, *Les Caractères* (excerpts), La Rochefoucauld, *Maximes* (excerpts) and Jean de La Fontaine, *Fables* (excerpts). Films studied included: Roberto Rosellini, *La Prise du pouvoir par Louis XIV* (1966); Patricia Mazui, *Saint-Cyr* (2000); Molière/Lully, *Le Bourgeois Gentilhomme*, as performed by Le Poème Harmonique, directed by Vincent Dumestre (2005) and Lully and Quinault, *Cadmus & Hermione*, also performed by the Poème Harmonique and directed by Vincent Dumestre, Alpha (2008).
9. Fall 2005: FR 102: Reading and writing in French (this a gateway-to-the-major literature and culture class with an emphasis on composition and literary analysis, which I have since then taught yearly). I have organized the class in three units, one social and political issues, the other on topics regarding gender and sexuality and the last one on travel and travel literature. Readings for unit 1 include: Albert Camus, *Les Muets*; Pierre Bourdieu, “La production et la reproduction de la langue légitime”, (from *Langage et pouvoir symbolique*); Victor Hugo, “Pour les pauvres” in *Feuilles d’Automne* et “Les Mendiants”, from *Les Contemplations*; Charles Baudelaire, “Le Mauvais vitrier”, “Les Yeux des pauvres” and “Assommons les pauvres” from *Le Spleen de Paris* and Jean-Jacques Rousseau, *Le Contrat Social* (book I). Readings for unit 2 include: Mme de Lafayette, *La Princesse de Montpensier*; Molière, *L’Ecole des Femmes*; and Honoré de Balzac, *Sarrasine*. Unit 3 readings are: Michel de Montaigne, *Les Essais*, “Au lecteur” and “Des Cannibales” (I, 13) and Michel de Certeau’s essay on “Les Cannibales” (as republished in *Le Lieu de l’autre*); Voltaire, *Le Monde comme il va : vision de Babouc écrite par lui-même*; Baudelaire’s “Invitation au Voyage” and “Le Voyage” from *Les Fleurs du Mal* and excerpts of Claude Lévi-Strauss, *Tristes tropiques*.
10. Fall 2005: FR 103 A (Language and Culture): “Fictions du désordre amoureux”. Readings included: Pierre Corneille, *La Place Royale*; Madame de Lafayette, *La Princesse de Clèves*; l’abbé Prévost, *Manon Lescaut*; Gérard de Nerval, *Les Filles du Feu*; Marcel Proust, *Un Amour de Swann* and Michel Butor, *La Modification*.

New courses designed and taught as assistant professor of French at the University of Pittsburgh (2003-2005)

1. Spring 2005: FR 2402: “Figures de l’auteur dans la France moderne: 1580-1850” (graduate seminar)
2. Spring 2005: FR 0056: French composition (Part I).
3. Fall 2003: FR 1012: Topics in 17th Century French literature: “Gens de lettres, gens du monde dans la France du XVII^e siècle” (undergraduate survey course)
4. Spring 2004: FR 2300: “Les Fables de La Fontaine et leurs contextes” (graduate seminar)
5. Spring 2004: FR 0058: Advanced French conversation.
6. Fall 2003: FR 0055: French conversation.

New courses designed and taught as senior lecturer of French Literature, University of Pau, Pyrénées Atlantiques (2000-2001)

1. “Préparation à l’épreuve orale d’explication de texte en littérature française du XVII^e siècle” (C.A.P.E.S., graduate class)
2. “Les Fables de La Fontaine” (Licence, 3rd year).
3. “*La Princesse de Clèves* de Madame de Lafayette” (D.E.U.G., 2nd year).
4. “Expression et composition françaises” (D.E.U.G., 1st year).

New courses designed and taught as senior lecturer of French Literature, University of Rouen, Normandie (1996-2000)

1. “Théorie littéraire et esthétique: entraînements à la dissertation de littérature générale” (C.A.P.E.S., graduate class).
2. “Préparation à l’épreuve orale d’explication de texte en littérature française, XVI^e-XX^e siècles” (C.A.P.E.S, graduate class).
3. “Les *Fables* de La Fontaine” (Licence, 3rd year).
4. “Les comédies de Pierre Corneille” (D.E.U.G., 2nd year)
5. “Le théâtre et l’Église en France au milieu du XVII^e siècle” (D.E.U.G., 2nd year).
6. “Formes de l’écriture narrative au XVII^e siècle: le récit entre fable, mythe et histoire (D.E.U.G., 2nd year).

Courses taught as lecturer in French, University of Brandeis, 1994-1995

1. Advanced French composition.
2. Advanced French conversation.
3. Intermediate French language
4. Upper level French language.

PUBLICATIONS

Books

1. *Le Principe de plaisir: esthétique, savoirs et politique dans la Florence des Médicis (XVI^e-XVII^e siècles)*, circa 350 p., to be submitted to the French publishing house Les Belles Lettres by mid-January 2017.
2. *Instituer un “art”: politiques du théâtre dans la France du premier XVII^e siècle*, Paris, Honoré Champion, 2009, 544 p.
3. *Premières leçons sur les Fables de La Fontaine*, Paris, Presses Universitaires de France, 1996, 120 p., prefaced by Gérard Ferreyrolles (2nd edition: 1997).

Reviews published on my first major monograph, *Instituer un “art”: politiques du théâtre dans la France du premier XVII^e siècle*, Paris, Honoré Champion, 2009, 544 p. (2010-2013):

1. Marc Douguet, “À quoi servait l’art? Politique de la poétique au XVII^e siècle”, *Acta fabula*, review essay, February 2010, vol. 11, 2, <http://www.fabula.org/revue/document5469.php>
2. Gilles Sioufi, review of Déborah Blocker, *Instituer un « art »: politiques du théâtre dans la France du premier XVII^e siècle français*, *French Studies*, 65, 2, January 2011, p. 91-92: <https://muse.jhu.edu/article/408780>.
3. Roland Racevksis, review of Déborah Blocker, *Instituer un « art »: politiques du théâtre dans la France du premier XVII^e siècle français*, *The French Review*, 83, 3, February 2011, p. 588-589.
4. Tiphaine Karsenti, review of Déborah Blocker, *Instituer un « art »: politiques du théâtre dans la France du premier XVII^e siècle français*, *XVII^e siècle*, n° 258, 2013, p. 167-169: <https://www.cairn.info/revue-dix-septieme-siecle-2013-1-page-157.htm>.
5. Steven Bold, review of Déborah Blocker, *Instituer un « art »: politiques du théâtre dans la France du premier XVII^e siècle français*, *H-France Review*, vol. 13, September 2013, n° 136, 4 pages, available at: <http://www.h-france.net/vol13reviews/vol13no136bold.pdf>.

Journal issues edited

1. *XVII^e siècle*, n° 270, 2016/1, p. 3-132: “Auctorialité, voix et publics dans le *Mercure galant*. Lire et interpréter l’écriture de presse à l’époque moderne”, edited in collaboration with Anne Piéjus, eight articles published, plus a joint introduction (p. 3-8), <https://www.cairn.info/revue-dix-septieme-siecle-2016-1.htm>.
2. Forthcoming: *Académies et universités en France et en Italie (1500-1800): coprésence, concurrence(s) et/ou complémentarité?*, five papers edited plus an introduction written in collaboration with Dinah Ribard, and a conclusion by Maria Pia Donato, to be published in *Les Dossiers du GRIHL* (<https://dossiersgrihl.revues.org>) in 2017.

Book chapters

1. “Publier la gloire du ‘théâtre françois’”, in Groupe de Recherches Interdisciplinaires sur l’Histoire du Littéraire (G.R.I.H.L.), *De la Publication: entre Renaissance et Lumières*, introduction by Christian Jouhaud and Alain Viala, Paris, Arthème Fayard, 2002, p. 196-210.
2. “Theatrical identities and political devices: fashioning subjects through drama in the house of cardinal Richelieu (1635-1643)”, in David Warren Sabean and Malina Stefanovska (ed.), *Space and self in early modern European cultures*, Toronto, University of Toronto Press, 2012, p. 112-133.
3. “The *Accademia degli Alterati* and the invention of a new form of dramatic experience: myth, allegory and theory in Jacopo Peri’s and Ottavio Rinuccini’s *Euridice* (1600)”, in Katja Gvozdeva, Tatiana Korneeva and Kirill Ospovat (eds), *Dramatic Experience: The Poetics of Drama and the Early Modern Public Sphere(s)*, Leiden, Brill, 2016, p. 77-117. Open access link: http://booksandjournals.brillonline.com/content/books/b9789004329768_005.

Journal articles and published conference papers

1. “Jean Chapelain et les ‘lumières de Padoue’: l’héritage italien dans les querelles françaises sur l’utilité du théâtre (1585-1640)”, *Littératures classiques*, 37 (1999), edited by Alain Viala, Dinah Ribard, Nicolas Schapira and Mathilde Bombar, under the title *De l’Utilité de la littérature*, p. 97-116.
2. “Éloquence, mémoire et histoire: représentations de la guerre civile dans les écrits du R. P. Jean-François Senault”, University of Dijon, May 1997, proceedings in *La Représentation de l’histoire au XVII^e siècle*, edited by Gérard Ferreyrolles, Publications de l’Université de Dijon, CI, Dijon, Editions Universitaires de Dijon, 1999, p. 77-103.
3. “*La Pucelle d’Orléans* (1642) de l’abbé d’Aubignac sur la scène de la monarchie absolue naissante”, University of Rouen, May 1999, proceedings in *Images de Jeanne d’Arc*, edited by Jean Maurice and Daniel Couty, Paris, Presses Universitaires de France, 2000, p. 159-168.
4. With Dinah Ribard, “Du Ryer et l’écriture indirecte”, in “Pierre Du Ryer, dramaturge et traducteur”, *Littératures classiques*, 42 (2001), p. 67-97.
5. With Dinah Ribard, “Figures de l’instruction dans *l’Illusion comique* de Pierre Corneille: la purgation par l’exemple”, *Lectures du jeune Corneille. Le Cid et L’Illusion comique*, edited by J.-Y. Vialleton, Rennes, Presses Universitaires de Rennes, 2001, p. 127-142.
6. “Utilité de la littérature”, contribution to the *Dictionnaire du littéraire*, edited by Paul Aron, Denis Saint-Jacques, Alain Viala, Paris, Presses Universitaires de France, 2002, p. 611-613.
7. “Aristote, star de la fiction hollywoodienne?”, *Critique* 675-676 (sept. 2003), special issue on *American fiction*, p. 650-657: <https://www.cairn.info/revue-critique-2003-8-page-650.htm>.
8. “*Esther* à la cour du Roi de France: l’Orient biblique, éloge ou dénonciation?”, University of Haifa, May 1999, proceedings in *Jean Racine et l’Orient*, edited by Isabelle Martin and Robert Elbaz, *Biblio 17*, 148, Tübingen, Gunter Narr, 2003, p. 81-103.
9. “Figures du peuple d’Israël dans *l’Esther* de Jean Racine”, Société des Amis de Port-Royal, Blois, September 2003, proceedings in *Port-Royal et le peuple d’Israël*, edited by Rita Hermon-Belot and Jean Lesaulnier, *Chroniques de Port-Royal*, 53 (2004), p. 177-197.
10. “Elucider et équivoquer: Francesco Robortello (ré)invente la *catharsis*”, in *Stratégies de l’équivoque*, edited by J.-P. Cavaillé, *Cahiers du Centre de Recherches Historiques*, 33 (2004), p. 109-140 and <http://ccrh.revues.org/index250.html>.
11. “The Hermeneutics of Transmission: Deciphering Discourses on Poetry and the Arts in Early Modern Europe (1500-1800)”, in *Intermédiatités*, “Transmettre/Transmitting”, 5, Spring 2005, p. 37-60 and <http://www.erudit.org/revue/im/2005/v/n5/1005491ar.pdf>.
12. “*Costumi, virtù et onestà*: la question des mœurs dans le *Pastor Fido* et sa querelle”, in B. Méniel (ed.), *Éthiques et formes littéraires à la Renaissance*, actes de la journée d’études du Centre d’Études Supérieures de la Renaissance de Tours, 19 avril 2002, Paris, Honoré Champion, 2006, p. 133-152.
13. With Elie Haddad, “Le présent comme inquiétude: temporalités, écritures du temps et actions historiographiques” (a discussion of François Hartog’s book, *Régimes d’historicité: présentisme et expériences du temps*, Paris, Le Seuil, 2003), *Revue d’histoire moderne et contemporaine*, 53, 3, July-September 2006, p. 157-168.

14. “Des ‘belles-lettres’ pratiquées par un ‘poète médecin’: Hippolyte-Jules Pilet de La Mesnardière (1610-1663) face aux contradictions d’un modèle”, in Jean-Claude Arnould and Claudine Poulouin (ed), *Bonnes Lettres/Belles-Lettres*, Paris, Honoré Champion, 2006, p. 191-217.
15. “Territoires de savoirs et espaces de temporalités: le sublime de Boileau aux prises avec quelques ‘modernités’”, in *Seventeenth-Century French Studies*, 29, 2007, p. 113-123: <http://www.tandfonline.com/doi/abs/10.1179/175226907X226038>.
16. With Elie Haddad, “Protections et statut d’auteur à l’époque moderne: formes et enjeux des pratiques de patronage dans la querelle du *Cid* (1637)”, *French Historical Studies*, 31, 3, 2008, p. 381-416: <http://fhs.dukejournals.org/content/31/3/381.full.pdf+html>.
17. « Une ‘muse de province’ négocie sa centralité: Corneille et ses lieux », *Les Dossiers du Grihl*, 2008-1, *Localités: localisation des écrits et production locale d’actions*, July 2008, <http://dossiersgrihl.revues.org/document2133.html>.
18. Co-authored a section entitled “Patronages, actions, écriture dans le parcours de Jean Mairet”, composed of a short presentation and two articles: Laurence Giavarini et Elie Haddad, “L’art de la dédicace selon Jean Mairet” and Déborah Blocker and Elie Haddad “De la scène à la diplomatie: usages de l’écriture lorsque Jean Mairet quitte le théâtre (1639-1643)”, *Littératures classiques*, 68, 2008, p. 35-63.
19. “Dire l’‘art’ à Florence sous Cosme I de Médicis: une *Poétique* d’Aristote au service du Prince”, in *AISTHE*, II, 2, 2008, p. 56-101 (a translation into Portuguese is appended) and available <https://www.academia.edu/3531829/ Dire l art à Florence sous Cosme I de Médicis une P oétique d Aristote au service du Prince in AISTHE II 2 2008 p. 56-101>.
20. “Le lettré, ses *pistole* et l’académie: comment faire témoigner les lettres de Filippo Sassetti, *accademico Alterato* (Florence et Pise, 1570-1578) ?”, *Littératures classiques*, 71, 2010, p. 31-66, available on line at: <https://www.cairn.info/revue-litteratures-classiques1-2010-1-page-29.htm>.
21. “Ordres et recompositions dans le *Recueil de lettres nouvelles* de Nicolas Faret (1627) ou de la négligence comme tactique”, in Mathilde Bombart and Éric Méchoulan (eds.), *Politiques de l’épistolaire au XVII^e siècle: autour du Recueil Faret*, Paris, Classiques Garnier, 2011, p. 79-96.
22. “Corneille et l’art poétique: appropriations, déplacements, reconfigurations”, in *Pratiques de Corneille: actes du colloque de Rouen (6-9 juin 2006)*, ed. by Myriam Maître, Rouen, Presses Universitaires de Rouen et du Havre, 2012, p. 213-228.
23. “Servir le prince par la philologie: André Dacier (1651-1722), un érudit dans l’orbite du pouvoir royal”, *Seventeenth-Century French Studies*, 35/1, 2013, p. 3-22, available at :
24. “S’affirmer par le secret: anonymat collectif, institutionnalisation et contre-culture au sein de l’académie des Alterati (Florence, 1569 – ca. 1625)”, *Littératures classiques*, 80, 2013, p. 167-190.
25. “Pro or/and anti-Medici? Political ambivalence and social integration in the *Accademia degli Alterati* (Florence, 1569 — ca. 1625)”, in Jane E. Everson, Denis V. Reidy and Lisa Sampson (eds.), *The Italian Academies 1525-1700 : Networks of Culture, Innovation and Dissent*, London, Routledge, 2016, p. 38-52, available at: <https://www.academia.edu/19852765/ Pro or and anti-Medici Political ambivalence and social integration in the Accademia degli Alterati Florenc e 1569 ca 1625 forthcoming in Jane Everson Lisa Sampson and Denis Reidy eds The Itali an Academies 1525-1700 Networks of Culture Innovation and Dissent p. 38-52>.

Book reviews

1. Germain Poirier, *Corneille témoin de son temps, II: « Le Cid » (1636)*, Biblio 17, Tübingen, Gunter Narr, 1994, in *Romanische Forschungen*, 109. Band, Heft 3/4, 1997, p. 548-549.
2. Thomas Pavel, *L’Art de l’éloignement. Essai sur l’imagination classique*, Paris, Gallimard, 1996, in *Kritikon litterarum*, 24, 3/4, 1997, p. 96-98.
3. Roger Chartier, *Publishing Drama in Early Modern Europe* (Panizzi Lectures, 1998), London, The British Library, 1999, in *Annales HSS*, sept.-oct. 2000, p. 1142-1144.
4. Peter W. Shoemaker, *Powerful Connections: the Poetics of Patronage in the Age of Louis XIII*, Newark, University of Delaware Press, 2007, *XVII^e siècle*, 2/2010 (n° 247), p. 373-375.

Incidental writings

1. “Lointains intérieurs”, on the paintings of Francis Brun, in *L’Espace: Musique/Philosophie*, Jean-Marc Chauvel and Makis Solomos (ed.), Paris, L’Harmattan, 1998, pp. 439-441.
2. “‘Et d’ailleurs au fond que veulent-ils ? Encore deux ans de palabres...’ ou comment Valérie Péresse évita de voir à Berkeley ce qu’il aurait été utile qu’elle contemplât”, first published on the web (<http://www.sauvonsluniversite.com/spip.php?article2520>) and republished in *L’Université et la recherche en colère: un mouvement social inédit*, Claire Akiko-Brisset (ed.), Paris, éditions du Croquant, 2009, p. 343-347.

Submitted or in preparation

1. “La haine du plaisir et son envers: Molière, *L’École des Femmes*, ses querelles et le discours anti-théâtral”, in *La Haine du théâtre: débats et polémiques (Antiquité-XIX^e siècle)*, edited by Clotilde Thouret and François Lecercle.
2. “The Prince’s academy and the Florentine patriciate’s *accademia privata*: a fresh look at the creation of the Accademia degli Alterati and its subsequent interactions with the Medici régime (1569-1587)”, in *Against the Medici: Art and Dissent in early Modern Italy*, edited by Alessio Assonitis (Director, Medici Archive Project).
3. “Commenter la *Poétique* d’Aristote dans les universités italiennes du milieu du *Cinquecento*: un travail intellectuel envisagé au miroir de ses pratiques d’écriture et de publication”, in *Francesco Robortello: réception des Anciens et construction de la modernité*, edited by Monique Bouquet *et alt.*

CONFERENCES, WORKSHOPS AND PANELS ORGANIZED

1. Member of the steering committee of an international three-day conference to be devoted to the humanist Francesco Robortello, which took place on October 5-7 2016, at the University of Rennes II. Proceedings to appear in 2017 with the Presses Universitaires de Rennes, under the title *Francesco Robortello: réception des Anciens et construction de la modernité*, edited by Monique Bouquet *et alt.*
2. *Late-Medieval and Early Modern Italian Poetics and the Invention of Modern Drama (1450-1700)*, a series of four consecutive panels organized in collaboration avec Rolf Lohse (Universität Bonn), at the annual conference of the *Renaissance Society of America*, in Berlin, March 2015. Proceedings edited by Rolf Lohse, to appear in *Horizonte Zeitschrift Neue Serie (Italianistische Zeitschrift für Kulturwissenschaft und Gegenwartsliteratur Rivista d’Italianistica e di letteratura contemporanea)*, available on-line in 2017: <http://horizonte-zeitschrift.de/de/>.
3. *Auctorialité, voix et publics dans le Mercure galant: lire et interpréter l’écriture de presse à l’époque moderne*, two study days organized in collaboration with Anne Piéjus (CNRS and IReMus, Paris), held at the Bibliothèque Nationale de France, Paris, June 3-4 2014. Proceedings published in *XVII^e siècle*, n° 270, 2016/1, p. 3-132: “Auctorialité, voix et publics dans le Mercure galant. Lire et interpréter l’écriture de presse à l’époque moderne”, edited in collaboration with Anne Piéjus, eight articles published, plus a joint introduction (p. 3-8), <https://www.cairn.info/revue-dix-septieme-siecle-2016-1.htm>.
4. *Académies et universités en France et en Italie (1500-1800): coprésence, concurrence(s) et/ou complémentarité ?*, two study days organized in collaboration with Dinah Ribard, EHESS, Paris, May 16 and 17 2014. Proceedings, edited by myself, to be published by *Les Dossiers du GRIHL* (<http://dossiersgrihl.revues.org>) in late spring 2017, with the collaboration of Dinah Ribard and a conclusion by Marie Pia Donato.
5. “Overlapping authorities? The King, the Church and the Theater in Seventeenth-Century France”, two consecutive panels organized and chaired at the Northern California Renaissance Conference held at UC Berkeley in September 2008, with the participation of Joy Crosby (Ph.D. candidate in Performance Studies, UCB), David Simon (Ph.D. candidate in Comparative Literature, UCB), Pria Sinha (Ph.D. candidate in French, UCB) and Travis Wilds (Ph.D. candidate in French UCB). Timothy Hampton (French, UCB) and Todd Olson (Art History, UCB) were respondents.
6. *Current trends in the history of literary practices in early modern France*, panel organized and chaired at the annual conference of the Society for French Historical Studies, with the

participation of Mathilde Bombart, Gregory Brown, Jean-Luc Chappey and Nicolas Schapira, Rutgers University, April 2008.

7. *Contextualizing 'literary' practices in early modern France*, workshop organized, with the participation of Mathilde Bombart (UCB), Guillaume Peureux (Rennes II), Nicholas Paige (UCB), Susan Maslan (UCB) and Timothy Hampton (UCB), UC Berkeley, Townsend Center for the Humanities, February 2007.
8. *De l'Utilité de la littérature à l'âge classique*, two-day conference organized in October 1997 at the Maison de la Recherche in Paris, under the direction of Alain Viala, and in collaboration with Dinah Ribard, Nicolas Schapira and Mathilde Bombart. Proceedings were published in *Littératures classiques*, 37 (1999), by the same group of collaborators, under the title *De l'Utilité de la littérature*.

INVITED LECTURES, SCHOLARLY PRESENTATIONS, CONFERENCE PARTICIPATIONS

1. "Penser en commun en tant que collectivité académique: l'*Accademia degli Alterati* entre oralité, manuscrits et imprimés (Florence, XVI^e-XVII^e siècles)", at a panel devoted to the relationship between manuscript and print, during the 47th international conference of the NASSCFL (« Littérature, livre et librairie au XVII^e siècle»), to be held in Lyon June, 21-24, 2017.
2. "Distinction, parity, pleasure: the social and political functions of 'art' among the Alterati of Florence", at a panel entitled "Early modern Italian academies and the arts", organized by Lia Markey, Director of Newberry Center for Renaissance Studies, at the annual conference of the Renaissance Society of America, to be held in Chicago, March 30-April 1 2017.
3. "From book history to social and political history: shedding light on the understanding of Aristotle's *Poetics* developed within the Alterati of Florence (1569-ca. 1630)" at a symposium on "Contexts of Early Modern Literary Criticism in Italy and Beyond", organized at the Newberry Library in Chicago by Bryan Brazeau, research fellow in Italian Studies, University of Warwick and Lia Markey, Director of Newberry Center for Renaissance Studies, March 9-10 2016.
4. "The Prince's academy and the Florentine patriciate's *accademia privata*: a fresh look at the creation of the Accademia degli Alterati and its subsequent interactions with the Medici régime (1569-1587)", at a conference entitled *Against the Medici: Art and Dissent in early Modern Italy* organized at the State archives in Florence by the Medici Archive Project and the Archivio di Stato di Firenze, 26-27 May 2016.
5. Participated in the concluding roundtable of a symposium organized in honor of Professor emerita Alison Brown: "The Art and Language of Power in Renaissance Florence: A Symposium Celebrating the Scholarship of Alison Brown", Monash University, Prato Centre, 9-10 December 2015. The roundtable was entitled: "Current and Future Directions in Renaissance Studies" and included Peter Howard (chair), myself, Margery Ganz and David Rosenthal.
6. Moderator for an afternoon-long session entitled "Horace en Europe et en toutes les langues aux XVI^e et XVII^e siècles", at a international conference on the reception of the Latin poet Horace: "À chacun son Horace", organized by Nathalie Dauvois, Michel Jourde et Jean-Charles Monferran, at the University of Paris III-Sorbonne nouvelle, June 11-12 2015.
7. "Commenter la *Poétique* d'Aristote dans les universités italiennes du milieu du *Cinquecento*: un travail intellectuel envisagé au miroir de ses pratiques d'écriture et de publication", at a study day devoted to Francesco Robortello, organized by Monique Bouquet (Rennes II) and Nathalie Dauvois (Paris III), held at the University of Paris III-Sorbonne Nouvelle, October 2014.
8. "La haine du plaisir et son envers: Molière, *L'Ecole des Femmes*, ses querelles et le discours anti-théâtral", international conference on *La Haine du théâtre: débats et polémiques (Antiquité-XIX^e siècle)*, organized by Clotilde Thouret (Paris IV) and François Lecercle (Paris IV), held at the Maison de la Recherche, Paris, October 2014.
9. "L'Académie des Alterati et l'*Euridice* d'Ottavio Rinuccini et Jacopo Peri (1600): réviviscence(s) de l'Antique, spiritualité chrétienne et affirmation des plaisirs du monde aux origines de l'opéra", intervention in the seminar of Pierre Judet de la Combe (EHESS, Paris), at the *École des Hautes Études en Sciences Sociales*, Paris, May 2014.
10. "Penser dans la cité/penser la cité. Savoirs, sociabilités et pouvoirs dans l'historiographie des académies européennes à l'époque moderne (Frances Yates, Daniel Roche, Eric Cochrane,

- Alison Brown)”, intervention in the seminar of the *Groupe de Recherches Interdisciplinaires sur l’Histoire du Littéraire* (G.R.I.H.L.), *École des Hautes Études en Sciences Sociales*, Paris, May 2014.
11. “Diplomacy and/or the power of art: defining the pleasures of opera in Jacopo Peri’s and Ottavio Rinuccini’s *Euridice* (1600)”, Diplomacy and Culture Colloquium, UC Berkeley, February 2014.
 12. “The *accademia degli Alterati* and the sacralization of worldly pleasures: defining the place and function of the melodramatic experience in Jacopo Peri’s and Ottavio Rinuccini’s *Euridice* (1600)”, paper given at a conference on “Dramatic Experience: Poetics of Drama and the Public Sphere(s) in Early Modern Europe and Beyond”, Berlin, Freie Universität, November 2013.
 13. “Des mémoires impossibles à une possible mise en récit du côté de l’histoire sociale et politique de l’esthétique: à propos du devenir-livre des Alterati”, in the research seminar of the Groupe de Recherches Interdisciplinaires sur l’Histoire du Littéraire (GRIHL), *École des Hautes Études en Sciences Sociales*, Paris, January 2013.
 14. “Pro or/and anti-Medici? Cultural dissidence, dynastical adhesion and political ambivalence within the *Accademia degli Alterati* (Florence, 1569— ca 1625)”, paper given at a conference on “The Italian Academies 1525-1700: the first intellectual networks of early modern Europe”, London, British Library, September 2012.
 15. “Observing the *Accademia degli Alterati* at work on Aristotle’s *Poetics* in BNCF, Magl. VII, 1199: from marginalia to ‘thoughts?’”, in Townsend Seminar in the History of the Book, UC Berkeley, April 2012.
 16. “The Alterati in Medici Florence (1569 — ca. 1625): an *accademia* between cultural dissidence and political service”, paper given at the annual conference of the Renaissance Society of America in Washington, panel entitled: “The Prince and the Academies: Tuscan Cultural Institutions Under the Medici . Regime”, chaired by Alison Brown and sponsored by the Medici Archive Project, March 2012.
 17. “Du travail en commun comme pratique de camouflage: l’anonymat collectif institutionnalisé au sein de l’académie des Alterati (Florence, 1569 — ca 1625)”, paper given at a conference entitled “L’anonymat de l’œuvre à l’époque moderne (XVI^e-XVIII^e siècle)”, Université de Provence, Aix-en-Provence, October 2011.
 18. “Servir le prince par la philologie: André Dacier (1651-1722) et la curialisation des classiques”, paper given at the Society for Seventeenth Century French Studies and North American Society for French Seventeenth Century Studies joint annual conference held at Queen Mary University of London, London, July 2011, available here: https://www.academia.edu/3878008/Servir_le_prince_par_la_philologie_André_Dacier_1651-1722_un_érudit_dans_lorbite_du_pouvoir_royal .
 19. “Observing the *Accademia degli Alterati* at work on Aristotle’s *Poetics* in BNCF, Magl. VII, 1199: from marginalia to ‘thoughts?’”, at a conference on the *Thought worlds of Renaissance readers* organized by Lisa Kaborycha, Villa I Tatti – The Harvard Center for Italian Renaissance Studies, Florence, May 2011.
 20. “Entre matérialisme et foi chrétienne: à propos des écrits de Lorenzo Giacomini, *accademico Alterato* (1552-1598) sur la poésie”, in the research seminar of the Groupe de Recherches Interdisciplinaires sur l’Histoire du Littéraire (GRIHL), *École des Hautes Études en Sciences Sociales*, Paris, May 2011.
 21. “Conflicting academies, competing interpretations: Benedetto Varchi and Lorenzo Giacomini on the soul, the senses and Dante” at a conference on “The Battleground of Interpretation in Early-Modern Europe”, organized by Larry Norman and Françoise Lavocat, held at the University of Chicago, Chicago, April 2011.
 22. “The problem of belief in late 16th century Florence and other related issues: the religion, philosophy and *mores* of Lorenzo Giacomini, *accademico Alterato* (1552-1598)”, research presentation given at the I Tatti fellows’ yearly seminar, Villa I Tatti – The Harvard Center for Italian Renaissance Studies, Florence, February 2011.
 23. “Cosimo’s Aristotle and the politics of translation: Bernardo Segni (1504-1558) at work in late Renaissance Florence”, at a series of panels on “Renaissance Translations: Theory and Practice”, organized by Dario Tessicini, annual conference of the Renaissance Society of America, Venice, April 2010.

24. "Poetics and politics under Richelieu: some reflections on the historiography of French classical theater", University of California, Davis, Early Modern Cluster, May 2009.
25. "André Dacier (1651-1722) ou l'Antiquité taillée aux besoins de la monarchie française", presentation in a graduate seminar led by Larry Norman, Department of French, University of Chicago, February 2009.
26. "The institution of the 'art' of theater in early modern France", Interdisciplinary Approaches to Modern France Seminar, University of Chicago, February 2009.
27. "Publier les 'arts' à Florence vers 1550: des conflits civils aux discours de savoir", at a conference on Aristotle's *Poetics* in the Renaissance, organized by the Centre de Recherche sur les Arts et le Langage (CRAL), École des Hautes Etudes en Sciences Sociales, Paris, May 2008.
28. "Theatrical identities and political devices: fashioning subjects through drama in the house of cardinal Richelieu (1635-1643)", at a conference on "Spaces of the 'Self' in Early Modern Culture", Clarke Library, UCLA, October 2007.
29. "Historicizing a change in status: the institution of the 'art' of theater in early modern France", at a workshop on "Contextualizing 'literary' practices in early modern France" (of which I was the organizer), UC Berkeley, February 2007.
30. "Une 'muse de province' négocie sa centralité: Corneille et ses lieux", University of California Berkeley, conference on "Corneille and the discourses of Empire", November 2006.
31. "Territoires de savoirs et espaces de temporalités: le sublime de Boileau aux prises avec quelques 'modernités'", Saint Catherine's College, Oxford, conference on *Modernities* (international gathering for various societies devoted to early modern French studies), June 2006.
32. "Corneille et Chapelain face aux poétiques italiennes: les jeux de la transmission", University of Rennes II, colloquium on "Poésie et commentaires (XVI^e-XVII^e)", June 2006.
33. "Corneille et l'art poétique: appropriations, déplacements, reconfigurations", University of Rouen, international conference entitled "Pratiques de Corneille", June 2006.
34. "Ordres et recompositions dans le *Recueil de lettres nouvelles* de Nicolas Faret (1627): une négligence étudiée", E.H.E.S.S., Paris, June 2005.
35. "Du texte à l'action — et retour? À propos d'un essai de Paul Ricoeur", Paris, Ecole des Hautes Etudes en Sciences Sociales, December 2004.
36. "Texts, traditions, inventions: Aristotle's *Poetics* in early modern Europe", Duquesne University, Dept. of Philosophy, Pittsburgh, October 2004.
37. "Gouverner par le théâtre: représentations politiques et politiques du théâtre dans la France du premier XVII^e siècle", 50th annual conference of the Society for French Historical Studies, Bibliothèque Nationale, Paris, June 2004.
38. "Art d'écrire, art de faire et art de juger dans la poétique de Jean Chapelain", annual conference of the North American Society for French Seventeenth Century Studies, Portland, Oregon, May 2004.
39. "Mapping out discourses on poetry and the arts in early modern Europe (1500-1800)", University of Pittsburgh, Medieval and Renaissance Studies Lecture Series, Pittsburgh, January 2004.
40. "Patronages et écritures: Jean Mairet et ses protecteurs (1625-1643)", with Elie Haddad and Laurence Giavarini, École des Hautes Etudes en Sciences Sociales, Paris, December 2003.
41. "The place and status of the *Poetics* in the Aristotelian corpus (1495-1670)", Warburg Institute, London, May 2003.
42. "Le comte de Belin et la querelle du *Cid*: les apports de l'histoire sociale et de l'histoire du livre", with Elie Haddad, École des Hautes Etudes en Sciences Sociales, Paris, April 2003.
43. "Interpreting Corneille's *Discours sur le poème dramatique* (1660) in the light of some of his critical readings of Aristotle's *Poetics*", University of Pittsburgh, Dept. of French and Italian, Pittsburgh, February 2003.
44. "Enjeux et usages du sublime à la cour de Louis XIV et de Louis XV", University of California Santa-Barbara, Dept. of French and Italian, Santa Barbara, February 2003.
45. "Francesco Robortello est-il l'inventeur de la purgation des passions?", École des Hautes Etudes en Sciences Sociales, Paris, January 2003.
46. "Le théâtre de cour comme mode de diffusion d'une information politique: *Europe* de Desmarests de Saint Sorlin (1642-1643)", Università Ca'Foscari, Venice, June 2002.

47. “Costumi, virtù et onestà: la question des mœurs dans le *Pastor Fido* et sa querelle”, Centre d’Études Supérieures de la Renaissance, Tours, May 2002.
48. “Voix de Jeanne d’Arc: histoire, érudition, théâtre en France au XVII^e siècle”, with Christian Jouhaud and Nicolas Schapira, in the seminar of Roger Chartier, École des Hautes Etudes en Sciences Sociales, Paris, April 2002.
49. “Gouverner par le théâtre dans la France du premier XVII^e siècle”, at the invitation of Daniel Roche, Collège de France, Paris, February 2001.
50. “De la médecine de cour à la poétique de salon: la carrière d’Hippolyte-Jean Pilet de La Mesnardière à travers ses publications”, at the invitation of Laurent Pinon, École Pratique des Hautes Etudes (EPHE), Paris, May 1999.
51. “Traité de morale et dramaturgie des passions: la formation d’un moi de théâtre?”, École d’automne of the École des Hautes Etudes en Sciences Sociales, Paris, October 1998.
52. “Usages de la vraisemblance: hiérarchisation, diffusion, distinction”, École Normale Supérieure, Paris, June 1998.
53. “Over Corneille’s dead body: why would a broader political perspective help our understanding of the literary history of French classicism?”, at the invitation of Alain Viala, Wadham College, Oxford, May 1998.
54. “Poétique et politique en France sous Richelieu: dans quelle mesure pourrait-on parler d’une poétique de la raison d’État?”, at the invitation of Gérard Ferreyrolles, University of Paris IV-Sorbonne, Paris, January 1998.

FELLOWSHIPS, RESIDENCIES, ASSOCIATIONS AND GRANTS

1. UC Berkeley Doreen B. Townsend Mid-Career Research Fellowship for 2015-2016.
2. UC Berkeley Humanities Research Fellowship for the fall of 2015.
3. Visiting professor at the *École des Hautes Études en Science Sociales*, Paris, at the invitation of Christian Jouhaud (CNRS/EHESS, Paris and Grihl) and Dinah Ribard (EHESS, Paris and Grihl), May 2014.
4. COR Research Assistantship Grant for 2014-2015 (\$4000)
5. France Berkeley Fund Research Grant 2013-2015, with Anne Piéjus (CNRS, Paris): “New tools and stakes for the study of language and culture in early modern French periodicals: the case of the *Mercure Galant*.” (\$8500)
6. UC Berkeley Humanities Research Fellowship for the fall of 2011.
7. Florence J. Gould Fellowship at the Villa I Tatti – The Harvard University Center for Italian Renaissance Studies, Florence, 2010-2011 (\$84000).
8. UC Berkeley Mellon Research Grants for newly tenured associate professors 2009-2014 (\$20000).
9. UC Berkeley Chancellor’s Research Grant for newly tenured associate professors 2009-2010 (\$10000)
10. UC Berkeley COR Junior Faculty Grant 2007-2008 (\$6000).
11. UC Berkeley Hellman Family Fund research grant 2007-2008 (\$20000).
12. UC Berkeley Junior Faculty Mentor grant 2007-2008 (\$1000)
13. UC Berkeley Humanities Research Fellowship for the fall of 2006.
14. UC Berkeley Doreen B. Townsend Junior Research Fellowship for 2006-2007.
15. Hewlett International Grant Program, expense grant, University of Pittsburgh, April-June 2004 (1800\$).
16. University Center for International Studies, Small Grant Program, University of Pittsburgh, December 2003 (600\$).
17. Brian Hewson Crawford Research Fellowship, Warburg Institute, London, April-June 2003 (1800£).
18. Allocation de recherches [Ph.D. research grant from the French Ministry of Education], 1996-1999.
19. Fellow, École normale supérieure (rue d’Ulm) Paris, 1990-1994 and 1995-1996.

OTHER SCHOLARLY ACTIVITIES

1. Active member of the Groupe de Recherches Interdisciplinaires sur l'Histoire du Littéraire or GRIHL (<http://www.ehess.fr/centres/grihl/index.html>), E.H.E.S.S./University of Paris III–Sorbonne Nouvelle, since 1997.
2. Member of the editorial committee of the internet publication *Les Dossiers du G.R.I.H.L* (see: <http://dossiergrihl.revues.org/>) since June 2007 and reader for the journal *Littératures classiques* since 2001.
3. Member of the selection committee for the Dissertation Completion Fellowship of the American Council of Learned Societies (ACLS), financed by the Mellon Foundation (<http://www.acls.org/programs/DCF/>), section: cultural history (2013-2014).

ACADEMIC SERVICE

- **University of California, Berkeley:**

- **Service:**

1. Dept. of French, member of the Undergraduate curriculum committee since fall 2016.
2. Dept. of French, member of the Graduate committee (2012-2015).
3. Founding member of the Academic Senate committee on Demonstrations and Student Actions (2012-2015).
4. Member of the campus wide Graduate Fellowships Committee (2009-2010).
5. Member of the selection committee for the Hellman Family Faculty Fund (2010).
6. Active member of the Berkeley Faculty Association (<http://ucbfa.org>) since 2012.
7. Active member of the UCB faculty association Save the University in 2009-2011.
8. Member of the campus wide Undergraduate Student Learning Initiative (USLI) advisory committee (2008-2009).
9. Dept. of French, member of the committee developing the departmental response to Undergraduate Student Learning Initiative (2007-2008).
10. Dept. of French, Undergraduate faculty advisor for upper division classes (2007-2010).
11. Member of the committee attributing Foreign Language and Area Studies Fellowships (FLAS) for Western European Languages (2008).
12. Faculty Interviewer for the Regents' and Chancellor's Scholarships interviewing process, 2006-2007.
13. Dept. of French Lower Division Instructor Visiting Committee (supervision of language teaching), 2005-2007 and 2012-2013.

- **Dissertations chaired or followed:**

- Chair of the following dissertation committee:
 - Blanca Missé (Dept. of French — filed); dissertation title: “Materialism As Critique in the French Enlightenment” (2014); Blanca Missé is currently Assistant Professor of French at San Francisco State University.
- Member of the following dissertation committees:
 1. Hélène Bilis (Dept. of French — filed); dissertation title: “Passing on: dynastic succession and the king's body in French tragedy (1635-1750)” (2008), Hélène Bilis is currently associate professor of French at Wellesley College.
 2. Robert Nelson (Dept. of History — lapsed)
 3. James Lee (Dept. of English — filed); dissertation title: “Crowded Subjects: The Crisis of Two Souls in Early Modern England” (2012), James Lee is currently assistant professor in Digital Humanities and Early Modern Literature at the University of Cincinnati.
 4. Margo Meyer (Dept. of French — filed); dissertation title: “‘Monstrueuse guerre!’ Literature and Warfare in Late Sixteenth-Century France” (2013), Margo Meyer is currently freelance translator and editor in Oslo, Norway.

5. Joy Palacios (Dept. of Performance Studies — filed), dissertation title: “Preaching for the Eyes: Priests, Actors, and Ceremonial Splendor in Early Modern France” (2012), Joy Palacios is currently assistant professor of French at Simon Fraser University.
6. David Rafoni (Dept. of French — completed but not submitted), on intertextuality in the writings of the marquis de Sade.
7. Richard Lee (Dept. of English — in process), dissertation title envisaged: “Aesthetic Autonomies in the Literature of Early Modern England”.
8. Jessica Singer (Dept. of French — in process), on prophecy in 16th and 17th century French literature.
9. Zane Lojkovic Burris (Dept. of French — lapsed).
10. Sajad Zafranchilar (Dept. of French — in process), dissertation title envisaged: “Tranquille dans les cachots’: penser la sécurité avec Rousseau”.

- **University of Pittsburgh**

- **Service:**

1. Member of the Hewlett Grant Selection Committee (2004).
2. Dept. of French & Italian Graduate Exam Committee.
3. Dept. of French & Italian Graduate Admissions Committee.

- **Dissertations followed:**

- Member of the following dissertation committee:

- Zvi Biener (Dept. of History and Philosophy of Science); title of the dissertation: “The Unity and Structure of Knowledge: Subalternation, Demonstration, and the Geometrical Manner in Scholastic-Aristotelianism and Descartes”, 2007, Zvi Biener is currently assistant professor of philosophy at the University of Cincinnati.

- **University of Rouen**

- Undergraduate Curriculum Development Committee, 1998-2000.
- Steering committee for the preparation of the C.A.P.E.S., 1999-2000.

LANGUAGES

- Native French speaker, near-native speaker of English.
- Excellent reading knowledge of Italian, with good conversational skills.
- Reading and conversational knowledge of German.
- Working knowledge of Latin and Greek.

PROFESSIONAL MEMBERSHIPS

- Renaissance Society of America
- American Comparative Literature Association
- Modern Language Association
- Society for French Historical Studies
- North American Society for French Seventeenth Century Studies
- Société des Amis de Port-Royal