

## TILI BOON CULLÉ

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### EDUCATION

- Ph.D. in Comparative Literature and Literary Theory, University of Pennsylvania, Graduate Group in Comparative Literature and Literary Theory, concentration in French literature, August 2000. Advisory committee: Drs. Jean-Marie Roulin (French), Gary Tomlinson (Musicology), and Lynn Hunt (History).
- M.A. in Comparative Literature and Literary Theory, University of Pennsylvania, Graduate Group in Comparative Literature and Literary Theory, May 1995.
- B.A. in Comparative Literature, Princeton University, Comparative Literature Department, concentration in French and German literature, June 1993. *Magna cum Laude, Phi Beta Kappa.*

### PROFESSIONAL EXPERIENCE

- Associate Professor of French and Comparative Literature and Affiliate Faculty of Performing Arts and Film and Media Studies, Washington University in St. Louis, July 2008-present.
- Assistant Professor of French, Washington University in St. Louis, July 2000-June 2008.

### FELLOWSHIPS, AWARDS, AND HONORS

- Selected for Folger Workshop on “The Languages of Nature: Science, Literature, and the Imagination,” organized by Paula Findlen, Folger Library, September 13-14, 2019.
- NEH Fellowship for the academic year 2018-19 for completion of book manuscript, December, 2017.
- Classroom Innovation Grant for developing a first-year seminar on Transmediation, Summer, 2017.
- Faculty Seminar One-Year Grant awarded by the Center for the Humanities to the Eighteenth-Century Interdisciplinary Salon. Co-convener along with Rebecca Messbarger, 2011-19 (eight consecutive years).
- Faculty Fellow at the Center for the Humanities for the theme of “Affect,” Spring, 2014.
- Women’s Panhellenic Association Outstanding Faculty Member recognition, Spring, 2013.
- Delivered Convocation Address to the entering class of 2012 at Chancellor Mark Wrighton’s request.
- ArtSci Council Teaching Award, Spring, 2008.
- Washington University Faculty Research Grant for research in France, June-July, 2007.
- NEH Summer Visiting Fellow, seminar “Opera: Interpretation Between Disciplines,” taught by Carolyn Abbate, Department of Music, Princeton University, June 13-July 26, 2004.
- Washington University Faculty Research Grant for research in Göttingen, Germany, May-June 2004.
- Obermann Fellow, University of Iowa Obermann Center for Advanced Studies, Summer Research Seminar on “Opera in Context: Interdisciplinary Approaches to Creation, Performance, and Reception,” organized by Downing Thomas, June 11-27, 2001.
- University Dissertation Fellowship, University of Pennsylvania, 1998-99.
- William Penn Fellowship, Graduate Group in Comparative Literature and Literary Theory, University of Pennsylvania, 4-year fellowship used in 1993-95, 1996-97, 1999-2000.
- Fellowship from the American Society of the French Legion of Honor, funded Princeton in France internship at the *Préfecture de Quimper*, July 1991.

## PUBLICATIONS

### Books:

- *Divining Nature: Aesthetics of Enchantment in Enlightenment France*. Under consideration.
- *Narrative Interludes: Musical Tableaux in Eighteenth-Century French Texts*. University of Toronto Press, 2006.

### Edited volume:

- Authored introduction and co-edited *Staël's Philosophy of the Passions: Sensibility, Society, and the Sister Arts* with Karyna Szmurlo. Bucknell University Press, hardcover 2013, paperback 2014.

### Special issue:

- Co-authored introduction and co-edited special issue of *Philological Quarterly* 93.1 (2014) on "Passion, Perception, and Performance" with Julie Singer.

### Articles (invited and peer-reviewed):

- "Songs of Sorrow: Bardic Women in Girodet, Ossian, and Staël." Invited contribution to special issue commemorating Mary Sheriff, ed. Jennifer Germann and Michael Yonan. *Eighteenth-Century Studies* 52.2 (2018): 159-65.
- "Of Mind and Matter in Charles Duclos's *Acajou et Zirphile*." Special issue on material fictions, ed. Eugenia Zuroski and Michael Yonan. *Eighteenth-Century Fiction* 31.1 (2018): 163-87.
- Invited chapter on "Music, Passion and *Parole* in Eighteenth-Century French Philosophy and Fiction," in the *Edinburgh Companion to Literature and Music*, ed. Delia da Sousa Correa. Forthcoming from Edinburgh University Press.
- Invited article on "La notion d'harmonie chez Diderot et Bernardin de Saint-Pierre: Musique, tempêtes, tableaux mouvants" for the Actes du colloque international *Diderot, Théâtre, Musique*, ed. Pierre Frantz. Forthcoming from Classiques Garnier.
- "The Spectacle of Nature in *Paul et Virginie*: Natural History, Opera, and the Novel." Invited article for special issue on opera and the novel, ed. Emma Sutton and Michael Downes. *Forum for Modern Language Studies* 48.2 (2012): 149-63.
- "Marvelous Machines: Revitalizing Enlightenment Opera." Invited article for special issue on music and machines, ed. Bonnie Gordon. *Opera Quarterly* 27.1 (2011): 66-93.
- "From Myth to Religion in Ossian's France." Invited chapter for *The Super-Enlightenment: Daring to Know Too Much*, ed. Dan Edelstein, 243-57. Oxford: Voltaire Foundation, 2010.
- "Revoicing Rousseau: Staël's *Corinne* and the Song of the South." Invited chapter for *Phrase and Subject: Studies in Music and Literature*, ed. Delia da Sousa Correa. Oxford: Legenda, 2006.
- "From the *Comédie-Française* to the *Opéra*: Figaro at the Crossroads." Invited chapter for *Operatic Migrations: Transforming Works and Crossing Boundaries*, ed. Downing Thomas and Roberta Marvin. London: Ashgate, 2006.
- "*La Vraisemblance du merveilleux*: Operatic Aesthetics in Cazotte's Fantastic Fiction." *Studies in Eighteenth-Century Culture* 34 (2005): 173-95.
- "The Sublime and the Grotesque: Opera and the Romantic Aesthetic." *European Romantic Review* 13.2 (2002): 161-67.
- "Women Performing Music: Staging a Social Protest." *Women in French Studies* 8 (2000): 40-54.
- "The Devil in Drag: Moral Injunction or Social Leaven?" *Paroles Gelées* 17. 2 (1999): 30-42.

Scholarly entry:

- Solicited scholarly entry on Jacques Cazotte to preface his text *Le Diable amoureux* for the Stanford University Library digital collection on the Super-Enlightenment (<http://collections.stanford.edu/supere>).

Performance Review:

- Review of Beaumarchais's Figaro Plays, McCarter Theatre, Princeton, NJ, *Theatre Journal* 66.4 (2014): 621-4.

Book Reviews:

- Solicited review of Denis Diderot's *Rameau's Nephew: A Multi-Media Edition*, ed. Marian Hobson, trans. Kate E. Tunstall and Caroline Warman. *Eighteenth-Century Fiction* 28.2 (Winter 2015-16).
- Solicited review of Mark Darlow's *Staging the French Revolution: Cultural Politics and the Paris Opera, 1789-1794* (Oxford: Oxford University Press, 2012). *The Eighteenth Century: Theory and Interpretation* 56.1 (2015): 131-36.
- Solicited review of Fabienne Moore's *Prose Poems of the French Enlightenment: Delimiting Genre*. Aldershot: Ashgate, 2009. *Eighteenth-Century Fiction* 24.4 (2012): 736-8.
- Solicited review of Jean-Marie Roulin's *L'Épopée de Voltaire à Chateaubriand: poésie, histoire, et politique*. Oxford: Voltaire Foundation, 2005. *French Forum* 31.3 (2006): 130-32.
- Solicited review of David Williams' *Condorcet and Modernity*. Cambridge: Cambridge University Press, 2004. *French Forum* 30.2 (2005): 137-9.
- Solicited review of Daniel Albright's *Berlioz's Semi-Operas: Roméo et Juliette and La damnation de Faust*. Rochester: University of Rochester Press, 2001. *European Romantic Review* 14 (2003): 487-502.

**INVITED LECTURES AND PAPERS PRESENTED**Invited Lectures

- "A Genuine Forgery: The Ossian Epics in Enlightenment France." Pre-circulated paper for Bloomington Eighteenth-Century Studies Workshop on Falsehood, Forgeries, Fraud: The Fake Eighteenth-Century. Center for Eighteenth-Century Studies at Indiana University-Bloomington. May 9-11, 2019.
- "Embodied Speech and Historical Faith: The Ossian Controversy in Britain and France." Invited presentation for the Johnson Society of the Central Region. Iowa City, Iowa. April 12-13, 2019.
- Invited lecture on "The Spectacle of Nature in Buffon and Rameau: Wonder as the Origin of Enlightenment Inquiry" at Indiana University-Bloomington, sponsored by the IU Center for 18th-Century Studies and the Department of French & Italian. March 23, 2016.
- "Salon Performance in Theory and Practice." Invited presentation for panel on The Authority of Audience: Spectatorship and Literary Readings in the Salons, Society for French Historical Studies (SFHS) conference on Spectacle and Society. Nashville, Tennessee. March 3-6, 2016.
- Invited lecture on "Maladies of the Imagination: Melancholy and the Ossian Craze." Interdisciplinary and International Symposium on The Life of the Mind: Literature, Aesthetics, and the "*sciences de l'homme*," 1700-1900, hosted by Anne Vila and Florence Vatan. University of Wisconsin, Madison. April 16-18, 2015.
- Invited lecture on "Songs of Sorrow: Melancholy Heroines in Ossian and Staël" for colloquium on Staël: The Woman Question, hosted by Robert Morrissey. University of Chicago. February 24, 2015.
- Invited paper on "La notion d'harmonie chez Diderot et Bernardin: Nature, musique, tableaux mouvants." International colloquium on Diderot, Théâtre, Musique. Organized by the Centre de Recherche Patrimoine et Langues Musicaux and the Centre d'étude de la langue et de la littérature des 17<sup>e</sup> et 18<sup>e</sup> siècles, CNRS. Université de Paris-Sorbonne. June 6-8, 2013.

- “Invited paper “From Myth to Religion in Ossian’s France.” Panel on the Persistence of Myth and Mysticism, conference on Religion in French History and Literature. University of Chicago. February 15, 2008.

#### Papers Presented

- “Forging National Identities: Scotland’s Past and France’s Future.” Panel on the Afterlives of Ossian, International Society for Eighteenth-Century Studies (ISECS) conference. Edinburgh, Scotland. July 14-19, 2019.
- “Illustration as Mediation in Duclos’ *Acajou et Zirphile*.” Panel on The Visual Text and the Textual Visual, American Society for Eighteenth-Century Studies (ASECS) conference. Orlando, Florida. March 22-25, 2018.
- “Portrait of the Artist as Natural Philosopher.” Panel on Diderot, Western Society for Eighteenth-Century Studies (WSECS) conference on Eighteenth-Century Science(s). University of California-Santa Barbara. February 17-18, 2017.
- “The Spectacle of Nature in Eighteenth-Century France.” Panel on the Transglobal and Transmedial Eighteenth Century, American Society for Theatre Research (ASTR) conference. Minneapolis, Minnesota. November 3-6, 2016.
- “Organic Analogies in the Ossian Epics.” Panel on Economies of Nature (panel chair), ISECS conference. Rotterdam, Holland. July 26-31, 2015.
- “The State of the Arts: Ossian’s French Legacy.” Panel on Ossian’s Legacy (Eighteenth-Century Scottish Studies Society), ASECS conference. Los Angeles, California. March 19-21, 2015.
- “Musical Mnemonics: The Ossian Epics as (Visionary) Cultural Memory.” Panel on National-Cultural Memory, Northeast American Society for Eighteenth-Century Studies (NEASECS) conference. Syracuse, NY. September 25-27, 2014.
- “The Limits of Language: Emotives in French Sentimental Fiction.” Panel on Emotion in the Long Eighteenth Century, ASECS conference. Williamsburg, Virginia. March 20-23, 2013.
- “The Student of Nature in the Sciences and the Arts.” Panel on Science and/as Literature, NEASECS conference. Middletown, Connecticut. Oct. 11-14, 2012.
- “From Scientific Principle to Aesthetic Practice: The Natural Laws of Artistic Composition.” Panel on The Aesthetics of Science and the Science of Aesthetics, ASECS conference. San Antonio, Texas. March 22-25, 2012.
- “Storm Music: The Spectacle of Nature in Buffon and Rameau.” Panel on Confluences and Continuities in Eighteenth-Century French Literary, Visual and Musical Arts: A Seminar in Memory of Ted Rex, ASECS conference. Vancouver, Canada. March 17-20, 2011.
- “Marvels in the Mind of the Beholder: The Implied Spectator at the *Tragédie en musique*,” international conference on *Correspondances: Exchanges and Tensions Between Art, Theatre and Opera in France, c.1750-1850* organized by University of Nottingham: Institute for Research in Visual Culture (NIRVC) and the Centre for Music on Stage and Screen (MOSS). National Gallery, London. March 26-27, 2010.
- “Gluck’s Marvelous Machines.” Panel on Enlightenment Science and the Occult, ISECS conference. Montpellier, France, July 8-15, 2007.
- “Rameau’s Implied Spectator: Questioning Common Sense.” Panel on Situating the ‘Literary’ in Eighteenth-Century France: Text, Image, Spectatorship, and Performance, ASECS conference. Atlanta, Georgia. March 22-5, 2007.
- “Oh God! You Devil: The Phenomenal Success of *Robert le diable*.” Panel on Spectacular Hits and Flops, Modern Languages Association (MLA) conference. Philadelphia, Pennsylvania. Dec. 27, 2006.

- “Through the Looking Glass: The Covent Garden Performance of Offenbach’s *Contes d’Hoffmann*.” Panel on Opera: Provocative Performances, Nineteenth-Century French Studies (NCFS) conference. Austin, Texas. October 27, 2005.
- “Opera, the Otherworldly, and the Occult in *Fin-de-siècle* France.” Panel on 18th-century Enchantments: Theory, Magic, and the Irrational, MLA conference. Philadelphia, Pennsylvania. December, 2004.
- “Putting French Music to the Test: Rousseau’s Scientific Method.” Panel on Rousseau as Enlightenment Critic, American Musicological Society (AMS) conference. Seattle, Washington. November 14, 2004.
- “The Harmony of the Spheres: Germaine de Staël and International Music.” Invited presentation for round Table on Female Foreign Relations, ISECS/ASECS conference. Los Angeles, California. August 7, 2003.
- “Musical Culture and Literary Form: The Operatic *Ursprung* of Fantastic Fiction.” Panel on the Cultural History of French Literature, ISECS/ASECS. Los Angeles, California. August 6, 2003.
- “Rousseau and the Reform of the *Livret*.” Panel on The Libretto as Enlightenment Text, ISECS/ASECS conference. Los Angeles, California. August 6, 2003.
- “Glottal Stops.” Panel on Aural Stimuli, Midwestern Modern Language Association (MMLA) conference. St. Paul, Minnesota. November 8-10, 2002.
- “*L’Homme éclairé*: The Emergence of the Modern Intellectual in the Writings of Germaine de Staël.” Panel on Germaine de Staël, NEASECS conference. New York City, New York. October 17-19, 2002.
- “The Sublime and the Grotesque: Opera and the Romantic Aesthetic.” Panel on Operatic Subjects, North American Society for the Study of Romanticism (NASSR) conference. Seattle, Washington. August 16-19, 2001.
- “Mapping the Moral *Musicienne*.” Music and Literature in the 19th and 20th Centuries conference. London, England. May 5, 2001.
- “The Musical Tableau: Instrument of Textual Innovation and Social Reform.” Comparative Arts and Interdisciplinarity Conference. Bloomington, Indiana. April 5-8, 2001.
- “French Opera for the French: The Crouch Before the Spring.” Panel on Opera and Authority, NEASECS conference. Durham, New Hampshire. December 9-12, 1999.

Conferences and panels organized and chaired:

- Organized and hosted Eighteenth-Century Interdisciplinary Salon colloquia on Absolute, Alternative, and Inconvenient Truths, Spring 2018, From Metaphysics to Mad Science, Spring 2017, Enlightenment Science and Religion, Fall 2016, and Material Culture, Thing Theory, and It-Narratives, Spring 2016.
- Co-organizer of conference on Consuming Passions: Economies of Desire in French Literature and Arts, 1100-1815 with Colette Winn, Harriet Stone, and Julie Singer. Washington University in St. Louis, Missouri. October 3-6, 2013.
- Co-organizer of the International Staël Symposium with Karyna Szmurlo, Washington University in St. Louis, Missouri, May 8-10, 2009.
- “Enlightenment Science and Religion.” Division on Eighteenth-Century French Literature panel, MLA colloquium. Philadelphia, Pennsylvania. December 27-9, 2009.
- “Enlightenment Myths.” Division on Eighteenth-Century French Literature panel, MLA colloquium. San Francisco, California. December 27-9, 2008.
- “Enlightenment Experiments.” Division on Eighteenth-Century French Literature panel, MLA colloquium. Chicago, Illinois. December 27-9, 2007.

## TEACHING

Graduate/undergraduate seminars in French:

- Self-Fashioning
- Economies of Desire
- Utopian Fiction
- Sensibility and the Arts in Enlightenment Europe (Comparative Literature Seminar)
- Vagrants, Valets, and Vamps: The *Picard* in Paris
- The Science of Sensibility
- Pedestrian Paris
- Philosophical Fiction(s)
- Enlightenment Energy: Comedy, Eroticism, and the Grotesque
- Art, Revolution and Society
- Women of Letters
- Voices of Dissent: Enlightenment Principle and Social Protest

Undergraduate courses in Comparative Arts, Comparative Literature, and Humanities:

- Transmediation (First-Year Seminar in Comparative Literature)
- Introduction to Comparative Arts: Cultural Constructs
- Constructing Knowledge, Identity, and Community: Libraries, Museums, and the Academy (Humanities senior colloquium)
- Enlightenment Utopias: Between Fact and Fiction (Humanities Junior Colloquium co-taught with Charly Coleman)
- Opera as Cultural Discourse (Humanities Junior Colloquium co-taught with Charles Dill)
- Opera: Text and Con-Text (Humanities sophomore course)
- The Emergence of the Modern Mind (Humanities survey of Western classics)

Undergraduate courses in French:

- French Topics courses: Fantastic Fiction, Performing Arts: Performing Gender
- French prose survey courses: Forbidden Fruit, Arts and Sciences, Codes of Conduct, The Extra-Ordinary, Literary Landmarks
- French poetry and theater survey courses: Moral Dilemmas, The Spectator, Other Worlds
- Introduction to French Literary and Cultural Analysis: Limits, French Lessons, Wordplay
- French Culture through French Film
- Translation

## SERVICE TO THE PROFESSION

Specialist reader:

- *Eighteenth-Century Studies*, *French Forum*, *Journal of the American Musicological Society*, *Music and Letters*, *Romance Studies*, *Studies in Eighteenth-Century Culture*, *Symposium*, *Tulsa Studies in Women's Literature*

National and University committees:

- Member of the Editorial Board of *Studies in Eighteenth-Century Culture*, 2015-2018.
- Member of the External Editorial Committee for *French Forum*, Fall 2013-Fall 2017.
- MLA Division Executive Committee for 18th-Century French Literature, 5-year term, 2006-10.
- Comparative Literature Executive Committee member, Fall 2014-present.
- Center for the Humanities Executive Committee member, Fall 2015-Spring 2018.
- Chair of Gentry Lecture Series Search Committee in History, 2016.
- External Member of the Composer Search Committee for the Music Department, Fall 2013.
- Member of the Academic Planning Committee for a 3-year appointed term, 2010-12.
- Member of the Faculty Council for a 3-year elected term, 2009-12.

## University positions held:

- Co-coordinator with Rebecca Messbarger of the Eighteenth-Century Interdisciplinary Salon, a monthly faculty works-in-progress seminar with annual guest speakers, 2002-present.
- Director of Undergraduate Studies in Comparative Arts, Program in Comparative Literature, Fall 2014-Spring 2018.
- Director of Undergraduate Studies in French, Fall 2006, 2007, Spring 2009-Fall 2013.
- Faculty Fellow for William Greenleaf Eliot Residential College, four-year term 2005-9.

## Manuscript review:

Scott Sanders' book manuscript on music and literature in eighteenth-century France, Department of French and Italian and Leslie Humanities Center, Dartmouth College, December 11-12, 2017.

## Dissertation committees:

- Outside reader: Heidi Grek, dissertation on Goethe's *Faust* as meta-epic (German). *Defended*.
- Outside examiner: Philippe Robichaud, dissertation proposal defense, *Le Pharmakon des Lumières: Musique Médiatrice dans les lettres de la seconde moitié de XVIIIe siècle*, Université du Québec à Trois-Rivières.
- Reader: Kyle Young, "Embracing the Apocalypse: Surrealism and Political Pessimism Between the World Wars."
- Reader: Erika Rodriguez, "Crip Time in *Fin-de-siècle* Spain: Disability, Degeneration, and Eugenics."
- Director: Amanda Lee, "The Poetics of Dance in Nineteenth-Century France: Transcribing Movement, Gender, and Culture." *Defended*.
- Director: Courtney Karr, "Exemplary Affect: Sensibility and Melancholy in the Texts of Rousseau's Readers." *Defended*.
- Reader: Antoine Krieger, "Représentations de la violence révolutionnaire dans la littérature et le cinéma français (1926-1986)." *Defended*.
- Reader: Kate Parker, "Relational Selves in Eighteenth-Century Literature," for English and Comparative Literature. *Defended*.
- Reader: Arline Cravens, "Women Writers and Music in the Nineteenth Century." *Defended*.
- Reader: Graziella Postolache, "La Rencontre des Muses, Filles de France et d'Italie: Relativisme culturel et transmission des idées à la Renaissance." *Defended*.
- Reader: Katia Viot-Southard, "Representations of Womanhood by Women Playwrights in *Fin de siècle* France." *Defended*.
- Reader: Eloise Sureau, "L'écriture du flou: Une étude des techniques visuelles dans les *Chants de maldoror*." *Defended*.
- Outside reader: Nga-Hean Ong, dissertation on the French pièce de clavecin en concert repertoire of the 18<sup>th</sup> century (Musicology). *Defended*.
- Outside reader: Sarah Ruddy, dissertation on the portrayal of women in oratorio in 1870s-1880s Paris (Musicology). *Defended*.

## Senior honors thesis committees:

- Directed Christie Wan's senior honors thesis on "Women in the Enlightenment: Political, Philosophical, and Literary Discourse on the Female Condition in Revolutionary France," Admussen prize for outstanding senior honors thesis in French.
- Directed Sarah Plovnick's senior honors thesis on "Local Communities, Cross-Cultural Connections: Jazz-Flamenco in Spain and El Sistema in Venezuela" in Comparative Arts.
- Co-directed Eleanor Cloutier's senior honors thesis on Women and Music in the July Monarchy with Hugh Macdonald through the Interdisciplinary Project in the Humanities.
- Directed Angela Sun's senior honors thesis on the philosophy of Voltaire and Rousseau, Admussen prize for outstanding senior honors thesis in French.

**PROFESSIONAL ORGANIZATIONS**

- Modern Languages Association (MLA)
- American Society for Eighteenth-Century Studies (ASECS)
- American Society for Theatre Research (ASTR)
- American Musicological Society (AMS)
- Society for French Historical Studies (SFHS)

**LANGUAGES**

- English (native)
- French (fluent)
- German (reading knowledge)