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**A Scientific Object at the Paris
Opéra:
A Pygmalion Moment in
French Enlightenment Public
Science**

In his *acte de ballet*, *Pygmalion*, first performed in 1748, Jean-Phillipe Rameau brought a statue to life with a magical chord, the *corps sonore* or sounding body. My paper follows the resonances Rameau's magical chord set up in the Parisian public to show how leading members of the critical French public registered cultural experiences with their bodies; bodies affected by what they saw, heard, and most importantly, felt. The French enlightenment was a culture of analysis but it was also a culture of affect and the way enlightenment audiences could be moved harmonized with the vitalist materialism of the age.

Free and open to the public

Parking information: <http://parking.fullerton.edu/>

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