

Title	聞く彫像と踊る彫像 : ラモー作曲のオペラ《ピュグマリオン》第四場における十種の舞踊について
Author(s)	金坂, 拓
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**Hearing Statue and Dancing Statue: 10 Dances in the Scene 4 of *Pigmalion*,  
the Opera Composed by Rameau**

Taku KANESAKA

*Pigmalion*, the “acte de ballet” composed by Jean-Philippe Rameau, contains the scene that the statue is brought life by Venus and his son, Amour. This humanization has two phases. First, hearing the sound of nature (the triad), the statue acquires sensations, and begins to move. Second, it watches the dances of various deities, and dances for itself. Thus, it acquires human movements.

This paper focuses on the latter humanization, the very long series of variable dances in scene 4. The dances contain three sections, and each section has its own tonality, kinds of dances, and characteristics of music. Those three sections present three shorter stages of the statue’s acquisition of human movements. First, it learns basic movements. Then, it learns more complex ones. Lastly, it put teachings of deities into practice.

Both phases of humanizations suggest important connotations of Pygmalion mythology — sensationalist idea of “statue”, and “love” which is the source of vitality. However, while auditory humanization presents fundamental and simple model of human growth, humanization through dances presents more complex and practical one. And dancing with people and communicating with them, the statue commits broader society that every member is united with love.

Musical theories of Rameau seem to lay great emphasis on “passive” model of growth of sensation. But those dances may suggest “active” model and emphasize communication with others. This makes us realize another aspect of “sensationalist” Rameau and his operatic works.