Following his opposition to the establishment of a theatre in Geneva, Jean-Jacques Rousseau is often considered an enemy of the stage. Yet he was fascinated by drama: he was a keen theatre-goer, his earliest writings were operas and comedies, his admiration for Italian lyric theatre ran through his career, he wrote one of the most successful operas of the day, *Le Devin du village*, and with his Pygmalion, he invented a new theatrical genre, the *Scène lyrique* (‘melodrama’).

Through multi-faceted analyses of Rousseau’s theatrical and musical works, authors re-evaluate his practical and theoretical involvement with and influence on the dramatic arts, as well as his presence in modern theatre histories. New readings of his theory of voice, developed in the *Essai sur l’origine des langues*, highlight the unique prestige of Italian opera for Rousseau. His ambition to rethink the nature and function of stage works, seen in *Le Devin du village* and then, more radically, in *Pygmalion*, give rise to several different discussions in the volume, as do his complex relations with Gluck. Together, contributors shed new light on the writer’s relationship to the stage, and argue for a more nuanced approach to his theatrical and operatic works, theories and legacy.
Collaborators:
Felicity Baker, University College London; David Charlton, Royal Holloway, University of London; Maria Gullstam, Stockholm University; Jørgen Langdalen, Norwegian University of Science and Technology; David Marshall, University of California, Santa Barbara; Michael O’Dea, Université Lumière Lyon 2; Marie-Emmanuelle Plagnol-Diéval, Université Paris-Est Créteil; Prof. Dr. Patrick Primavesi, Universität Leipzig; Willmar Sauter, Stockholm University; Magnus Tessing Schneider, Stockholm University; Jacqueline Waeber, Duke University.