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Sommario/riassunto	<p>The relationship between Baudelaire and Wagner has often been mentioned on the occasion of the performance of Tannhäuser in Paris. But no one so far, to our knowledge, has come up against the textual analysis of "Richard Wagner and Tannhäuser in Paris". This volume has two objectives: first, to give a socio-historical and psychoanalytic depth to the rival relationship between music and literature, choosing, as a starting point, Diderot and Rousseau; second, to tackle the Baudelaire-Wagner relationship in depth on the basis of text and intertext analysis. An examination of the text and the context in the light of the "deep rhetoric" recommended by Baudelaire shows, unlike the never-discussed vulgate of a music lover Baudelaire and admirer of Wagner, three levels: a superficial level, which corresponds to the the declared intention of the panegyric; a second level, also conscious, which is mocking and ironic, a third level, probably unconscious, where one can detect between the lines the mimetic and rival attitude of Baudelaire towards a few artists who have made their 'misfortune' their glory and their ideology. This volume is also an opportunity to rethink the traditional critical approach to Baudelairean poetics, an approach long conditioned by the romantic tradition. We will only find Baudelaire in the 'relation'; in other words, in the syntax This volume is also an opportunity to rethink the traditional critical approach to Baudelairean poetics, an approach long conditioned by the romantic tradition. We will only find Baudelaire in the 'relation'; in other words, in the syntax</p>

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