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Although Baudelaire seldom
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positions the double, hybrid figures of allegory and the grotesque, such as rococo art, as common ground between the two authors. Rousseau himself is then read allegorically, as both the literary-historical

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figure and the nineteenth-century poncif alternately praised and vilified in political disputes.

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Swain argues instead for important continuities between Rousseau and Baudelaire that bridge the epistemological, rhetorical and historical shift these figures have come to represent. In contrast to

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Benjamin's assertion that Baudelaire was the antipode of Rousseau, Swain persuasively reads both authors in light of an ongoing debate about the grotesque, allegory, caricature, realism and

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Charles Baudelaire is usually read as a paradigmatically modern poet, whose work ushered in a new era of French literature. But the common emphasis on his use of new

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