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Although Baudelaire seldom discusses Rousseau, Swain posits the double, hybrid figures of allegory and the grotesque, such as rococo art, as common ground between the two authors.

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Rousseau himself is then read allegorically, as both the literary-historical 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 Benjamin's assertion that

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Baudelaire was the antipode of Rousseau, Swain persuasively reads both authors in light of an ongoing debate about the grotesque, allegory, caricature, realism and history.

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