



Contents

	<i>List of Illustrations</i>	<i>ix</i>
	<i>Acknowledgments</i>	<i>xi</i>
	<i>List of Abbreviations</i>	<i>xiii</i>
	Introduction	i
1	The Grotesque: Definitions and Figures	9
2	Rococo Rhetoric: Figures of the Past in “Le Poème du hachisch”	26
3	Identity Politics: “Rousseau” and “France” in the Mid-Nineteenth Century	58
4	Baudelaire’s <i>Physiologie</i> : Rousseau as Caricature and Type in the Prose Poems	75
5	Machines, Monsters, and Men: Realism and the Modern Grotesque	107
6	The Sociopolitical Implications of the Grotesque: “Opéra” and “Les Yeux des pauvres”	139
7	Rousseau, Trauma, and Fetishism: “Le Vieux Saltimbanque”	167
	Conclusion	187
	<i>Notes</i>	<i>191</i>
	<i>Select Bibliography</i>	<i>249</i>
	<i>Index</i>	<i>261</i>



Illustrations

Claude III Audran and Nicolas Lancret, painted and sculpted panel	28
Jean Berain, acrobats (engraving)	32
Antoine Watteau, Bacchus (wall panel)	33
Pierre Bourdon, smoke as a form of arabesque (engraving)	34
Framed scenes of metamorphosis, painted panels, Montagu House, London	37
Charles Philippon, <i>La Métamorphose du roi Louis-Philippe en poire</i>	77
Types drawn from the <i>Physiologies: Boulanger</i> and <i>Charretier</i> by Gavarni, <i>Le Chiffonnier</i> by Joseph Traviès	87–89
Honoré Daumier, <i>Robert Macaire agent d'affaires</i>	93
Honoré Daumier, <i>Les Saltimbanques</i>	173