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With the right of manuscript

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**Algernon Charles Swinburne
and English Pre-Raphaelitism**

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ABSTRACT

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Description of the work

Creativity of one of the brilliant representatives of the English poetry of the second half of the 19th century – Algernon Charles Swinburne is extremely important and diverse. Today he is placed next to those poetic geni in his homeland in which the history of the English literature of the 19th century abounds.

Despite the fact that the interest in Swinburne's works has never dwindled in the west, attitude towards it changed gradually and led to contradictory opinions. Heterogeneous and contradictory attitude towards his poetry should be explained on one hand by the difficulties (political and literary processes) of that transitional era in which Swinburne lived and formed himself as a personality and a creator and on the other hand by the individuality of the poet himself, his uniqueness and the peculiarities of the principles of art.

Chronological frameworks of the works of Algernon Charles Swinburne coincide with the so-called Victorian Era which is a transitional period between the end of Romanticism and the beginning of Modernist poetry.

The problem of interrelation of Swinburne and Pre-Raphaelitism occupies a significant place among the controversial questions of study of the English literature of the second half of the 19th century. This is proved by numerous and sometimes contradictory opinions expressed in different periods in Anglistics in respect to this phenomenon.

Swinburne is so multilateral and complex creator that there are still different opinions among researchers about which school or trend to attribute his works to. Researchers distinguish separate stages of development in Swinburne's poetic works depending on the influence he had undergone in this or that period.

Apart from the above-mentioned problem, there is also the complexity and variety of theoretical artistic principles and forms of Pre-Raphaelitism, its literary and theoretical aspects, which cause many difficulties in scientific study and research of this period of history of the English literature.

There is a diversity of researches dedicated to separate connections revealed in Swinburne's works and the artistic thinking of Pre-Raphaelitism. Among the published scientific works are noteworthy L. Stevenson, H. Nicolson, E. Thomas, S. Chew, J. Mackail, T. Conolly, B. Bergonzi and etc. The authors declaratively, without general differentiation refer to Pre-Raphaelitism, its theoretical-aesthetic opinions and artistic practice as well.

In the 20-30ies the following researches pointed to this connection in various aspects: George Lafourcade, Edmund Gosse, Francis Winwar, George

Woodberry and etc. But the analysis of the scientific literature written about this problem makes clear that the above-mentioned question has not become the subject of monographic study.

Swinburne's legacy became a subject of particular discussion and consideration in the XX century. From the late 50ies onwards a new research stage began when six volumes of Swinburne's epistles were published accompanied by an extensive scientific research of Professor Lang. This interest is confirmed by publication of works by Cecil Lang, Clyde Hyder, Ian Fletcher, Philip Henderson, David Reed, Herbert Grierson, Jerome McGann, Ross Murphin and etc. Publication of these works gave rise to a new stage when attitude towards the poet's legacy and to everything Victorian in general changes drastically.

The interest was intensified by Michelle Foucoult's, Nancy Armstrong's, Richard Dellamora's, Yuppie Prince's, Anthony Harrison's, Joseph Bristow's gender and feminist researches from the 60ies onwards. So-called psychoanalytical researches of Swinburne's works were also carried out.

Numerous researches by modern Anglicists have made a solid contribution to the research of the above-mentioned question. It is sufficient to refer to the works of Joseph Bristow, Hillary Freiser, Tricia Lootens, John Lucas, Thais Morgan, Mary Poovey, Yuppie Prince, Carrie Alexis Psomiadis, E. Warwick Slinn and others. The analysis of these works clarifies that their connection is a big and complex problem which has many uninvestigated aspects yet.

As for the Georgian literary criticism, the Victorian period is studied less. If not taking into account the brief data from encyclopaedia and observations of the history of literature, it has not been a subject of a serious study. As for the periodicals, there is a lack of articles and nearly all of them bear an informative character, with some exceptions.

Only V. Amaglobeli's monography "Italy in Swinburne's poetry" is the first attempt to study the poet's legacy in the Georgian literary criticism.

Analysis of the available scientific literature proves that the above-mentioned problem has not become a subject of monographic study which would contain a systemic analysis of all aspects required for correct understanding of mutual influence of Pre-Raphaelitism (literary-theoretical) and Swinburne.

Therefore, the **Novelty** of our scientific thesis is that it complexly studies all aspects of the issue and some contradictory nuances related to this problem.

We also find it to be a novelty that the periodization of Swinburne's works is based upon the changes of the poet's aesthetical views and clearly demon-

strates its artistic-literary evolution in the Pre-Raphaelitism period of his works.

The above said defines the **Topicality of the Subject** as clarification of the problem of interrelation of Pre-Raphaelitism and Swinburne, its study and evaluation taking into consideration those goals which they have set to themselves enable us to talk about the typological unity of literary and aesthetical signs between them in order to define the inner moving forces of literary and aesthetical unity.

Apart from it, the problems aroused in the Pre-Raphaelite period of Swinburne's works are significant even in the contemporary era. This is proved by the gender and feminist researches since the 60ies.

Therefore, the **Objective of the Thesis** is to consider those aspects based on which the questions of common interest of the theoretical and aesthetical views of Swinburne and Pre-Raphaelitism will be specified, aspects of development and transformation of separate artistic principles; Specification of genesis and development of the theory of Pre-Raphaelitism, as a literary and artistic phenomenon; Demonstrate the novelty of the literary aesthetical character, which Pre-Raphaelitism brought to his poetry.

Our Task is to reveal the aspects of common touch of Pre-Raphaelitism's aesthetics and Swinburne with art and the process of artistic reflection of the reality based on the analysis. How the cult of feelings and beauty, questions of nature and religion, love, sex and sexuality, synaesthesia of artistic style, aesthetic principles of aestheticism is interpreted in their theory. How the principle of historicism is reflected in their works, namely how the Middle Ages are comprehended and etc. Demonstration of these principles and features will enable us to talk about certain literary and aesthetical relations and the different elements. This will clarify their connection is a big and complex problem which has many uninvestigated aspects yet.

Methodological and Theoretical Basis of the Thesis is formed by numerous scientific theses of researchers of Pre-Raphaelitism and Swinburne's works, scientific literature of literary criticism that deals with problems of prosody and versification as well as modern criticism of peculiarities of the poet's creative method and his style.

Practical Significance of the Thesis. Results of the research and the generalized conclusions can be used for further study of problematic issues of Swinburne's works by literary critics, for lectures and special courses of the English literature. The thesis will also be interesting for students and people interested in Swinburne's poetry.

Separate problematic issues of the thesis were presented in the form of

papers at the following scientific conferences of Kutaisi Akaki Tsereteli State University and seminars of the Department of Western European and American Literature. The dissertation thesis was discussed at the scientific seminar of the department of Western European and American Literature of Akaki Tsereteli State University on 28 April, 2009. The thesis was appraised positively.

Structure and Volume of the thesis. The dissertation thesis "A. C. Swinburne and English Preraphaelitism" includes 170 page computerized text. It consists of an introduction, three chapters and a conclusion.

Introduction

Chapter I. Swinburne and Pre-Raphaelitism's Aesthetics

1.1. Theoretical-Aesthetical Principles of the English Pre-Raphaelitism

1.2. Swinburne and Oxford circle of Pre-Raphaelites

Chapter II. The Pre-Raphaelite period of Swinburne's works – "Poems and Ballads" (I series)

2.1. Love and Passion

2.2. Sex and Sexuality

2.3. Medievalism

Chapter III. Some Artistic Features of Swinburne's Poetry

3.1. Synaesthesia of Artistic Style

3.2. Detail in Pre-Raphaelite Descriptions

Conclusion

The thesis is attached by the references and appendix.

Content of the Thesis

In the introductory part the scientific literature related to the set problem is considered; the conceptions and opinions provided in the literary critique about the question to be researched are analyzed, their contradictory and often alternative character is revealed. Positions of researchers are grouped under different aspects of this problem according to their approach. Based on this the scientific novelty of the thesis and the importance of the problem is defined, goals and tasks of the thesis are established.

The first chapter of the thesis "Swinburne and Pre-Raphaelitism's Aesthetics" consists of two subchapters: A) "Theoretical-Aesthetical Principles of the English Pre-Raphaelitism", B) "Swinburne and Oxford circle of Pre-Raphaelites".

In the first subchapter the methodological problems related to the study of Pre-Raphaelitism are discussed, heterogeneous, often contradictory and alternative definitions of the term "Pre-Raphaelitism" in the contemporary

literary critique are analyzed and necessary of development of a unified methodology of research of the problem is accentuated. We emphasize some crucial questions which are necessary to study for full interpretation of the essence of Pre-Raphaelitism; 1) Equalization of the concept "Ruskinism" with Pre-Raphaelitism; 2) Connecting "Rossettism" with Pre-Raphaelitism; 3) Identification of Aestheticism with Pre-Raphaelitism; 4) Differentiation of Pre-Raphaelism and Pre-Raphaelitism. We group the conception and researchers' opinions in the contemporary literary criticism about the object to be researched; we form our own position based on their critical analysis and gathering, define the starting point of our research, its guiding line.

View we especially emphasize in this chapter of the thesis the evolutionary line of development of Pre-Raphaelitism which allows us to deeply reach the specific character of this literary direction and fully comprehend its essence. Namely, we mark out three stages of literary and artistic impulses: The Pre-Raphaelite Brotherhood, the Pre-Raphaelite Movement and Pre-Raphaelitism. These terms in fact arise from each other and represent a continuous, unified, aesthetic movement. Despite the common ground, the separate stages of Pre-Raphaelitism have their own specific, aesthetic (theoretic and artistic) signs which undergo transformation in the aesthetics of the English Pre-Raphaelitism.

We also define the paradoxes inside aesthetics of Pre-Raphaelitism which, in our opinion, create the main difficulty when truly defining the term "Pre-Raphaelitism". These paradoxes are: the conflict which accompanies the choice of a realistic technique when painting primarily romantic objects or subjects; incompatible contradiction between an imitator of art ("follow the nature") and expressive theories; an attempt to unite visual and graphical means; double manifestation of romantic escapism which simultaneously looks back on reflection of the Middle Ages world and forward to the utopian dream of future and etc.

For full analysis of the problem we take into consideration all literary and aesthetic data related to the above mentioned component which exerted certain influence on the artistic conceptions of Pre-Raphaelitism. The movement constantly changed and different definitions influenced on its character.

By emphasizing the cultural-historic significance of Pre-Raphaelitism we accentuate importance of its aesthetical force in the English literature of the second half of the 19th century.

In the second subchapter of the same chapter: "Swinburne and the Oxford Circle of Pre-Raphaelites" we analyse those literary, political and reli-

gious directions which Swinburne got acquainted with at Oxford because these years became crucial for his works; we demonstrate Swinburne's role in the Pre-Raphaelite movement. His appearance in the Pre-Raphaelite movement essentially changed the nature of the movement. It turned into a poetic movement from painting-expressive movement. None of the associates of the Pre-Raphaelites has left more specific appraisal of his role in the movement than Swinburne. The multilateral literary activities of Swinburne with his fellow Pre-Raphaelites.

Here we quote Swinburne's opinions about relation of Swinburne's own works with Pre-Raphaelitism where he objects to the Pre-Raphaelite nature of his works. The poet highly evaluates the works of his fellow Pre-Raphaelites (Rossetti, Morris) but on the other hand criticises the established term – "Pre-Raphaelitism". In respect with this problem we state the contradictory opinions provided in the scientific literature and talk about those shifts of attention which had occurred in Swinburne's works (particularly, in the decade after publication of "Poems and Ballads").

We review the path Swinburne had followed from the activities of "Old Mortality" at the circle of Pre-Raphaelites to that of a literary critic.

In the same subchapter we will consider Swinburne's literary-aesthetical opinions and the factors defining their formation process in the circle of Pre-Raphaelites. We explain the factors determining Swinburne's relation to the aesthetics of Pre-Raphaelitism and research its complex and contradictory nature.

In the second Chapter "The Pre-Raphaelite Period of Swinburne's works – "Poems and Ballads" (I series) we show the themes which in our opinion appeared in Swinburne's poetry under the Pre-Raphaelite influence.

Accordingly, the chapter is divided into three subchapters: 1) Love and Passion; 2) Sex and Sexuality; 3) Medievalism.

We have grouped the poems according to the abovementioned themes and not chronologically (Nicolson's classification) to define the portion of Pre-Raphaelitism poems in Swinburne's collection.

The subgroup of love and passion includes the following poems: "The Triumph of Time", "A Match", "Dolores", "Faustine", "Hesperia", "Laus Veneris", "The Leper", "St. Dorothy", "The Garden of Proserpine", "Rococo", "Staged Love", "Before Parting", "Anima Anceps", "Before dawn", "The Year of Love", "Love and Sleep", "Love at Sea" and etc. Their main topic is love or pungent sensuality. The first poems before "Anactoria" tell us about the great sorrow of love. In the poems from "Anactoria" to "The Garden of

Proserpine" passion is replaced by sensuality. For Swinburne the mundane life is a sensation of unsuccessful love and painful existence. The poet maintains the meaning of the romantic principle in his poems – life as a sensation of constant dissatisfaction, revolt of humanity against the divine. At the same time, Swinburne was the first poet to attack the idea of romantic love. In his poems he discovers that a romantic aspiration to a perfect union with another person ultimately leads to poignant pleasure on the one hand and to physical collision and pain on the other hand.

One of the aspects common for poems of this period is unhidden expression of feelings and boundless passion. The phrases expressing sexual passion which are abundantly used in the poems of the above mentioned group and unhidden expression of feelings in general which is common to Swinburne's works, exerts great influence on the reader's feelings. Swinburne considers that love undergoes degradation in the modern society as a feeling and senses are separated from each other, the spiritual and the carnal are disharmonized. Due to its corruptness and sadomasochist passions reign. A human being has developed one-sidedly, imperfectly. Separation of a feeling and senses, disharmony between the spiritual and the carnal caused fleshly pleasure to become a lifeless mechanical act and a human being to develop one-sidedly, imperfectly.

Swinburne largely presented belief in importance of beauty and sensuality in his beautiful and passionate poetry. In his opinion, a poet's moral function was to support the value which is principal in people's experience and release a reader by means of beauty of his works from systems of belief which interfere in the search and desire of beauty. To treat this subject we analyse poems "Laus Veneris", "St. Dorothy", "Leper". In the images of these poems concepts of body and soul, life and death, good and sin, fertility and infertility, love, happiness are opposed to each other. Swinburne lauds the pleasure of sensation and describes Tannhäuser, St. Dorothy and the Leper as hedonists; shows us how the psychology of hedonists is formed. Analysis of images of fatal women reveals the poet's infatuation with a passionate woman releasing him from moral responsibility. Swinburne applies method of repetition of rhythms and phrases in order to intensify the desire of losing one's mind and moral control and creates a situation when there is no solution except for submission to the omnipotent power of feelings. In many works of Swinburne the use of vivid sensual images and bombastic language is united with erotic and aesthetical desires of a hero and wakes up a reader's desire to look for pleasure, pushes him to the ideal world of erotic aestheticism and

releases him from moral and religious values.

In the second subchapter "Sex and Sexuality" we research how Swinburne established the categories of feminine and masculine and presents their problems from aesthetic and erotic point of view by which he gives rise to a century-old interest of art in sex and sexuality which culminated in 1870s and 1990s in the British Aestheticism. In Swinburne's poems of this period it is evident that majority of his male heroes have feminine features and on the contrary, masculine qualities are common for a big number of female images. We have united the following poems in this group: "Hermaphroditus", "Fragoletta", "Dolores", "Hesperia", "Faustine", "Anactoria", "On the Cliffs", "The Garden of Proserpine", "A Cameo", "In the Orchard", "Les Noyades", "Song before Death" and etc. In these poems we manifest motives which point to generation of hermaphroditism in Victorian poetry; We show how Swinburne researches the possibility of attraction to representatives of the same sex in his poems; Absence of intimacy between a male viewer and a female object of sexual desire is evident in Swinburne's poems. By manifestation of these motives in these poems he breaks the ideology limits of Victorian sex and by the decadence tendencies he gives stimulus towards the interest of Renaissance and Hellenism. In the same subchapter we research those diverse means of opposition by which masculinity is described. We also accentuate the female sensuality – Swinburne decays Victorian idealization of a woman's nature as spiritual and chaste and unites his heroes with sadomasochist love.

When researching Swinburne's sexual poetry we refer to other sources of influence which, in our opinion, are evident in the poems of this period, for instance, Sade and Baudelaire. In this respect we quote contradictory opinions provided in scientific literature and form our own views based on the analysis of Swinburne's poems.

In the third subchapter we comprehend the essence of Victorian historicism, an unusual phenomenon, we attempt to emphasize its significance which can not be disregarded by those who study this period as it was not just a post-romantic escapism but often means of explanation and evaluation of modern progress in history, literature and art.

Based on the above mentioned we research the medieval themes in Swinburne's collection of poems and emphasize a group of medievalist poems: "Ballad of Life", "Ballad of Death", "Litany", "In the Orchard", "A Cameo", "Ballad of Burdens", "April", "August", "A Christmas Carol", "The Masque of Queen Bersabe", "Two Dreams", "Madonna Mia", "After Death",

32

"Laud Veneris", "The Leper", "Aholibah", "Itilus", "Triumph of Time", "Armada", "Hesperia", "An Interlude", "Felise", "Phaedra", "Sapphics" and etc. In these poems Swinburne's comprehension of the complex relations between poetry and history is given. Swinburne conceived the level at which a historic work represents a creative act. Swinburne's medievalist poems provide a striking example that poets should be considered as historians depicting the truth without exaggeration. In the course of the research we also demonstrate that Swinburne uses medieval material most widely and diversely in comparison with his contemporaries what makes us think that Swinburne got interested in medieval literature not in the last year of his study at Oxford (1860) as evident from his biographies but much earlier.

In the course of research we manifest those elements which make a poem organically medievalist. This is true about the psychology of a protagonist, the form of a poem, etc.

In the same subchapter we accentuate Swinburne's methods of research of the old English language, namely use of words of Latin origin, stressing the second syllable of a word which gives a poem a solemn effect. We study the use of medieval poetic forms by the poet.

The third chapter of the thesis "Some artistic peculiarities of Swinburne's poetry" consists of two subchapters: "Synaesthesia of Artistic Style" and "Artistic detail in Pre-Raphaelite descriptions". In this chapter we define those signs of poetics of poetry which are directly related to Swinburne's aesthetical comprehension of the problem. From this point of view we specifically research the question of synaesthesia of artistic style. Based on the comparative analysis the poet's theoretical opinions and his poems we manifest their common and distinguishing signs with the aestheticism of Pre-Raphaelitism. We research how they influence the poet's literary and aesthetical opinions in the process of artistic comprehension of the theme.

Poems created under the Pre-Raphaelite influence are particularly rich both in the form diversity and artistic devices. Thus it holds a special place in Swinburne's poetry and presents important material for understanding the poet's works. The significance of poems of this collection is increased by the fact that the first novations and artistic peculiarities common for Swinburne's poetry were revealed in the Pre-Raphaelites period and reached their climax in this phase.

Complexity of the artistic peculiarities of his poetry which attracted attention and was perceived in a different manner by many researchers and critics lies in the fact that the logical line of evolutionary development is re-

33

vealed very slightly in his longstanding poetic activities. In Swinburne's poetry we can distinguish separate works which form stages from prosodical point of view but it is difficult to identify a unified poetic style with its themes and poetic conceptions which first of all should be explained by the fact that poetry of this period is nourished by different theories and principles generated from various traditions.

The principle of sensory harmony in Swinburne's poetry is caused by numerous factors. Synthetic imagination causes colour transformation in a sound, sound transformation in scents, etc. But these of Swinburne's transformations are not only imagistic but also contextual at the same time. The poet attempts to attribute some colour to the nature and historical events, human experiences and subjects while by means of multi-colour technique of prosody he wishes to give musical sounding to the "painting canvas". Here we accentuate the colours used by Swinburne and their symbols which serve creation of pictorial icons and musical sounding. We define the role of music and art in this process; provide opinions of some researchers in respect with synaesthesia of artistic style.

In the same subchapter we research the poet's verse technique, talk about the incomparable mastery with which he uses hidden possibilities the treasury of the English poetry, melody and harmony. Swinburne, who brilliantly knew the literary inheritance of the past, grew up on traditions of antique and English and European poetry. He started his searches in the traditional poem and began sophistication and improvement of artistic devices that were not completely used.

In his poems he abundantly uses traditional verse forms: free verse for epic tragedy, sonnet and ballad for lyrical and lyrical-epic genres. He has sophisticated these forms so much that he created his own original one - Raundel.

Researchers admit that nobody has managed to sophisticate the anapest verse meter and its multilateral use like Swinburne and it was one of the new means, possibly, the most significant traditional form in the English prosody structure. Factually, he has made a technical revolution in versification. The sphere of rhythmic should be particularly mentioned in which he developed and perfected old traditional rhythms, processed and united scattered rhythms into one system, created tens of his own rhythms that were unknown and did not exist until that time.

We study peculiarities of his artistic style such as verbosity, abstractness because complexity of perception caused by this peculiarity of the style has

left an impression on some researchers that he is only a poet – "singer" and not a poet – "thinker".

The complexity of Swinburne's style is that its form and content are presented as a whole. The mistake of some researchers is that they have separated the form and content of the poet's poem.

We also research those prosodic innovations of his poetry by which Swinburne enriched the poetry of the beginning of the 20th century. Among these innovations are his magic alliterates. Original metaphors, frequent change of the verse meter, changeable rhythm. Swinburne used these devices to enrich his means and achieved flawless plasticity originally merged with sounds. The analysis of some poems "A Song in Time of Revolution", "A Song in Time of Order", "Fragoletta", "A Ballad of Life", "Anima Anceps", "A Match", "Rondel", "Ilicity" and others shows that the secret of grandeur of Swinburne's poems, his high poetry is based upon not separate, single, even brilliant recollections but prosodic, measurable, balanced complex by which the poet expresses his ideals.

In the second subchapter of the third chapter "Detail in Pre-Raphaelite Descriptions" we discuss the character of naturalistic details in Pre-Raphaelite painting and poetry. Exact, naturalistic description of particular figures and details became a dominant style in the Pre-Raphaelite painting. Pre-Raphaelite movement that began in 1840s was an attempt to enrich the graphical art with not only characteristics of Middle Ages and Italian art, but also with naturalistic sophistication of the element that was considered to be novel in the painting of the mentioned period. Considering the theory and practice of Pre-Raphaelite painting several specific characteristic features are emphasized in the Pre-Raphaelite poetry. These features determined the use of sensual (visual and auditory) and graphical details, as well as the use of archaisms and other stylistic devices for decorations by Pre-Raphaelite poets. D. G. Rossetti, Swinburne, C. Rossetti and W. Morris tried to write poems based on the aesthetic motives that represented sources of inspiration for the school of artists before Raphael. This is the very reason for the significance of beauty of those quotations and the that the reader often encounters in Pre-Raphaelite poetry.

While depicting a landscape Swinburne describes every season of the year, he writes about the moon, sky, the sun, stars, air, wind, even plants, birds... these details of the outer world are naturally united with general emotional state that the reader experiences after getting acquainted with Swinburne's works. Here another interesting aspect is emphasized: in spite of the fact that Swinburne gives the detailed, laconic description of the nature

still the reader not only conceives but also sympathizes with it. Even the fragrance of the nature is felt.

We also accentuate one detail, which is conventionally included in the subgroup of the nature descriptive details. The Sea is the most favorite topic of description for Swinburne. The Sea has the symbolic meaning. The poet addresses to it as a mother as in "Triumph of Time", "Talasius", "Felise", "Love at Sea" and etc.

Portrait details depicted in Swinburne's poems are the grandeur presentations of English Pre-Raphaelite poetry. Under Rossetti's great influence Swinburne often uses painting ornaments while portraying the image. Painting ornamentation and the contrast of the portrait that is characteristic to Swinburne is evident in numerous poems written by him. These are, "St. Dorothy", "A Christmas Carol", "Before the Mirror", etc.

We make distinctions between time, space and other types of dimensional descriptions characteristic to Swinburne. There are numerous such kind of descriptions in these poems "Hymn to Proserpine", "Before dawn", "April", "Erotion", "Cleopatra", "August", "Love and Sleep", "Before Parting", "Rococo", "Felise" and etc. We also emphasize the fact that Swinburne's works are characterized with broad use of words of general meaning that has much in common with symbolism. This fact accentuates the importance of the collection.

In this subchapter we also analyze the poetic devices and stylistic figures, which function as descriptive features of a detail, and also strengthen the meaning and stylistic coloring of a detail.

Research Results

1. The aesthetics of Pre-Raphaelitism had great influence upon the formation of Swinburne's poetic outlook in the first period of his creativity. Under their influence topic of courtly love, interest in Italy, enthusiasm for art, sculpture and literature of the Renaissance era, interest in aestheticism, theme of art synaesthesia, cult of nature and sense, archaic style of the language, the static character of images, complex and significant symbols and etc. are fully revealed in the collection of "Poems and Ballads" which represents a new stage in the English poetry from this point of view.

2. One of the most significant characteristics of the English Pre-Raphaelitism – freedom of passions – is demonstrated with particular strength in Swinburne's collection "Poems and Ballads". The poet rejects principles of normative aesthetics and attaches particular importance to highlighting freedom of feelings, passions, emotional origin in art, establishes the funda-

mental principle of Pre-Raphaelite Aesthetics – category of sensibility as the basis of idea of indecipherability of pieces of art, immersion of a creator into the inner world, subjectivity, intimacy and lyricism. Swinburne's poems similar to those of Rossetti and other Pre-Raphaelites contain opinions about courtly love and sexual desire which form a Decadent Poetry. Swinburne puts an erotic "conception" in his lyrical verses and poems: the poet writes about fragrant hair, nudity of protagonists and love. The main concepts defining existence of protagonists of the verses are feelings and passions. They are shown in the complex process of feelings and experiences. Highlighting sensibility, spontaneous passions, experiences, naturalism are the main postulates nourishing the whole artistic practice of the English Pre-Raphaelitism.

3. The interest of Middle Ages as one of the most important features of the aesthetics of Pre-Raphaelitism is most clearly revealed in the first period of Swinburne's works. The form, style, sources and topics of most poems in his poetry collection are of medievalist nature. Along with general characteristic features of the Pre-Raphaelite aesthetics Swinburne possesses a very peculiar manner of the Middle Ages stylization. Swinburne's medievalist works that are in opposition with his contemporary poets do reveal his originality as a Victorian poet.

4. Swinburne's collection of poems in which he foresaw decadence also reveals the signs of sexual revolution which greatly destroy the traditional sexual ideology of Victorian period and introduce the gender identification of a male poet of the Victorian era, the concept of hermaphroditism which was an important question for the aesthetics of the second half of the 19th century. The topic of sex and sexuality is presented by double contradictions – male/female, angel/whore, heterosexual/homosexual, normal/immoral.

5. The main ideological essence of Pre-Raphaelitism – uniting spiritual and bodily beginnings in art is specifically expressed in Swinburne's poetry. His works, which on the one hand have stigma of mysticism of the Middle Ages, serves the apology of corrupt pagan hedonism on the other hand and this is certain originality of Pre-Raphaelitism, as an aesthetic movement.

6. Swinburne's poem collection with his use of famous descriptive elements is of Pre-Raphaelitic nature. These are details: the landscapes, portraits, everyday life, time and others. First of all Swinburne was interested in the psychology of a character, in a spiritual state, his objective was to express his imagination, feelings. Swinburne, as a poet paid great attention to descriptive details in contrast with other Pre-Raphaelites but despite this he gave symbolic meaning to these details.

7. Like other Pre-Raphaelite poets Swinburne shows a great interest in decorative art. Decorative grandeur of the style reaches its apogee in this collection. Perfection of the form is achieved by means of abundant lexical-phraseological and idiomatic expressions as well as complex ornaments of descriptive passages, harmonious rhythmic and intonational cadences, and numerous metaphors and comparisons.

8. The idea of uniting poetry and painting in art, as the necessary condition for a true mastery of Pre-Raphaelite aesthetics undergoes certain transformation in Swinburne's works. Sculpture, painting, music, aspiration towards beauty – all this is united in Swinburne's poetry. Swinburne attempts to match some colour to the nature or historic events, a human being's feelings or subjects. The poet puts on the words hues, chiaroscuro by means of words to make a visual picture as if making a pictorial canvas. He tries to grant musical sounding to "pictorial canvasses" through virtuosic variations of diverse technical means of prosody. The poet gives the speech completely new and different depth, he makes it more poetic and refined. The musical effect achieved by alliteration, constant change of rhythm and rhyme, is organically united with color, thus, producing synthetic transformation of synaesthesia.

9. Artistic analysis of the collection clarifies that the collection "Poems and Ballads" was the poet's reaction to his contemporary considerations about prosody. Experiment of rhythms and rhymes is evident. Swinburne has overpassed the structural boundaries existing before, created patterns of new stanzas which are formless as compared with the traditional ones. In fact he has transformed the traditional four-line stanza – quathrain – into two lines. In this extended line the poet achieves the desirable tempo and rhythm through interchange of alliterations, iambs and anapaests. There is an impression that one rhythm couple is concealed in caesura which on its part causes weakening of the stress and thus intensifies melody. New meter was first used in the collection (interchange of two and three-syllable feet).

10. The prosodic novelty of Swinburne's poetry which put an end to the monopoly of iambic feet and a ten-syllable line which had dominated in the English Prosody during five centuries was developed only in the poetry of the XX century. The peculiarities of Swinburne's artistic style covered all prosodic novelties are the basis for development of Modernist poetry in England.

Foundamental statements of the present dissertation are presented in the following publications:

1. "Literary-Aesthetical Features of English Pre-Raphaelitism". Works of Tbilisi Ivane Javakishvili State University, Series of the Western European Languages and Literature 339 (2), 2001.

2. "Synaesthesia of Artistic Style in Swinburne's poetry". Works of Tbilisi Ivane Javakishvili State University, Series of the Western European Languages and Literature 339 (2), 2001.

3. "Influence of Ruskin's Aesthetics upon Swinburne's literary-aesthetical opinions". Collection of works of Kutaisi Akaki Tsereteli State University, Faculty of the Western European Languages and Literature. Kutaisi, 2001, vol.1.