

the language of prose, but this does not violate the principle of 'roughened' form.

Her sister was called Tatyana.
For the first time we shall
Wilfully brighten the delicate
Pages of a novel with such a name.

wrote Pushkin. The usual poetic language for Pushkin's contemporaries was the elegant style of Derzhavin; but Pushkin's style, because it seemed trivial then, was unexpectedly difficult for them. We should remember the consternation of

vulgarity of his expressions. He used the vice for prolonging attention, just as his sian words in their usually French speech (*Peace*).

c phenomenon is under way. Russian literary gn to Russia, has so permeated the language with their conversation. On the other hand, w a tendency towards the use of dialects others, so unequal in talent and so alike in al) and of barbarisms (which gave rise to the Maxim Gorky is changing his diction from w literary colloquialism of Leskov. Ordinary thereby changed places (see the work of rs). And finally, a strong tendency, led by properly poetic language has emerged. In the define poetry as *attenuated, tortuous* speech. se is ordinary speech [...]

3 De Stijl: 'Manifesto 1'

The De Stijl group was founded in Holland in 1917, dedicated to a synthesis of art, design and architecture. Its leading figure was Theo van Doesburg. Other members included Gerrit Rietveld and J. J. P. Oud, both architect-designers, and the painters Georges Vantongerloo and Piet Mondrian. Links were established with the Bauhaus in Weimar Germany, and with similar projects in Russia, particularly through contacts with El Lissitzky. The 'Manifesto', principally the work of van Doesburg, was composed in 1918. It was published in the group's journal *De Stijl*, V, no. 4, Amsterdam, 1922. The present translation by Nicholas Bullock is taken from Stephen Bann (ed.), *The Tradition of Constructivism*, London, 1974.

- 1 There is an old and a new consciousness of time.
The old is connected with the individual.
The new is connected with the universal.
The struggle of the individual against the universal is revealing itself in the world war as well as in the art of the present day.

- 2 The war is destroying the old world and its contents: individual domination in every state.
- 3 The new art has brought forward what the new consciousness of time contains: a balance between the universal and the individual.
- 4 The new consciousness is prepared to realize the internal life as well as the external life.
- 5 Traditions, dogmas, and the domination of the individual are opposed to this realization.
- 6 The founders of the new plastic art, therefore, call upon all who believe in the reformation of art and culture to eradicate these obstacles to development, as in the new plastic art (by excluding natural form) they have eradicated that which blocks pure artistic expression, the ultimate consequence of all concepts of art.
- 7 The artists of today have been driven the whole world over by the same consciousness, and therefore have taken part from an intellectual point of view in this war against the domination of individual despotism. They therefore sympathize with all who work to establish international unity in life, art, culture, either intellectually or materially. [...]

4 Theo van Doesburg (1883–1931) from *Principles of Neo-Plastic Art*

This was van Doesburg's main theoretical treatise articulating the principles embodied in *De Stijl*. It was begun as early as 1917 and first published in German by the Bauhaus, as *Grundbegriffe der Neuen Gestalten Kunst*, Bauhausbuch, vol. 6, Weimar, 1925. The present extract is taken from the English translation by Janet Seligman, London, 1969.

- XX If an object of experience as such enters visibly into the work this object is an auxiliary means within the expressional means. The mode of expression will in this event be inexact.
- XXI When the aesthetic experience is expressed directly through the creative means of the branch of art in question, the mode of expression will be exact.¹

Example 5

When we look at old paintings, e.g., one by someone like Nicolas Poussin, we are struck by the fact that the human figures are portrayed in physical attitudes which we are unaccustomed to see in daily life, yet their corporeality is convincingly reproduced; the landscape too has clearly been improved. The leaves on the trees, the grass on the ground, the hills, the sky, all are true to life and yet the painter did not intend all this to be so. The attitudes and gestures of these people, the exact spot on which the individual figures stand and the relationship of the groups of figures to the surrounding space and the areas of space in between are far from being fortuitous or natural. Stress has clearly been laid upon attitudes and relationships. Everything has obviously been