



GLIESE

Creators of stage scenery not only give reality to the scene, but also create the atmosphere in which the characters move and have their being. It must be the highest ambition of the stage decorator to create the horizon line of a landscape, to arrange the walls of a room in such a manner that the public may catch the spirit of the piece before the play has even begun. To be sure, the mere good reproduction of the furniture proper to the period, harmoniously combined with the proper style of landscape serves to give the right background for a stage play; but a real inner harmony of place and plot can only be achieved by a scenic director who has immersed himself in the spiritual content of the play.

Rochus Gliese's stage settings give us the impression that he possesses this power. When the curtain rises on the first picture of "Blue Boll" we feel the keen North German air that blows across this marketplace. Every detail of the characteristic architecture impresses itself upon us. Every such impression brings us nearer to the soil that nourishes the curiously spun figures of Barlach's fancy. The gloomy shore scene in the "Poor Cousin" is born of the same rough climate. The performance of this play took place a whole decade earlier than that of "Blue Boll". A comparison

Bühnendekoration
Wedekind: Liebestrank
Staatstheater, Berlin
Stage Setting