

a loving hand and never intrusive, but always worked harmoniously into the general composition. The limits of playful imaginativeness are never exceeded, only when the piece demands naturalistic treatment does he pile up the details of every day on a broad canvas.

Every costume betrays the greatest originality. The shading of every splash of colour speaks of the strongest possible feeling for paint effects. The figure study is fitted to the personality of the incorporating actor with a masterly sureness of touch. The characteristic feature of the part and of its portrayer are accentuated in every fold of a cloak. Such attention to every smallest detail causes the picture as a whole to rise to overwhelming heights of perfection. The entrance march of an operatic chorus, for example, becomes an enchanting play of colour, a veritable feast for the eye.

It is only natural that Gliese should also be attracted by the films. He has been called upon in all stages of the film's development. His artistic temperament, which makes no compromises, has but rarely permitted him to obey the call. In the great days of the silent film he went to Hollywood with Murnau. The fruit of their cooperation was "Before Sunrise", one of the few films which are not forgotten.

Trans. by E. T. Scheffauer.

ROCHUS GLIESE

Figurines



Bühnenbild für „Die Herde sucht,“ Staatstheater, Berlin
"The Herd Astray", Stage Setting

