



These studies of projection pictures, so valuable for stage technique, are merely a segment of the many-sided creative activities of this unusually productive artist. From the Munich State Theatre, Neher found his way to Berlin and here he developed his talents in collaboration with all the important producers of the post-war years. His intense feeling for music displayed itself in his effective settings of many Verdi operas and in the magic frames he created for Mozartian themes. The picturesque background of opera enabled the rich imagination of the artist to experiment on continual variations of decoration for old and well-tried scenes. He sometimes plunges the whole scene in a delicate pastel tone just by using beautiful gradations of colour in the costumes How many productions of late years have grown famous, framed in settings designed by Neher and have become part of the repertory of leading Berlin stages! Out of the bright bouquet of impressive achievements of somewhat earlier date, we will only recall two evenings at the "Deutsches Theater": Klabunds "Kreidekreis" (The Circle of Chalk) and the moving Hamsum drama "Vom Teufel geholt". A fresh impression, which everyone will still remember, was made recently by the revival of Shakespeare's "Henry the Fourth", in the Prussian Theatre of Youth, for which Neher designed a truly telling scheme of decoration. Another Berlin stage is now preparing to revive the unforgotten production of "The Rivals".

To be sure the more permanent memories of the theatre are seldom connected with scenery, they usually depend upon the drama itself or on the acting. Sometimes, however, some beautiful scene of an unforgettable evening will remain in our memories, a blend of colour harmonies that remains with us so that years after we remember every word that accompanied the scene. This is the scene-painter's rare moment of triumph, when the stage-play becomes unthinkable without the frame that he has created.

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