

long-run success "F.A.D. Kroschenen" had its scenes set under his direction. In the wonderfully Shaded landscapes of "Meier Helmbrecht", produced as opening performance this year at the staatstheater, this versatile expert created the spiritual atmosphere of the play and his latest designs for Kleist's "Hermannsschlacht" will be the crown of this steeply ascendant period of his creative work.— —All these pictures create a deep impression upon the beholder. The compelling visions of his wide and winged imagination are full of constructive power; they magically imbue the stage with that atmosphere in which the play's "place and time" become natural and comprehensible . . .

This is what matters, to create just such an illusion! Technical conditions to-day render it possible to illuminate the stage setting in many colours and our comparison of rough sketch and scenic photo demonstrates the long and weary road connecting the beginning and the end of a piece of decorative work. A man who aims at achieving the perfectly rounded finish in the architectonic-technical carrying out of a piece of scene-painting must be able, like Traugott Müller, to carry out the original harmony of his pictorial effects into the actual pictures which he builds up on the stage.

Trans. by E. T. Scheffauer.

Bühnenbild zu
„Rembrandt vor Gericht“

Stage setting for
"Rembrandt in Court"

Deutsches Theater, Berlin

Foto Harlip

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M Ü L L E R

