

ed by the acting, lighting and space effects in full harmony with the costumes conjured up an effect of life. The rich world of colour kept pace with his overflowing plenitude of ideas in "Boccaccio", that joyous appeal to the senses in the "Midsummer Night's Dream", riding on the pinions of phantasy, in "Tannhäuser" where the landscape effects were symbolic and heightened the meaning, whereas in "Julius Caesar" he gained his effects by a most sparing use of decoration.

His talent, imbued with music, pulsing with the sense of the theatre, vivid with ever sparkling ideas, is well adapted to serve the films. The most striking footlight visions were captured in the form adapted to the cinema. "Hitlerjunge Quex", "Insel", "Ronny", "Viktor and Viktoria", "Törichte Jungfrau" speak of an artistic ability which reproduced the atmosphere and inner content of each film. Arent continually surprises us by his imagination and playful whimsicality. The many week-end houses built to his designs along the Havel make good use of light, air and sun. High beside the Funkturm, Berlin's wireless tower, rise the wheel and hammer on the "House of Labour".

In Arent's decorative genius, the problem of the artistic becomes reality and fulfilment.

Trans. by E. T. Scheffauer.



Garde du Corps
Life Guard



Figurine zu
Julius Caesar

Figurine

Stage settings „Postillon von Lonjumeau“

