

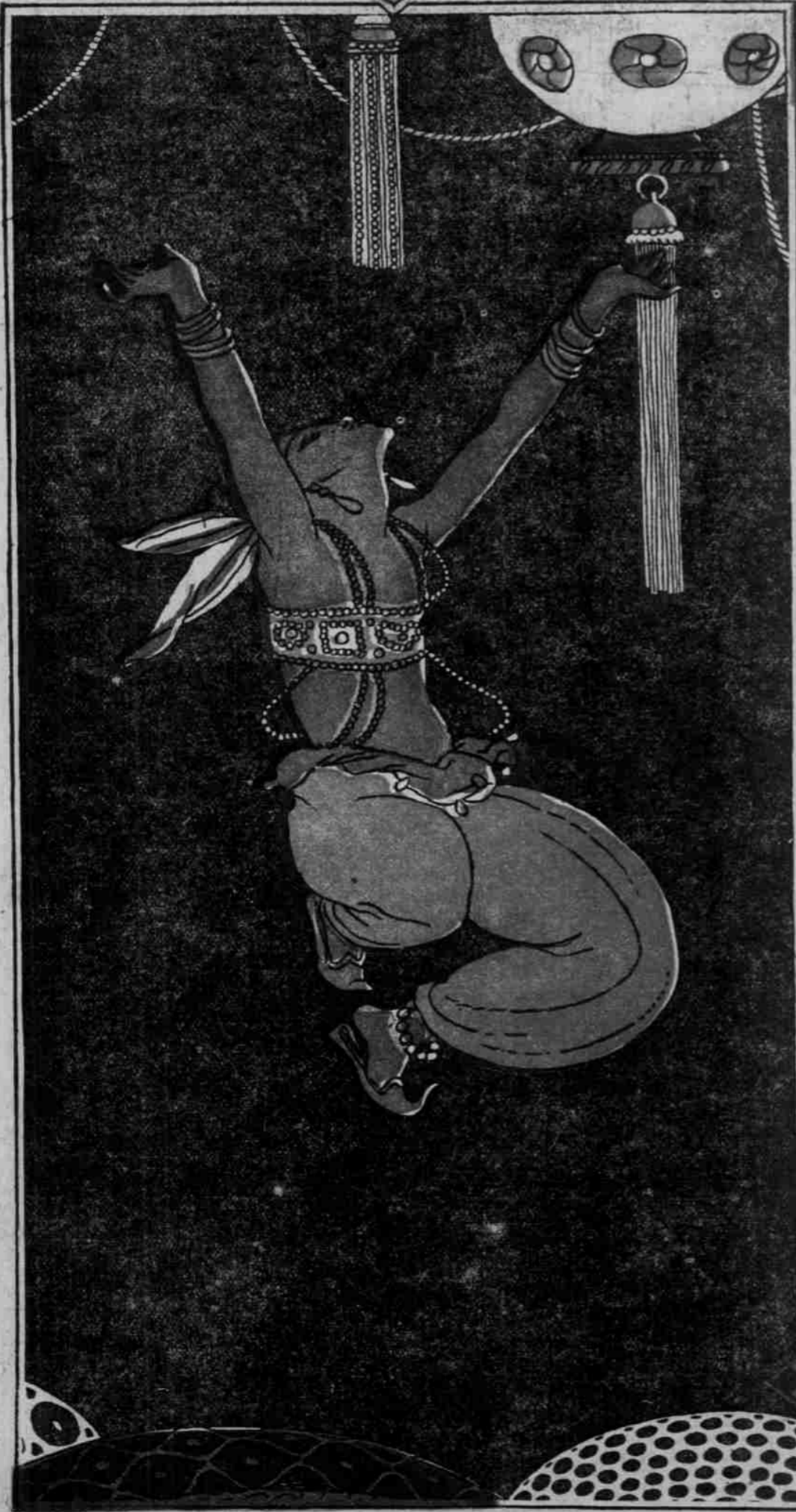


PORTLAND, ORE., SUNDAY, OCTOBER 1, 1916.

Remarkable Drawings by George Barbier Depicting the Strangely Original Dramatic Dancing of Vaslav Nijinsky  
Nijinsky in a Scene from "Sheherazade."



# The Only Man who has Rivalled Woman in the Dance



**A** GROUP OF REMARKABLE colored drawings by one of the most famous designers of this period, George Barbier, recently exhibited in Paris and London, is devoted to the dancing of Vaslav Nijinsky. The attention attracted by these drawings tend to show that Nijinsky is regarded quite differently from any man dancer who ever appeared on the stage. As Beaumont, the French writer, remarks, "of Nijinsky it is impossible to speak as of other artists." He is not to be explained as other artists are explained. He has been received with an enthusiasm that is usually reserved for women exponents of this art. Both in America and in Europe the Russian Aerial has inspired all sorts of curious imaginative tributes. Of these none is more striking than the tribute of Barbier, who treats Nijinsky not as a mere man dancer, with theatrical limitations, but as an artistic force, a dramatic ideal quite without a parallel. On this page are reproduced some of the Barbier drawings showing glimpses of "Sheherazade" and "Le Carnival." In the former Nijinsky is a personification of fantastic romance. In the latter he is a Harlequin who moves and leaps and invents pictures of mischief of an oddly original sort. Critics speak of Nijinsky as a boy. It is impossible to think of him as even being "grown up," and he receives the homage of being a real rival to all the queens of the stage without a trace of self-consciousness or bombast. He simply loves to dance, and Barbier, who is just as much a genius with the pen, loves to make pictures of him.

On the Left, Barbier's Idealization of One of Nijinsky's Wonderful Leaps.

