

Mlle. Karsavina Pavlova's Rival

AN ECCENTRIC BUT
CHARMING STEP.



A FAR EAST
IDEA.



America Soon to
See for the
First Time This
Remarkable Dancer,
a Favorite of
the Czar

THAMAR KARSAVINA, the leading dancer on the feminine side of Serge de Diaghilew's Ballet Russe, which is being brought to America this year by the directors of the Metropolitan Opera House, will appear at the Metropolitan Opera House for four weeks with the remainder of the troupe, displacing in that time America's most costly song birds.

Karsavina is, perhaps, the greatest dancer and mime of this generation. In the full flush of youthful comeliness and plastic charm, she is neither too simple nor too sophisticated. The Russians, the most critical audiences in the world, have long applauded her artistry in the subtlest and most elusive feats of the dance. Like a perfume is the delicate and insinuating illusion that she works upon

the stage with the ballet, the sensation of Europe for the last six years.

"The glory of the Russian ballet," is how the faded Parisians described the ballet when it thronged their Chatelet. "The stuff that dreams are made of," is how London felt when its Covent Garden and Drury Lane were thronged. And now America will experience the thrill.

When the Diaghilew ballet was first produced in the continental cities there was no end to its train of influence. Fashions reflected it, Russian was spoken—Russian was the background of society while it lasted, and even now where art has been almost obliterated by the war the glory and

IN AN ORIENTAL
DANCE.



IN "THE BIRD OF
FIRE"



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E.O. HOPPE,
LONDON.



AN EXOTIC
DANCE.

IN A GRACEFUL
RUSSIAN
EVOLUTION



out as the foremost. He has been compared to a jet of flame shooting up in the air, as he dances. From his first years of training at the Imperial Ballet School in Petrograd, he has stood out as one of the first dancers of all time. He is the principal male dancer of the troupe.

compatriot Diaghilew to produce artistic, aesthetic unity.

And then Diaghilew gave them more. And from being the producer of a lone ballet he became the regisseur of a great number. The greatest musicians in the world, Debussy, Rimski Korakov, begged for permission to write the music for his ballets; kings begged for the honor of being present at performances. A wave of enthusiasm swept through Europe and kept on for six years, and on the crest of this wave were Diaghilew, Nijinski, Karsavina, Bolm, Massine and the others with whom the Russian producer had surrounded himself.

Not all of the ballets had an Oriental background like the first one, Cleopatre, but they presented a variety of backgrounds as well as a large number of stories. The more divergent they were the more did it delight these intrepid Russians, who only regarded the greater difficulties as giving them greater room for expression. There will be, for instance, here in America, the ballets with the fierce wild Russian background and stories, Prince Igor and Petrouchka. There will be ballets with the placid and refined Greek milieu, which reflect the Greek life and make ancient Athens alive.

Then there are the purely artificial ballets of Carnival, which show how the ballet was before the genius of Diaghilew and Nijinski developed it from its stunts and ballet slippers and bounden forms. The most striking of the ballets, perhaps, full of the chrome and crimson passion of the Orient, is the ballet, Scheherazade, which tells the story of a sultan's harem and its intrigue.

In this Bakst allowed his sense of color to grope about in the whole realm of the spectroscopic and then take that which just reflected the ideal. Bakst, in this ballet, dramatized color, and his vivid portrayal of the story by color made critics say with justice, "the true sym-

the influence of the ballet still remains.

The Diaghilew ballet is the bringing together and unifying of all the arts in such a way that the cumulative effect is absolutely profound.

Serge de Diaghilew, an attache of the Court of Russia, wealthy and well connected, is directly responsible for the existence of the ballet. As a young man he surrounded himself with the younger artistic set in Russia, and when the time was ripe introduced them through a little art exhibit. The morning after the exhibit Diaghilew was world famed, and so were the young artists who had exhibited their works. But there was even a greater influence than that. Russia of the steppes of the North, the Russia of Siberia and fallow fields,

MELODY OF
MOTION.



A LITTLE
BIT OF
EGYPT.