Waslav Nijinsky, premier danseur of the Serge de Diaghileff Ballet Russe, which, by arrangement with the Metropolitan Opera Company, of New York, will appear at the French Opera House beginning November 30, December 1 and 2, is acknowledged to be the greatest male dancer now alive. Nijinsky was scheduled to appear with the company when he arrived in New York recently, but because of his intermittent in Austria, where he was held a prisoner of war, and because of his poor health, he was unable to join the troupe until the last week of November. He was engaged by the Metropolitan Opera House. This year he will appear in the ballets of the company in five cities throughout America in the dual capacity of premier danseur and artistic director.

Nijinsky was born in 1889 in Kiev, Russia. Both his father and mother had been students at the Kiev Dance School in Warsaw, and, as is the custom in Russia, his parents decided that their son should enter the Imperial School, which at the age of ten, he entered the Imperial School, which by that time had been in existence for nine years, although he obtained a diploma after seven years training. He was not considered a prodigy, but a child prodigy, believing that artistic maturity comes only with years.

During his subsequent years at school he danced several times before the court and received gifts from the czar. His first public appearance in the regular theater was in the opera "Don Juan" by Mozart, a spectacle, which is usually omitted in other countries. Later he joined the Serge de Diaghileff Ballet Russe and appeared in all the principal capitals of Europe. After his graduation from the Imperial School of Ballet at Petrograd and after Jassomo Dunov the first performance in Russia had opened Fokin's eyes to the possibilities of a ballet career. Nijinsky was the leader of the group that occupied acceptance in the new movement, and he made his first appearance in "Les Sylphides" in 1909-10.

No one who knows distinction as an artist has much history outside of his work. So there is little to say about Nijinsky except that he has always been identified with the problem of an exotic that has been over the center of a controversy as to whether decadence or higher civilization was exemplified by the expression of his art. Unlike many moderns, he has a perfect mastery of his technique, and is able to play in with the established use of the ankles, wrists and neck. He can take such tremendous jumps that some one has said of him in "Scholomonde," 'You can see all of Nijinsky over the heads of every one else in the theater.' He has the power to project his personality as strongly as the music and the action.

He has composed some ballets, including the famous "La Prima Mia d'une" with its extraordinary studies in ceramics, as he has always had a passion for archaeo-decoration. In addition he has been producing new ballets of his own composition, "Till Punspejigl," and "Mephisto Valse." He is a way conspicuous, being an average-sized man with broad shoulders, and a Slavic smile, that makes him the talk of every street corner. He was giving a visit at his father-in-law's house in Budapest that he was caught and interned by the military authorities, owing to the outbreak of the current war.

Nijinsky is wrapped up in his art. "He never tires of emphasizing that his conception of a part is inspired, and that it is a spiritual conception founded on a mental impression.

"Every movement which I make upon the stage" he recently said, to an interviewer, "is a visualization of a picture. You have my body in my arm, in my finger on my right hand, in the result of the physical study. I have studied sculpture, painting, music, poetry, tragedy, and have taken as my special province the works of Michael Angelo and Leonardo da Vinci, which portray strength and grace at the same time. If you look at a sculpture by Michael Angelo and da Vinci, you can almost see the movements which a dancer should perform in order to portray force and beauty. You can see the strength and the grace. This has to be mentally done."

"In the same way that an actor portrays a role and studies certain movements incidentally to certain phrases, the dancer studies all of his movements beforehand, but in a much more detailed form, because having no words to guide him, he has to portray all the emotions, these movements have to be worked out in more detail and at the same time along broad enough lines for the audience to understand. He is a great conductor's assistant."

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The soldier has also been active in politics and has been identified with the Russian Revolution. He has been a member of the Bolshevik Party and has been active in revolutionary work."