

Anna Pavlowa and her favorite "Pom."

Anna Pavlowa, inspirer of artists! When someone writes a book years hence on the art of the first two decades of the 20th century—painting, sculpture, work in bronze and poetry—he will have to give the first chapter to Anna Pavlowa, the famous Russian ballet dancer, who is to perform at the Boston Theatre this week.

Her own dancing will be one of the first subjects treated, but even more important will be the art that she has inspired.

Here is a list of famous artists whose best work has been accomplished with Pavlowa as their theme and inspiration:

Leon Bakst, painter.
Anisfield, painter.
Auguste Rodin, sculptor.
John Lavery, painter in oils.
Malvina Hoffman, sculptor.
Archibald Barnes, painter.
Seraphin Soudbinine, Russian royal sculptor.
E. O. De Rosales, sculptor.

The incomparable Russian ballerina from the painting, "The Dying Swan," by John Lavery, and (above) a photograph of the original drawing by Miss Malvina Hoffman for her famous "Bacchanale" bas-relief for which Pavlowa posed.

Even the art of photography feels the impress of Pavlowa, for Saul Bransberg, a famous photographer in Europe, whose pictures are exhibited just as paintings are in this country, has taken

over 2000 pictures of Pavlowa. Many of these hang in galleries in London, in Paris, in Berlin and in Vienna, so artistic are they. Strange indeed that Russia, with

which country most persons associate in their minds only bombs, backwardness and Siberia, should thus exercise such a potent influence on present-day creative art.

But it must be remembered that Russia pays a million rubles a year—\$600,000—to maintain her famous royal ballet school, the Mariensky Institute, at the Marien Theatre in Petrograd.

Pavlowa is the very creme de la creme of this school, from which she graduated only 14 years ago at the age of 15.

All dancers of sufficient merit are appointed after seven years service, but Pavlowa was appointed after only four years, thus shattering tradition. She had begun to study at the age of 9 and has not missed a day since then when she has not practised for many minutes the difficult feat of standing on the point of her toes.

Scarcely had Pavlowa danced her first part in the Imperial Ballet before the Czar, when it was seen that she was a genius.

At once, the young Russian artists sketched her in wild, free strokes and their reckless abandon of color; in a few seasons Pavlowa visited Paris and the divining French believed water colors the true medium in which to catch the feathery lightness of motion and the wistful charm of her presence.

She visited Berlin and the German artists drew her in the peasant dress of her own country. The Anglo-American, John Lavery, painted her in oils with her head red wreathed as in the "Autumnal Bacchanale" and again in the plaintive, sad and graceful "Le Cygne" (The Dying Swan)—which won for Lavery the commission to paint the royal family.

This last picture was bought for the British National Gallery.

Pavlowa Done in Marble

And then Pavlowa came to America—and it was an American, Miss Malvina

Pavlowa in the title role of Glazounoff's ballet, "Raymonda," recently produced for the first time in America.

(Photo copyright by Mishkin.)

Hoffman, daughter of a New York musician, Richard Hoffman, who was the very first to take a Paris Salon Grand Prize with a creation for which Pavlowa was a model. The piece was called "The Bacchanale" and it was done in marble, representing the dancer in the nude.

The great problem was to express in cold stone the sense of animated, even violent exercise. And Miss Hoffman succeeded.

At present she is working on a bas-relief—another Bacchanale—a photograph of the original drawing of which is presented in an accompanying picture in the Sunday Post today.

This bas-relief is to be life-size and will be one of the artist's most pretentious works. Miss Hoffman has used many straight lines. The two figures are placed in such a way as to give them perfect balance against each other and to cause the outlines of the body to form perfect triangles. Critics who have seen the original drawings say that Miss Hoffman's bas-relief will rank with the greatest works of all ages.

Archibald Barnes, a young English artist, who because of injuries received while an undergraduate at Oxford, does all his work from a couch, declared that Pavlowa's dancing had been the greatest influence of his life on his art and

on his artistic ideas. He was made famous by his "June in London," and he attributes this to Pavlowa and her twinkling toes and fairy-like body.

Nicholas, Czar of all the Russias, who is a noted patron of the arts and who has a very keen artistic appreciation, decided that Pavlowa's matchless grace and beauty in the dance should be immortalized. He shared the opinion of one noted writer who said that "Pavlowa's incomparable art has enriched the world and it ought not to be lost. Painters should transform to canvas her every pose, her every expression, that generations to come may see a perfection of grace that never has been before and can never be again."

It was for this reason that the "Little Father" sent his own sculptor, Seraphin Soudbinine, to London to model Pavlowa for statuettes, which later were to be made in porcelain in the private works of His Imperial Majesty.

The output of this factory never reaches the public and is restricted to uses of the Imperial family and for gifts by them to their friends. Soudbinine worked the greater part of summer before last in a specially constructed studio in Pavlowa's summer home, "Ivy House," London, on his royal commission. Today a dozen exquisite porcelain figures of her are to be found in the gallery of the Czar.