TC134: Sarah Bernhardt

I. Box 1: Clippings.
   a. Biography.
      i. Alexandre, Arsene. “Sarah Bernhardt, Playwright.” From an advertisement of Scribner’s The Lamp, 1903 (one cover, one complete copy).
      iii. “Sarah Bernhardt,” fragment of biography (no cover, or other information), in French.
      v. “Bernhardt and Langtry: Both present in a box at a performance of Miss Davenport.” New York, special dispatch to The Boston Herald.
      vi. Clipped anecdote, Bernhardt on herself and her family’s appearance.
      vii. Clipped anecdote, Bernhardt’s pet tiger.
      viii. “The Chronicle of Sarah Bernhardt: The record seventy-one years long, of the career of a world actress and a world figure.” (Chronology of life, 2 copies).
      x. “Comédiens and Comediennes: La Comédie-Française, Cinquième Livraison: Sarah Bernhardt.” Published in Paris by Librairie des Bibliophiles (cover only).
      xv. E.A.B., “Mme. Bernhardt at The Coliseum – Queen Alexandra the Centre of a Happy Incident.”
      xvi. “Sarah Bernhardt: Ceremonious Reception in London Yesterday.”
      xix. “Bernhardt is prostrate but fights death.”
      xx. “Sarah Bernhardt and her art.”
xxiv. “Who was who: Sarah Bernhardt.”
b. Death (obituaries, tributes, etc.).
   i. “Bernhardt the Indomitable.”
   ii. “Bernhardt’s Last Curtain.”
   iii. “Sarah Bernhardt.” (“For weeks the long and brilliant career of Sarah Bernhardt, who passed away last evening in Paris, has been seen to be approaching its close…”)
   iv. “Sarah the Divine.”
   vi. “Sarah Bernhardt.” (“Although it was denied to Sarah Bernhardt to die, as she wished, on the stage, she yet died in the harness…”
   viii. “Sarah Bernhardt dies in the arms of her son.” Monday, March 26, 1923.
   x. “L’Hommage de Paris a la Grande Sarah.”
   xi. “La mort de Sarah Bernhardt.”
   xii. “Sarah Bernhardt est morte.”
   xviii. “Funeral of Sarah Bernhardt.”
   xxv. “La Mort de Sarah Bernhardt – Les hommages officials.”
c. Career.

iv. “Bernhardt in Tears accepts the Crown.”

v. “Mme. Bernhardt gets a Symbolic Wreath.”

vi. “Wreath for Bernhardt.”

vii. Clipping, mention of novelist Ivan Tourgueneff’s interest in Bernhardt.


x. *Morning Post,* October 15.


xii. Notice of appearance at Hotel Biltmore Ballroom, in aid of permanent blind relief war fund.

xiii. The Playgoer, “News of the Theatres – Sarah Bernhardt moves deeply most brilliant audience of season, triumphs as dying soldier and shows her star is still far from setting.”


d. Personal writings and interviews.


iii. “Comparative Impressions of America.” (Delicate condition, fragment).


v. “A Drama of the Sea – The impressions of a great actress on witnessing the tragedy of life.”

e. Criticism and commentary.

i. Pamphlet – “Art Nouveau Unlimited Presents Sarah Bernhardt, Direct from Paris.”

ii. Mention of Bernhardt in Mr. Bradford’s “Daughters of Eve.”


vii. “Was Sarah Bernhardt an Artist?” *The Outlook.*

II. **Box 2: Photographs.**

a. Portraits: Sketches, caricatures, medallions.

i. Sarah Bernhardt in Her Paris Studio, 1890 from *The Modern Emotional Drama and its Exponents.*

ii. Sarah Bernhard, in yellow and black costume. Lithography by Vincent Brooks Day & Son.

iii. Photograph of medallion of Sarah Bernhardt, by Rene Lalique.

iv. Newsprint caricature (French publication).
viii. Caricature, possibly from L’Aiglon, sketched by Homer C. Davenport, with the caption, “Where were the Austrians? They had fled!”
ix. Black-and-white photo card collage from portraits of Bernhardt in various roles, springing forth from a painter’s palette.
x. Black-and-white sketch by Charles E. Wilson, after the medallion designed by Louise Abbema.
xi. Portrait by H.H Harris, with inscription “‘Ars Luget! They are not long, the days of wine and roses;/Out of a misty dream/Our path emerges for a while, then closes/Within a dream ...’” (E. Dowson). Published in *The Bystander*, April 4, 1923.

b. Photographs: Portraits.
i. Two small photographs, pasted on a Rembrand folder (seal on the back).
iii. Photo of Sarah Bernhardt and her great-grandchildren, in Nice.
v. Photograph of Sarah Bernhardt and her manager, William F. Connors, by Paul Thompson.
vi. Photograph of Sarah Bernhardt, next to her rendering of the bust of Edmond Rostand, the writer of “L’Aiglon” and other plays Sarah Bernhardt made famous (2 copies).
vii. Collage – three photos of Sarah Bernhardt pasted on white paper.
   1. “Why be hideous in an aeroplane? Madame Sarah says one may fly and still be chic.”
   2. Caricature of Sarah Bernhardt as Camille at the Knickerbocker Theatre

viii. Photograph of Bernhardt as Theodora, by W. &D. Downey Photographers.

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ix. Photograph of Bernhardt, with ms. note on the frame.

x. Black-and-white photo engraving, wearing fur collar, left profile shot.

xi. Underwood & Underwood, “Why be hideous in an aeroplane? Sarah says one may fly and still be chic.”

xii. Photograph, in dark gown, right profile.


xv. Collage, two photographs, one black-and-white, one green tinted.

xvi. Black-and-white photograph, left profile (2 copies).

xvii. Black-and-white photograph taken by Napoleon Sarony during Bernhardt’s first tour in the U.S.

xviii. Large black-and-white photograph (8.5 X 11) announcing Bernhardt’s final tour in America.

xix. Black-and-white photograph, with large flowers and smiling man obscured by Bernhardt’s hat.

xx. Large black-and-white portrait, by Sarony.

xxi. Large newsprint portrait, S. Bernhardt looking off to the left.

xxii. Photograph from The Boston Herald, 1917.

xxiii. June 1906, photograph of Bernhardt with dog, “only photo of her taken while on her farewell tour.”

xxiv. Photograph of Bernhardt leaving the Vaudeville Theatre, taken by the Rotary Photographic Company, from The Sketch, July 27, 1904.

xxv. Black-and-white photograph, hand on right hip, wearing large black hat.


xxvii. Black-and-white photograph of Bernhardt, left profile, in white embroidered shawl.

xxviii. Clipped and pasted photo with caption “Sarah Bernhardt who was a dominant influence in Lou Tellegen’s Life.”

c. Photographs: Plays

i. “Adrienne Lecouvreur.”
   - Photograph by Sarony, 1887, with ms. note on picture.

ii. “Athalie.”
   1. clipped photo from Le Matin.

iii. “The Blue Lotus.”
   1. clipped photo, wearing the Buddhistic jewel.
   2. Colored sketch or print, standing on a bear rug.

iv. “Camille.”
   - black-and-white still photograph from the last act.

v. “Les Cathedrales.”
1. clipped photograph from Coliseum performance, head shot.
2. clipped photograph, from dressing room, following performance.
3. picture from performance.

vi. “Cleopatra.”
2. Black-and-white photograph, seated.
7. Sketch, caption: “No. 42. – Sarah Bernhardt as ‘Cleopatra’.”

vii. “Cyrano de Bergerac.”
- Portrait of Bernhardt superimposed on scene from play, ms. caption, “Sarah Bernhardt and Benoit Coquelin.”

viii. “La Fille de Roland.”
- Sketch, attributed to L. Caucherel and A. Salmon.

ix. “Francesca da Rimini.”
- Black-and-white photograph by Downey, London.

x. “Gismonda.”
1. Black-and-white photograph, holding a young girl.
2. Photograph of Bernhardt superimposed on drawing from the play.

xi. “Hamlet.”
1. Black-and-white photograph clipped from magazine, holding skull.
2. Clipped sketch from *The Chicago Tribune*, with the caption. “Ghost: ‘Je suis l’esprit de votre pere.’”

xii. “Iphigenia.”
- Engraving, caption: “The Sacrifice of Iphigenia.”

xiii. “Leah.”
- Black-and-white photo by Sarony, strapped to a wooden crucifix, 1894.

xiv. “The Merchant of Venice.”
1. Photography by Rochlitz, as Portia in 1917.
2. Clipped from newspaper, sepia toned photograph of Bernhardt as Portia.
xv. “Queen Elizabeth.”
   1. With Lou Telleger, from Scene 1:5.
   2. Bernhardt, surrounded by Court, Scene 1:3.

xvi. “The Sorcerer.” (question as to whether Bernhardt is actually in the picture, or if picture features Mrs. Patrick Campbell).

   1. As Mrs. Clarkson, copyrighted by Gebbie & Co., 1887.
   2. Photogravure by Goupil & Co.

xviii. “Theodora.” –
   1. Tinted portrait, by Nadar.
   2. Photograph of Bernhardt and Telleger, with ms. note.

xix. “La Tosca.”
   1. Photograph of Bernhardt superimposed on background sketch.
   2. Newsprint photograph, Bernhardt holds a cross above a deceased man.
   3. Tinted sketch from the first act by Jan Van Beers, in a costume designed by Morin and Blossier.

xx. “Le Vitrail.”
   - Photograph by Underwood and Underwood, 1916.

xxi. Miscellaneous.
   1. Sarah Bernhardt, collage from roles in Gismonda, La Tosca, Phedre, and The Blue Lotus.
   2. Photograph of Bernhardt drawing a sword (most likely Hamlet).
   3. Collage, from Camille and Hamlet.
   4. Photograph of Bernhardt in rehearsal.
   5. Photograph from Vaudeville, with attached article by Percy Hammond.

d. Photographs: Public appearances.
   i. Sarah Bernhardt with French soldiers in World War I, 1915, from Medem Photo Services.
   ii. Bernhardt with Mr. and Mrs. Houdini, with inscription “To my friend F. King, regards and best wishes,” and identification of Bernhardt, Houdini and wife in Houdini’s own hand, taken by G.A. Walton.
   iii. Clipped photo, “The Crowd at the entrance of the private stalls --- Sarah Bernhardt laughing in centre; General Galiffet (Former Minister of War), with stick, to the right.”
   iv. Sarah Bernhardt on The Savoie, and Bernhardt disembarking from her ship upon arrival in New York.
   v. Clipped photos from Bernhardt’s funeral (together), all from Times Wide World Photos.
      1. Portrait of Maurice Rostand, friend of the actress, at the grave in Pere la Chaise.
2. The Funeral: Mass in the Church of St. Francois de Sales.
3. (not Bernhardtiana, but attached) “The Triumvirate of the New Order in Italy, at the Grave of the Unknown Soldier in Rome.” (Benito Mussolini, the Prince of Piedmont, General Diaz).

vi. Tribute and Funeral photos from *The Sphere*, April 14, 1923.
   1. Memorial service to Bernhardt in Westminster Cathedral.
   2. “Ellen Terry leaving with Mrs. Kendal.”

vii. On the train for Salt Lake, May 12, 1911.

viii. At the Hotel Majestic, during revisitation of America, photo by Underwood & Underwood.

ix. At a Charity Comittee Meeting (Committee of L’Orphelinat des Arts). *The Bystander*, November 17, 1920.


xi. Bernhardt with French soldiers, “Barely a quarter of a mile from the German trenches.”

xii. Bernhardt in a crowd, next to man in Native American dress, photo by Dietz, New York.

xiii. With Sir Squire Bancroft, leaving the boat at Folkstone.


xv. Arrival in New York City, bidding farewell to Captain Poncelet, by *American Press Association*.

xvi. Arrival in England by Channel Steamer from Calais; being presented with a bouquet by Lady Tree.

xvii. Arrival in England, disembarking from the Folkestone, from *The Standard*.

xviii. Arriving at Dover, carried to her motor car for journey to London, with bouquet.

xix. Performing for an audience of convicts.

xx. Photograph of Bernhardt at dinner, with manuscript.

III. **Box 3:** Bernhardt’s personal writings and sketches, miscellaneous theatre scripts, playbills.

   a. Personal bills, accounting notes, correspondence (in Bernhardt’s own hand).
      i. Western Union Telegram, by Sarah Bernhardt, written from the Hotel St. Louis, New York City (held for translation).
      ii. List of musical instruments and voices required for a production, on Tremont Theatre stationary.
      iii. List of props needed by act.
      iv. Order to J.J. McNutt, Dr., builder and manufacturer of wood mouldings, brackets, counters, sashes, doors, window frames. March 14, 1891.
v. Order made out to Moore & Co., Dr. Teamsters, April 19, 1892 with sketch of set on the back.
vi. Stage carpenter’s bill, Tremont Theatre, for the week ending February 28, 1891.

viii. Order to A.P. Robinson, Theatrical Scenery and Baggage Transfer, March 17, 1891.

ix. Assorted financial notes in Bernhardt’s hand.
x. Stage carpenter’s bill, Tremont Theatre, for week ending March 21, 1891.

xi. Financial notes, on Tremont Theatre stationary.

xii. Bernhardt expense account, for March 21, 1891, and Credit for the same date, on Tremont Theatre stationary.
xiii. Dated financial notes, on Tremont Theatre stationary.
xiv. Notes for Tosca, Camille and Cleopatra.
xv. List of chorus and orchestra needed for Theodora, on Keeler’s Hotel & Restaurant bill.
xvi. List of orchestra and other players needed for La Tosca, on Keeler’s Hotel & Restaurant bill.
xvii. Assorted Financial notes on small scrap of paper, in black ink.
xviii. Prop list for Camille, on M.R. Warren Stationery.
xix. List of items borrowed for Camille, on M.R. Warren stationery.
xx. (Paid) Order placed to J.J McNutt, March 11, 1892.

xxi. Order to Walter H. Durfee & Co., English Hall Clocks and Harrington’s Tubular Bells, made January 8, 1892 and paid January 15.

xxii. Order to Armstrong Transfer Express Co., March 29, 1892.

xxiii. Props lists for La Tosca and Cleopatre, on M.R. Warren stationery.

xxiv. List of Gothic Oak Furniture, divided by acts furniture is required for.

xxv. Handsome furniture needed for Act 1, Camille.

xxvi. Furniture needed for Act 2, Camille.

xxvii. List of props, on Tremont Theatre stationery.

xxviii. List of chorus, orchestra and other necessities for Cleopatra, Keeler’s Hotel & Restaurant bill.

xxix. Memo for where props should be returned to, on pink construction paper.

xxx. Sketch of set for Act.1 and 2, La Dame de Challant.

xxxi. Sketch of set for Act. 3 and 4, La Dame de Challant.

b. Misc.


iii. Note on calender page, “See also Bronze figure by S.B.”

iv. Seal with French Flag colors, and R.F.
c. Personal sketches.
   i. Bernhardt’s sketch of scene for *Hamlet*, interior.
   ii. Sketch of set for Act 1, on Abbey, Schoeffel & Grau paper.
   iii. Sketch of set for Act 3, on Abbey, Schoeffel & Grau paper.
   iv. Sketch for set of Act 7, on Abbey, Schoeffel & Grau paper.
   v. Sketch of set for Act 5, Scene 1 from *La Dame de Challant*.
   vi. Sketch of set for Act 5, on Abbey, Schoeffel & Grau paper.
   vii. Sketch for *Hamlet*, moonlight outside the castle.
   viii. Sketch for set, interior.

d. Playbills
   i. Abbey’s Theatre, New York City.
   iii. Columbia Theatre-Cleopatra, March 28th-April 2nd, 1892 (2 copies).
   iv. Empire Theatre
   vi. Lyric Theatre.
   vii. Manhattan Theatre. – clip of Bernhardt in *L’aiglon*, attached to program for *Her Majesty, the Girl Queen*, with illegible ms. note.
   ix. Henry C. Miner’s Theatre – not Bernhardt.
   x. Palace Theatre – *Camille*.
   xi. Palmer’s Theatre – *Fedora*, 1891.
   xii. Santa Barbara Opera House – *Le Dame Aux Camelias*, 1911.
   xiii. Star Theatre.
      2. *Fedora*, 1887.
   xiv. Misc.
      1. *La Tosca*, Film D’Art Production, Universal Pictures.
      2. *Phedre*, no theater listed.
      3. Presentation of *Du Theatre Au Champ D’Honneur*, and *Le Dame Aux Camelias* by Martin Beck.
   xv. Palace Theatre Vaudeville- “presents Mme. Sarah Bernhardt ... with her own company from the Theatre Sarah Bernhardt, Paris, in an Act from these plays from her repertoire: *Un Nuit de Noel, La Dame Aux Camelias, La Tosca, Theodora, Lucrece Borgia* and *Phedre* (2 copies).
xvi. **Songster/Song book., containing**

1. *When the Leaves Begin to Turn.*
2. *Cradle’s Empty, Baby’s Gone.*
3. *Johnny Morgan.*
5. *Papa’s Picture in the Locket Mother wore.*
8. *In the morning, by the bright light.*
11. *Over the Garden Wall.*
12. *Dedicated to Merchant’s Gargling Oil, on completion of their new building, February 1882.*
13. *Somebody’s Coming when the Dew-Drops Fall.*
15. *A Violet from my Mother’s Grave.*
16. *Oh, Frank, Tell them to Stop!*

IV. **Box 4: Programs and scripts.**

a. **Programs**

   i. **Single plays/performances**

      1. Daly’s Theatre, Leicester Square (all slip covered together).
         a. *Le Dame Aux Camélias*, *Les Rois, Fedora, Izeyl, Tosca*
         b. *Phedre, Les Rois, Fedora, Izeyl, Dame Aux Camelias, La Tosca.*
         c. *Les Rois, Fedora, Izeyl, Dame Aux Camelias, La Tosca, Phedre.*
         d. *Fedora, Izeyl, La Dame Aux Camelias.*

      3. *Fedora*, April 1892.

   ii. **Seasons, Tours, Multiple performances.**

      2. The Empire Theatre
         a. *La Mort De Cleopatra, Shylock, L’Aiglon*, 1916.
      6. Royal English Opera House

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1 Bold indicates featured play, plain italics plays from which acts have been selected.
a. *Fedora, Leah, La Tosca, Cleopatra.*

b. *Diaphane, La Tosca.*


b. Scripts
   i. Bernhardt Editions, “The only correct version of my plays translated and printed from my prompt books.”
      1. *Cleopatra*, 1891 (2 copies).
      2. *La Tosca*, 1891.
   ii. Miscellaneous scripts, published by F. Rullman, Inc.
      2. *La Mort De Cleopatre – A Drama in One Act*, by Henri Cain and Maurice Bernhardt.
   iii. Farewell American Tour, 1905-1906.
      1. *Adrienne Lecouvreur*.
      2. *La Tosca*.
      3. *Fedora*.
      4. *Camille*.
   iv. The Last Visit to America, 1910-1911.
      1. *L’Aiglon* (3 copies).
      2. *Camille* (6 copies).
      3. *Adrienne Lecouvreur & L’Aiglon*.
      4. *La Sociere*.
      5. *Madame X*.
      6. *La Procès de Jeanne D’Arc & Camille*

Box 5 (Oversize / Numbers refer to Mylar sleeve)

1. 
   B. *Chic* (cover with Bernhardt caricature), November 24, 1880.
   C. “Sarah Bernhardt: She.” *The Criterion*.

2.
A. Collage of photos and programs from *Cleopatra, Fedora, La Tosca, L'Aiglon, and La Dame Aux Camelias.*

B. Continuation of collage.


D. “A Great Decorative Artist: Alphonse Marie Mucha.” (Sketch for Bernhardt play poster).


4.


B. “The Current Plays.” (Bernhardt in *Les Buffons*).

C. *La Beffa,* Act III. Photo by H. Manuel.

D. “Leah.” Photo by Napoleon Sarony.

5.

A. “Mme. Bernhardt in Racine’s ‘Phedre.’” Drawn by F. Matania.

B. “Quatre portraits de Sarah Bernhardt.” By Melandri and Bert-Sabourin.


7.

A. “Bernhardt at Rehearsal.” *The Illustrated American-Dog Show Number.*

B. *The Memoirs of Sarah Bernhardt,* Chapter VI.

C. Fragment of article with photos from *L'Illustration*

D. Fragment of a book or text article, “Sarah Bernhardt.” In French.

8. NB: Very fragile.

A. “Paris fait aujourd’hui a Sarah Bernhardt de grandioses funerailles.” *Comoedia,* 1923.

B. “Sarah Bernhardt est morte.” *Comoedia,* 1923 (pressed between other 2 papers)

C. “Sarah Bernhardt sur son lit de mort.” *Comoedia,* 1923.

9.


10.  
A. *The Graphic*, June 23, 1894.  
B. “I decline matrimony and make my debut.” By Sarah Bernhardt.

11.  
A. Collage of program from *Hamlet* and pictures.  
C. Program from Metropolitan Opera House, *Farewell Engagement*.  

12.  
A. “A London Tribute to Sarah Bernhardt.”  
B. L’Illustration: “Les Funerailles Grandioses de Sarah Bernhardt.”  
C. “Farewell to the World’s Stage.” *The Illustrated London News*, April 7, 1923.  
D. “The Funeral of Sarah Bernhardt.” *The Sphere*.

13.  
A. “Sarah Bernhardt.” *The Times*, October 23, 1912.  
D. “Our Captious Critic.” *The Illustrated Sporting and Dramatic News*, August 6, 1887.

14.  
A. “Madame Bernhardt’s Jubilee: A National Tribute.” October 24, 1912.  

15.  
A. “A National Theatre.” *The Morning Post*.  

16.  
A. Expense sheet sent to John Fighe, Boston, March 18th, 1891.  
B. “Sarah Bernhardt receives her laurel wreath by proxy.”  
C. “Loving tributes to Mme. Bernhardt paid with gift from American Stage.”  
D. “Two Fedoras in the role of hostesses.”

17.  
A. “Sarah Bernhardt and the young actor whom it is reported that she is going to marry.” *The New York Times*, December 3, 1911.  
D. “Bernhardt in the Mirrors of Memories.”

18.  

19.  
C. Clipping, *The Transcript*, November 24, 1894.
D. “Quand meme...The Divine Sarah.” *Harper’s Bazaar*, March 15, 1940.

20.  
A. “Sarah Bernhardt: Her Life and Opinions.”
C. “Mme. Bernhardt Rejected by the Legion of Honor.” August 4, 1906.

21.  
B. “Sarah Bernhardt in Cleopatra.” *Pall Mall Budget*, October 23, 1890.

22.  
A. “Sarah Bernhardt.”
B. “Bernhardt Again on Paris Stage.” *The Times*.
C. “Mme. Bernhardt at the Coliseum.”
D. “Reappearance at London Coliseum.”

23.  
A. Clipping, “Les Cathedrales.”

24.  
B. “One Day with Sarah Bernhardt on her Last Visit.”

25.  
A. Collage of photos and programs from *Frou-Frou*.
B. Prop list with ms. note in Bernhardt’s hand on the back.

26.  
A. “Bernhardt, In Old Age, Upon Acting.”
C. “Les Obsèques de Sarah Bernhardt.”

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27.
A. "Mme. Bernhardt Still Charms at 72."
C. The Chatterer.

28.
B. "Death of Mme. Bernhardt."

29.

30.
A. "BERNARD'T's Debut in Paris."
B. "Mme. Bernhardt as 'Phedre'."
D. "Mort de Mme. Sarah Bernhardt."

31.
B. "La vie et le talent de Sarah Bernhardt."

32.
A. "Les Premieres." Le Figaro, April 12, 1923.
B. "Morte de Mme. Sarah Bernhardt." Le Figaro.

33.

34.
A. "Mme. Bernhardt’s New Play."
B. "As in her prime."

35.
A. Broadway Banter
B. "Sarah Bernhardt et la Comedie-Francaise." Le Figaro
C. "French Players too Patriotic to leave their country at this time."
D. “Variety Stage – Mme. Bernhardt as Queen Elizabeth.”

36.
A. “Bernhardt in ‘L’Aiglon.’”
C. “Music and Drama – Sarah Bernhardt.”

37.
A. “Spotlight taken; Bernhardt raves.”
B. “Mme. Bernhardt Sued – Jeweler Attaches Bank Account Here for 5,700.”
C. “Bernhardt in Lydig Home Greets Many.”
D. Performance announcement.
E. Performance announcement, Empire Theatre.

38.
A. “Bernhardt’s Boston Repertory.”
C. “Sarah Bernhardt.” The Evening Post.

39.
A. “Sarah Bernhardt, fille d’un officier polonais?”
C. “The World of the Theatre.” March 8, 1890.
D. “Sarah Bernhardt Approaches.”

40.
A. “Sarah Bernhardt as Queen Elizabeth.” Pall Mall Gazette.
C. “Mme. Sarah Bernhardt Reappearance in London.”

41.
A. Comparison of Leslie Carter to Bernhardt.
C. “A wonderful performance in Sardou’s ‘La Sorciere.’” October 22, 1907.
D. “Mlle. Theo’s Admiration for Bernhardt told to the Journal.”

42.
B. “Bernhardt’s New Play a Success.”
C. Dale, Allen. “Sarah Outdoes herself as Camille.”

43.
B. “Bernhardt returns to Vaudeville.”
C. “Bernhardt in ‘Le Reveil’.”

44. 
B. “Correspondence – Bernhardt Bargain.” November 24, 1906.

45. 
A. “Madame Bernhardt.” Morning Post.
B. “Mme. Sarah Bernhardt – Great Reception and a Graceful Tribute.”
D. “Bernhardt’s Granddaughter.” Graphic Section.
F. “Bernhardt as L’aiglon.” December 1, 1900.
H. Ciolkowska, Muriel. “The Divine Sarah was Art Personified.”

46. 
A. Corbett, Alexander. “Bernhardt’s La Tosca.”
B. The Theatre.

47. 
B. “Sarah Bernhardt’s Skeleton.”
C. “Mme. Bernhardt – Marriage to a Young Actor.”
D. “With her snakes.”

48. 
A. “La Vie a Paris – Sarah Bernhardt et sa Legende.”
B. Clipping from The Chatterer.

49. 
A. Towse, J. Ranken. “Sarah Bernhardt – Her Place in Stage History.”
B. Clipping re La Tosca.
C. Clipping, sleep habits.
D. Clipping, age.

50. 
A. “Beloved of America, Divine Sarah Passes Away.”
B. “Mme. Bernhardt as Shylock.” *The Transcript.*
D. “Bernhardt’s Maid Finds Way to Simpler Life.”
E. Clipping. “Bernhardt carries 265 trunks on tour.”
F. Clipping, last autograph.

51.
A. “The Bernhardt Audience and its comments on the play.”
B. “Sarah as Cleopatra.” *The World.*
C. Clipping, “The simultaneous appearance of Fanny Davenport, Sarah Bernhardt and Eleanora Duse will certainly draw upon this theatergoing public in large draughts of stimulating competition.”
D. “The Bernhardt Boom.”

52.
A. Meltzer, Charles Henry. “Behind the Scenes with Bernhardt.”
B. De Foe, Louis V. “From the front of the stage: Criticism of the play.”
C. “Bernhardt – Soul of France.”
D. “Mme. Bernhardt.”

53.

54.
A. “How Bernhardt Began Her Career.”
B. “Sara (sic), The Superb.”
C. “Bernhardt’s Return
D. “Brilliant and Memorable Rentree of a Great Artist.”

55.
A. “The Divine Sarah as she really is in spare moments.” *New York Herald*, February 15, 1891.

56.
A. Towse, J. Ranken. “Sarah Bernhardt – Her Place in Stage History.”
B. “Bernhardt Booksale Ends.”
C. “10-Times Value Bid for Bernhardt Gems.”
D. “Bernhardt Returns” and clipping.

57.
B. “Bernhardt in ‘La Tosca.’”
C. “Sarah Bernhardt.” *The Saturday Review.*
58.  
C. “Horsewhipped by Bernhardt.”

59.  
B. “Viviani’s Visit Rejoices Bernhardt.”

60.  
A. Clipping, “La Tosca.”  
C. “Sarah Bernhardt.”  

61.  
A. “Sarah Bernhardt in ‘La Tosca.’”  
B. “Bernhardt Again.”  
D. “Some Traits of Bernhardt.”

62.  
B. “Sarah Bernhardt as ‘Joan of Arc.’” Sketches by M. Maurin, The Illustrated American, March 1, 1890.  
C. “‘La Nuit de Mai’ a la Comedie-Francaise.” L’Illustration.

63.  
A. Booth’s Park Theatre Program, “Farewell American Engagement of Sarah Bernhardt.”  
B. Sarah Bernhardt (no title), New York Herald, March 29, 1903.

64.  
A. Collage from “L’Aiglon.”  


66.  
A. “The Entr’Acte.”
B. “Bernhardt Stories.”

67.  
A. Clipping.
B. “Ombre Parisiennes – Sarah Bernhardt.”

68.  
A. Hellman, George S. “She was dramatic art incarnate.” *The New York Times*, November 22, 1942.
B. Haynie, J.H. “The Piece Contains.”


70.  
B. “L’Hommage des Poetes a Sarah Bernhardt.”

71.  
B. “Sarah, the Grandmother.”

72.  

73. Selections from various issues of *Theatre Magazine*.

Large Drawing.